

Goal-oriented and Motivation Driven Narratives in *The Hunger Games*

Maria Magdolna Vida



A Thesis Submitted to the Department of Literature, Area
Studies and European Languages, in Partial Fulfilment of the
Requirements for the MA Degree

60-point MA Thesis

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<http://www.duo.uio.no>

Printed: Grafisk Senter, Oslo

Abstract

This thesis discusses *The Hunger Games* trilogy and film series as gynocentric, motivation driven narratives. For that purpose, the motivation driven narrative is defined and introduced as an opposing end to the androcentric and consequentialist, goal-oriented narrative predominant in Western culture. While the canonic story, the most prevalent goal-oriented narrative in Western culture, tends to feature a male protagonist with an initially determined goal, and it prefers to conclude the narrative in a happy ending focusing on heterosexual romance, the *Hunger Games* texts presents what is determined as the motivation driven narrative; a female protagonist that is most dominantly urged by her motivation of care instead of relying on a definite goal that would resolve at the end of the narrative. Additionally, the ending of the motivation driven narrative, as well as, of the *Hunger Games* texts, seem to move away from the preferred ending of the canonic story. Instead of focusing on the unification of the female and male heroes, the ending of the trilogy is discussed to demonstrate Katniss's conscious motivation driven choice of helping Peeta become a new person that will additionally allow them to grow together. In case of the film adaptation, an ending transgressing from the idea of the unification of the couple is similarly observable, with shifting the focus from a romantic union between Katniss and Peeta to a union between Katniss and children. Through scrutinizing the smaller narratives and the meta-narratives appearing in the *Hunger Games* texts, this thesis aims to determine the orientation of the texts to be dominantly deontologist and motivation driven. The significance of proving such popular texts to be motivation driven lies also in the gendered aspect of the *Hunger Games* texts featuring Katniss Everdeen, a female protagonist, which aids the designation of the narratives to be gynocentric motivation driven texts. *The Hunger Games* trilogy and film series, therefore, can be considered as inspirational works illustrating the dawn of a time positively welcoming gynocentric motivation driven narratives.

Acknowledgements

I would like to thank all the people to helped me in the process of writing this peace. I would first like to thank my family, Zoltan, Julia, Robert and Sarolta. My gratitude towards them is barely expressible in sheer black and white.

I would also like to thank my supervisor, Matthew Williamson for his great amount of skillful help and for inspiring me throughout the way.

For igniting the initial flame, I would like to express my gratitude towards Anders Bettum, my OXLO mentor at Oslo Museum and Erika Kvistad, my former supervisor.

I would like to further thank Anna Moore and Lisa Cooper for their great work with the OXLO mentor program, and for selecting me as one the mentees at Oslo Municipality.

A warm and friendly thanks needs to be extended to the members of the English Master Society who would not let me be alone during the research and writing process, and to my friends who accepted the lack of my presence in the last six months.

A heartfelt thank you to all those, who trained my soul and body and helped my hands to achieve their maximum capacity for the writing process. Thank you, Agnes, Simon, Bård and Maileen.

Table of Contents

1	Introduction	1
1.1	Goal-Oriented vs. Motivation-Driven Narratives	4
1.2	The Hunger Games Trilogy and Film Series	10
1.2.1	The Plot of the Trilogy	10
	<i>The Hunger Games</i>	10
	<i>Catching Fire</i>	12
	<i>Mockingjay</i>	13
1.2.2	The Film Adaptation, A Comparative Approach	16
1.2.3	The <i>Hunger Games</i> Texts Resonating with the Action Genre of Female Heroines	19
	The Notion of the Action Heroine	21
1.3	Conclusion	24
2	Chapter One	26
2.1	Narratives and Meta-narratives in the Hunger Games	26
2.2	The Process of Performing in <i>The Hunger Games</i> Novel	28
2.3	The Process of Performing in <i>The Hunger Games</i> Film	40
2.4	The Significance of “The Voting” Scene in the Trilogy	47
2.5	“The Voting” Scene in the Film	50
2.6	Conclusion	53
3	Chapter Two	54
3.1	The Love Triangle in <i>The Hunger Games</i> Trilogy and Film Series	54
3.2	The Significance of Not Choosing Gale	57
3.3	The Dissolution of the Love Triangle in the Trilogy	65
3.4	The Film Series Reformulating the Ending	76
3.5	Conclusion	79
4	Conclusion	81

1 Introduction

The Hunger Games trilogy and film series and Katniss Everdeen the heroine of both series have emerged as phenomena associated with values of feminine power, courage and toughness. Articles and online essays are spreading on the internet building on such circulation notions as the consideration of Katniss as the ultimate contemporary hero, feminine role model and feminist icon. Some of the articles and online essays focus on Katniss emerging as the new type of contemporary hero, such as Angela Watercutter's *The Wired* article "The Hunger Games' Katniss Everdeen: The Heroine the World Needs Right Now" and Sabaa Tahir's *The New York Times* essay "Katniss Everdeen Is My Hero" (*The Hunger Games' Katniss Everdeen, Katniss Everdeen Is My Hero*). Tahir emphasizes Katniss's courage in her *The New York Times* essay stating that

Her courage is sewn into her very bones. When the violence of the world knocks at her door, she must fight. Because of that, her character, one who will forever burn bright in the pantheon of beloved children's book heroes, also serves as a timely reminder to all who care to heed it: Teenage girls are powerful and courageous and capable of great rage. (*Katniss Everdeen Is My Hero*)

As well as associating Katniss with values of courage and the ability to fight, Tahir also reminds the reader that all these traits belong to a teenage girl.

The emerging Katniss as a role model for teenage girls and women is further demonstrated in articles, such as Michelle Dean's article "Why Katniss Everdeen and Arya Stark Are the New Female Role Models" published in the *Rolling Stone* (US), Naomi Greenaway's *Mail Online* (UK) article "Move over Tinkerbell! Strong female characters like Hunger Games' Katniss Everdeen and Harry Potter's Hermione Granger are top role models for young girls", and Samantha Ellis's *The Guardian* article "Why The Hunger Games' killer Katniss is a great female role model" (*Why Katniss Everdeen, Move over Tinkerbell, Why The Hunger Games' killer Katniss*). While Dean's *Rolling Stone* (US) article is prescriptively encourages young women to find empowerment in Katniss's character for their own non-dystopian struggles, Greenaway's *Mail Online* (UK)

article is descriptive, drawing on statistics presented by The Pineapple Lounge, according to which 25% of girls of 8-14 chose Katniss Everdeen to be their role model, followed by 22% of the girls choosing Hermione, while only 9% chose Tinkerbell (Why Katniss Everdeen, Move over Tinkerbell). Samantha Ellis, author of *How to be a Heroine*, compiles an impressive set of reasons because of which she adores Collins's character and the reasons because of which she considers Katniss to be the heroine of our time in her The Guardian article "Why The Hunger Games' killer Katniss is a great female role model":

I love Katniss Everdeen for dropping her guard. I love her for inspiring a revolution. I love her for seeing that the only way things change is through empathy; as she feels for other people, she realises that her feelings are not a weakness but a strength. They might even save her country. What better heroine could there be for our angry, confused and disconnected times? (Why The Hunger Games' killer Katniss)

A third set of articles move forward to a more scholarly concept and attempt to discuss Katniss's character as a feminist icon, such as Rachel Stark's Tor.com article "Why Katniss is a Feminist Character (And It's Not Because She Wields a Bow and Beats Boys Up)", and Jordan Ecarma's Paradox article "Katniss Everdeen, Feminist Icon" (Why Katniss is a Feminist Character; Katniss Everdeen, Feminist Icon). Through the prevalence of these articles, one can already assume that Katniss's character affected Western readers and audiences significantly. Besides the online popularity of the trilogy and film series, the *Hunger Games* texts received great critical attention. Articles, essays and books were published to discuss themes, such as feminism, gender, performative, motherhood, trauma and love, appearing in the trilogy and film series. Since *The Hunger Games* texts are observably amalgams of genre conventions featuring traits from science fiction, dystopian fiction, young adult romance, adventure and action genres. In addition to being a crossroads to various genres, the trilogy and film series explore a diversity of important themes they dwell on and revive. Some of those themes focus on the questions of gender, feminism, race, the mistreatment of children and young adults, war ethics and politics, violence and

trauma, social oppression, as well as on narrative conventions and representation of race, love, care, family, friendship and comradeship. The diversity of important topics appearing in the trilogy and the film series urged the creation of a body of critical literature similarly diverse in focus. Compiling various essays focusing on various aspects of those themes the McFarland publishing company published a series of books focusing on the *Hunger Games* texts – a great amount focusing exclusively on the novels in the trilogy. *Approaching the Hunger Games Trilogy: A Literary and Cultural Analysis* by author Tom Henthorne and *Of Bread, Blood and The Hunger Games: Critical Essays on the Suzanne Collins Trilogy* edited by Mary F. Pharr and Leisa A. Clark were published by McFarland in 2012, followed by *Space and Place in the Hunger Games: New Readings of the Novels* edited by Deidre Anne Evans Garriott, Whitney Elaine Jones, and Julie Elizabeth Tyler in 2014 - with a total of 40 essays dedicated to the critical discussion of *The Hunger Games* trilogy with some of the essays discussing the film adaptation as well. The three books published by McFarland 2012-14, are forming the major part of the body of critical works discussing *The Hunger Games* trilogy. Individual essays focusing on the film adaptation may also be found, such as “The Hunger Games: Performing not-performing to Authenticate Femininity and Whiteness” by Rachel E. Dubrofsky and Emily D. Ryalls.

Drawing on the great online interest and the versatile critical climate of scholarly discussion of the *Hunger Games* texts, this thesis aims to contribute to the growing critical body of work written on *The Hunger Games* trilogy and film series. While this thesis resonates with the themes previously discussed by other scholars, it is also aimed to thicken the body of discussion on the narrative aspects of texts that received less critical attention than other themes, such as themes associated with gender, romance and young adult liminality. Therefore, this thesis explores the *Hunger Games* texts as gynocentric motivation driven narratives that are juxtaposed to the prevalent androcentric, consequentialist, goal-oriented narratives. The designation of the narrative orientation of the *Hunger Games* texts to be motivation driven is attributed to the observed condemnation of individual plot lines and narratives appearing to be goal-oriented within the texts. The theoretical approaches taken during the process of scrutinizing the texts consisted of formalist close-readings, feminist considerations of the narratives and comparative analyses of the literary and cinematic texts.

In the introductory chapter, first, the concept of the motivation driven narrative will be introduced and juxtaposed to the goal-oriented narrative, before moving on to discuss the terms in connection with the *Hunger Games* texts. Secondly, the *Hunger Games* texts will be introduced; with focus on their plot lines, the problematics of the film adaptation and the relating of the *Hunger Games* texts and Katniss to the development within the action genre where active action heroines appear who transgress from gender and social norms. In Chapter One, it will be explored, how the literary and cinematic Katniss shapes the narratives around her becoming motivation driven, with which she is establishing the texts themselves to be considered as dominantly motivation driven. In Chapter Two, the two romantic choices in the Katniss-Gale-Peeta love triangle will be examined as two alternatives elongating different aspects of the same consequentialist meta-narrative. The dissolution of the love triangle will be, therefore, understood as Katniss's defiance against contributing to the consequentialist meta-narrative, an outcome that will further influence the *Hunger Games* texts to be defined as dominantly motivation driven.

1.1 Goal-Oriented vs. Motivation-Driven Narratives

This thesis argues that there are two opposing manners in which narratives can be fueled, namely goal-orientation and motivation drive. One orientation is signified with the goal-oriented narrative, and the other is manifested in the motivation driven narrative – the two occupying opposite poles of the same narrative continuum. The goal-oriented narrative embodies an orientation centered around a clearly designated goal which fuels the actions of the protagonist. In contrast, in the motivation driven narrative, the main urge that stimulates the protagonist and advances the narrative is the motivation of care for a cause or person. Indeed, the same narrative can comprise both orientations, yet, what defines a narrative as goal-oriented or motivation-driven is the prevalence of one of the orientations over the other. The significance of discussing the two opposing ends of the continuum lies in the preference and prevalence of the goal-oriented narrative in Western culture enclosed in androcentric connotations. Therefore, when discussing narratives in 21st century fiction with female protagonists, it can be

essential to explore whether they deviate from the established, androcentric and goal-oriented narrative traditions of Western culture.

For the discussion of narrative types and orientations, it is necessary to introduce three terms, i.e. the concepts of the “story”, “plot” and “communicativeness”. “Story” and “plot” are two Russian formalist terms originally known as “fabula” and “syuzhet” in Russian (Bordwell 18). David Bordwell, in his essay “Classical Hollywood Cinema: Principles and Procedures” defines story/fabula as the folding of events in a “causal chronological sequence” and plot as “the systematic presentation of fabula events” (18). Communicativeness is the characteristic of narrative that defines the amount of information in the plot the reader/viewer/audience perceives from the world of the story (Bordwell 18). With the understanding of these terms, the definitions of the goal-oriented and the motivation driven narrative can be designated more effectively.

The mode of narration of the goal-oriented narrative is in line with that of the canonic story – the narrative most typical in Western culture – as well as with the Classical Hollywood narrative style, the latter two identified as counterparts by David Bordwell, in his essay “Classical Hollywood Cinema: Principles and Procedures” (18). Bordwell agrees with the conformity of the two, a fact already consolidated by narrative comprehension scholars before him, and he discusses the features of the Classical Hollywood style together with that of the canonic story, with also setting the classical Hollywood style as standard for Western culture (Bordwell 18). Two of the most important characteristics of the canonic story – on the level of the story/fabula – are the canonic story’s “reliance upon character cause and effect and the definition of the action as the attempt to achieve a goal” (Bordwell 19). In other words, the causes and effects formulating the action carried out by the character in the canonic story are all serving the purpose of reaching that goal, which, therefore, receives an elevated position in the narrative. Since the concept of the goal is positioned as most central to the canonic story, it is necessary to explore the nature of that goal. Drawing on the descriptive observation of canonic narratives and the elevation of the notion of the goal over the means, it can be argued that the nature of the goal appearing in canonic narratives is consequentialist. Consequentialism is a doctrine in ethics stating that “actions should be judged right or wrong on the basis of their

consequences” (Encyclopaedia Britannica). Therefore, a consequentialist goal can be understood as a goal that is centralized and elevated as the most significant element in a narrative, ultimately defining that same narrative to be goal-centered or goal-oriented. The canonic narrative, therefore, can easily be considered as a consequentialist narrative.

On the level of the plot, the canonic format features “an initial state of affairs which gets violated and which must then be set right” (Bordwell 19). This pattern is also in line with the long-preferred Hollywood screenwriting formula of having an undisturbed initial stage, a stage of disturbance, “the struggle” and finally the “elimination of the disturbance” (Bordwell 19). Forming an important urge in the narration, there frequently appears a “deadline”, an element signaled throughout the narrative, and which works as the climax of the narrative with all the causal events leading up to this deadline (Bordwell 19). The classical plot/syuzhet most commonly features a “double casual structure, two plot lines: one involving heterosexual romance . . . the other line involving another sphere—work, war, a mission or quest, other personal relationships. Each line will possess a goal, obstacles, and a climax (Bordwell 19). Frequently, the two plot lines - being independent, but interconnected – resolve at the climax of the narrative (Bordwell 19) creating an ending for the classical plot emphasizing heterosexual romance (Bordwell 21). What would likely follow the climax of the canonic story is the epilogue, which Bordwell understands as “the brief celebration of the stable state achieved by the main characters” as well as the part that aims to “[repeat] connotative motifs that have run throughout the film” (Bordwell 21).

While Bordwell does not explicitly associate the canonic story and the Classical Hollywood style with masculinity, Laura Mulvey’s iconic essay “Visual Pleasures and Narrative Cinema” provides us with directions towards the gendering of the canonic story as predominantly masculine. Mulvey describes female characters in mainstream cinema having with a passive side-kick status while the male character is positioned to occupy the role associated with action and activity (19-20). Mulvey further argues that the female character is denoted not only as passive, but as an obstacle to the unfolding of events with “freez[ing] the flow of action” (19). In other words, female characters are generally not the characters designated to advance the consequentialist plot, in contrast, they are either passively stand by or even obstacle the unfolding of events leading to the

goal. Adopting this approach, it can be argued that it is generally the male character that occupies the active role in Classical Hollywood cinema designating the style to be gendered as predominantly masculine – a designation that can be further extended to the canonic story drawing on the analogy between the Classical Hollywood style and the canonic narrative laid out by Bordwell.

Drawing on Bordwell and Mulvey, the definition of the goal-oriented narrative, as it is specified in this thesis, is largely in line with the definition of the canonic story provided by Bordwell; positioning the canonic story as a goal-oriented narrative, as well. On the level of the story, the goal-oriented narrative consists of a series of causal events carried out by the protagonist – events leading to an initially designated goal. The nature of the goal in the goal-oriented narrative is self-definingly consequentialist with having superiority over other factors, such as the events and means by which the goal is attained. Even though smaller, non-consequentialist goals may appear in goal-oriented narratives – the reaching of which goals may not be essential to the story – as long as the obtaining of the initially designated goal is the central idea driving the protagonist, the nature of the goal is consequentialist. The concept of the goal being central and positioned as superior in the goal-oriented narrative, it can be argued that the goal-oriented narrative is also a consequentialist narrative.

On the level of the plot, the goal-oriented narrative resonates with Bordwell's identical definition of the canonic story (19), as it has the sequence presenting an initial stage, then a disturbance to that stage which also urges the protagonist to struggle to resolve the disturbance. The goal-oriented narrative frequently presents a double plot line, one featuring heterosexual romance and the other focusing on another sphere of life, with the lines often resolving together in the climax of the narrative. Heterosexual unification at the end of the narrative is desirable. The causal nature of the story might be urged with a deadline, an event that usually collides with the climax of the plot, and an element that appears as motivation to reach one's goal through a series of clues referring to the event throughout the narrative. If the narrative features an epilogue, it can serve the double purpose of honoring the new undisturbed state, as well as recalling motives from the whole of the work.

Being in line with the canonic story that is prevalent in Western culture (Bordwell 18), it can be argued that the goal-oriented narrative is similarly

predominant in Western culture. At the same time, its less prevalent counterpart, the motivation driven narrative, may be found to be positioned on the opposite pole of the same spectrum. The motivation driven narrative, in contrast with the goal-oriented narrative, emphasizes the importance of the motivation of care towards a cause or towards another creature instead of focusing on a single goal the protagonist has to carry out. The protagonist might still struggle to achieve a goal or several smaller goals, but the emphasis shifted from the goal to the motivation of care behind it. It can be further argued, that the shift from goal-orientation to a motivation drive of care can also mark a shift in ethics, converting from consequentialism to deontology.

Encyclopaedia Britannica juxtaposes consequentialist and deontological ethics referring to deontology rooting in the moral good of motivation as opposed to the consequentialist way of thinking where the outcome or the product of an act counts as superior in decision making: “In deontological ethics an action is considered morally good because of some characteristic of the action itself, not because the product of the action is good. Deontological ethics holds that at least some acts are morally obligatory regardless of their consequences for human welfare” (Encyclopaedia Britannica). Implementing this approach, the protagonist of the motivation driven narrative prefers to base their decision on their motivation of care instead of on an initially designated goal. As a result, the character might be pushed into situations and smaller narratives laid out by others in order to be able to live up to his or her original motivation. Therefore, on the level of the story, there is a major motivation of care which urges the series of causal events in the narrative. On the level of the plot, we might find the protagonist already having a motivation of care and trying to live up to that motivation. Then comes a stage of disturbance threatening the possibility of maintaining that care towards the object of the motivation, followed by the protagonist’s struggle of resolving the disturbance. A double plot line might be possible with one focusing on romance, but the unification of the protagonist with a romantic interest is not a necessary resolution. Instead of featuring a deadline that urges the protagonist to reach his or her goal, the initial motivation in the story works as the supreme motivation throughout the narrative, appearing also as a series of clues in the plot. The clues might be signaled by need appearing as situations or other characters threatening to ruin the desired peaceful state

connected to the initial motivation of the protagonist. Instead of the deadline colliding with the climax of the narrative, the climax of the story decides if the protagonist could live up to her motivation of care again at the end. If the narrative features an epilogue, it can be very similar to that of the goal-oriented narrative, it can serve the double purpose of honoring a new undisturbed state, as well as recalling motives from the whole of the narrative.

While the goal-oriented narrative is most commonly represented in narratives with male protagonists in Western Culture, the motivation driven narrative can be argued to be gendered generally as feminine. The various aspects of the motivation driven narrative have been around in the 20th and 21st century manifested in works of different genres, such as in action films, in sci-fi, in dystopian fiction, and in comic books and graphic novels. Examples for strong motivation drive – frequently signified as maternity – can be found, for instance, in action-sci-fi *Aliens* (1986) and *Terminator 2: Judgment Day* (1991). As for endings featuring non-resolving romances, such examples can be given as *Catwoman* (2004), *Rogue One* (2016). It seems, however, that it is only in the last ten years that more films seem to embody several of the aspects together such as in *The Hunger Games* trilogy (2008, 2009, 2010) and film series (2012, 2013, 2014, 2015), in *Wonder Woman* (2017), and in *Red Sparrow* (2018). In *The Hunger Games* trilogy and film series, Katniss Everdeen, the female protagonist, fights a successful fight to re-shape the goal-oriented narratives around her to be motivation driven. In the recent *Wonder Woman* film, Diana condemns her initial consequentialist and goal-oriented quest by replacing it with a motivation driven quest of care (*Wonder Woman*). In *Red Sparrow*, Dominika Egorova outmaneuvers the Russian State and re-shapes the goal-oriented and consequentialist narrative of her oppressive uncle to be a motivation driven narrative she controls entirely (*Red Sparrow*). All these works demonstrate multiple features of the motivation driven narrative with even moving away from the desired outcome of romantic unification that characterizes the goal-oriented narrative.

Therefore, it can be arguably important to explore the dominant narrative orientation of female narratives from the last ten years, in order to examine, whether there is a dawning tendency for female motivation driven narratives to emerge as strong alternatives next to the prevalent androcentric and

consequentialist goal-oriented narratives. In *The Hunger Games* trilogy and film series, Katniss Everdeen, the female protagonist, fights a successful fight to re-shape the goal-oriented narratives around her to be motivation driven. The central discussion of this thesis focuses on the ways the *Hunger Games* texts can be understood as dominantly motivation driven texts. Therefore, the narratives within the texts will be examined regarding their narrative orientation, as well as, the ways the literary and cinematic Katniss contributes to the transformation of those inner narratives to be motivation driven, while condemning and rejecting the consequentialist and goal-oriented narratives around her. The significance of finding the *Hunger Games* texts to be motivation driven lies in their popularity due to which the texts can effectively promote the birth and the establishment of a new type of female narrative.

1.2 The Hunger Games Trilogy and Film Series

The Hunger Games, the first book of the trilogy was published in 2008, followed by *Catching Fire* in 2009 and the final novel, *Mockingjay* in 2010. The film adaptation of the trilogy followed closely with *The Hunger Games* movie coming out 2012, *The Hunger Games: Catching Fire* being released in 2013, and *The Hunger Games: Mockingjay – Part 1* and *The Hunger Games: Mockingjay – Part 2* released in 2014 and 2015. The trilogy consists of three novels, while the last novel, *Mockingjay* is split into two films, *The Hunger Games: Mockingjay – Part 1* and *The Hunger Games: Mockingjay – Part 2*. The trilogy employs first person narration with Katniss as the protagonist, while the film adaptation follows a different narrative approach where Katniss’s private persona remains largely unmentioned.

1.2.1 The Plot of the Trilogy

The Hunger Games

The plot of the trilogy follows Katniss Everdeen, a 16-year-old adolescent girl from District 12. Katniss is presented having low social status belonging to the miner class and living in the poorest area of her district, the Seam. Her miner father is dead, and her merchant class mother is numbed by the loss of her husband. The person Katniss most warmly cares for is her little sister, Prim. Katniss, and her friend Gale, who is also from the same miner class as Katniss,

engage in illegal hunting around District twelve in order to keep their families from starving.

Katniss's story is set in the dystopian state of Panem, a totalitarian country built on the ruins of what was once known as The United States. After the hazards of nature consumed most of the land leaving people starving and fighting for the remnants of resources, the country of Panem was established with a central and leading Capitol state and the thirteen supplying districts feeding the Capitol. The totalitarian arrangement of the new country was shaken by a revolution several decades before the time Katniss's story is set, a revolution that was crushed by the Capitol. As a reminder, an annual commemoration, The Hunger Games was created, a game requiring two children from each of the remaining twelve districts to fight and kill each other in an artificially created area until only one remains as a victor.

The reader meets Katniss on the day of the Reaping, the annual event where the names of the tributes from are drawn from a jar containing all the names of the children in each district. This 74th Reaping is special since it is the first reaping Katniss's little sister Prim enters. When Prim's name is drawn, the event urges Katniss to volunteer instead of her sister, and thus she becomes a tribute to the 74th Hunger Games. The male tribute chosen besides Katniss is Peeta Mellark, a merchant class boy who once burnt and threw away two loaves of bread to feed the starving Katniss loitering in their backyard.

The two tributes will be presented as star-crossed lovers of the Games after Peeta announces in the pre-game interviews to Caesar Flickerman that he has had a crush on Katniss ever since their childhood. Katniss uses her talent of hunting and trapping to gain sponsor that is encouraged by her mentor, Haymitch Abernathy. Katniss is able to survive and stay in hiding for a few days after the opening bloodbath at the Cornucopia, that is the initial center of the arena where all supplies might be found. She encounters traps created by the Gamemakers, but successfully escapes continuous attacks from the other tributes. The protagonist forms an alliance with a Rue, a small girl from District 11, who helps her escape from the most brutal tributes called the Careers. But soon after that Rue is killed by another tribute. When the Gamemakers announce the rule change that there can be two tributes surviving if they are both from the same district, Katniss decides to find Peeta who had been seriously wounded by the sword of one of the

Careers. Katniss attends Peeta using both what she remembers from her mother's healing practices, as well as the star-crossed lover act to receive the needed medicine from the sponsors. They receive a pot of hot broth that helps but it does not manage to secure Peeta's condition. Soon the announcement comes that each of the surviving tributes will receive a gift that will be sent to the Cornucopia – a trick to trigger another bloodbath. Katniss tricks Peeta to take a potion that makes him fall asleep, while she runs to the Cornucopia to collect the medicine for him. She is attached and cut but manages to collect the medicine and treat Peeta's wound. Around the end of the novel, Katniss and Peeta are heading back to the Cornucopia hoping to end the game. After killing the last tributes and surviving the wild flock of mutts attaching them, Katniss and Peeta are waiting to the final announcement that would determine them as victors of the 74th Hunger Games. They have to realize, however, that that the Capitol tricked them, and they never intended to allow to have two victors. Katniss tells Peeta to trust her and she mimes to be ready to eat a handful of poisonous berries, i.e. to commit double suicide with Peeta instead of killing him. Before they could execute their plan, the announcement reveals that they both became co-victors to the 74th Hunger Games. But the narrative of the Hunger Games has not ended yet, since Katniss's defiance to kill or to be killed at the end of the Games made her a threat for the Capitol and to the social system of Panem (*Games*).

Catching Fire

After the 74th Hunger Games, Katniss and Peeta return home to their families, but they cannot spend too much there because as victors they have a lot of on-screen time to do. First of all, they have to go on The Victory Tour, where they visit all the 12 districts and the Capitol. President Snow pays a visit to District 12 to inform Katniss that she has to perform the star-crossed lover narrative even better in order to convince the people that it her show with the berries was an act of love and not an act of rebellion. President Snow makes it clear that if Katniss failed to put on a convincing show, consequences will follow. Meanwhile the tension is increasing during the visits of the districts. While they perform the star-crossed lover act well, they do not perform it well enough. It makes Katniss realize that she and her family is now in danger. She meets the new head Gamemaker of the 75th Hunger Games, Plutarch Heavensbee, who send her ambiguous signs. After

returning home to District 12, she encounters with two women from District 13 which is known to be deserted. The 75th Hunger Games is being announced what is known as a Quarter Quell. This Quarter Quell presents a twist that this time all the competitors will be previous victors. Katniss, the only surviving tribute from District 12 becomes a tribute again, as well as Peeta. Peeta and Katniss are soon back to the Capitol for training where they meet their fellow tributes. Katniss and Peeta forms an alliance with Finnick Odair, Beetee and Wiress from District 3 and Johanna Mason from District 7. In the pre-game interviews, Peeta announces that Katniss and he are already had secretly married and Katniss is pregnant. This manipulation of truth is Peeta's last attempt to gather sponsors to save Katniss.

The 75th Hunger Games starts, the tributes enter the arena. Katniss, Peeta and their allies head to the forest in the attempt of understanding the arena. Peeta walks into an electric force field and almost dies but Finnick revives him. The crew meets several challenges until they realize that the arena is designed as a clock. The group creates a plan to terminate the other tributes – who did not join their alliance – with the help of a light strike that would electrocute their opponents on the wet beach.

While carrying out the plan, Johanna hits Katniss in the head and removes the tracker from her arm which connected Katniss to the arena. Peeta shouts for Katniss, while she slowly realizes that they have been betrayed. Katniss blows up the force field with a professionally targeted arrow. Later, Katniss wakes up in a medical facility which she identifies as a Capitol hospital, yet she soon learns that she is in the underground rebel base of District 13. She is surrounded by Beetee, Haymitch, Plutarch and Gale, but not Peeta. When Katniss asks for him, she is told that the rebels did not manage to rescue Peeta and he was, therefore, captured by the Capitol along with Johanna Mason. But the bad news does not end with that announcement. Soon, Gale informs Katniss that District 12, the place they called home, has been bombed, demolished and turned into ash (*Catching Fire*).

Mockingjay

At the beginning of *Mockingjay*, Katniss is allowed to return to District 12 to see the destruction of the area carried out by the Capitol with her own eyes. It is aimed that seeing the destruction would urge Katniss to accept to become the Mockingjay, the role requiring her to become the symbol of the revolution. She

has to observe that the district is entirely destroyed, and everything is covered with ashes and corpses: the Capitol's bombs seemingly eradicated all signs of life in District 12. The only section of the district that survived the attack is the Victor's village. Katniss collects her father's jacket, her mother's wedding photo and botanic book and Prim's cat, Buttercup, then she returns to District 13's underground base to the rebels consisting of the population of District 13, survivors from various districts and among them Katniss's mother, sister and her friend, Gale. After Peeta appears on a Capitol broadcast with Caesar Flickerman, where he seemingly disapproves of the rebels and their maneuvers, as a result of which many of the rebels begin to consider Peeta as a traitor. As a reaction, Katniss decides to aid the rebellion and President Coin against the Capitol with accepting to become the Mockingjay, yet she presents a list of conditions among which such propositions can be found as the amnesty of Peeta and the right to kill President Snow. President Coin agrees to the terms but announces that if Katniss fails to carry out the role of the Mockingjay, the conditions would be turned around. In order to live up to the expectations surrounding the role of the Mockingjay, Katniss agrees to shoot a series of propaganda films, i.e. propos. After the staged attempts to play the role fail, Katniss is sent to District 8 to have real-life footage of Katniss meeting the wounded and sick people of the district. Soon after her visit, a series of explosions attributed to a Capitol air squad kill most people at the hospital. Katniss engages in real-life battle that is skillfully documented by her media team. Soon after she returns to District 13, a new interview airs with Peeta who asks Katniss to stop helping the rebellion. Peeta shares a confusing message that everyone in District 13 will be dead by morning but right after the announcement, the trustworthiness of which information is underlined with the broadcast ending with Peeta being attacked and silenced.

After the message is considered as a warning everyone from District 13 advances to lower underground barracks to protect themselves from the incoming bombing. When the attack is over, they decide to send a rescuing team for Peeta and the other captured tributes. They successfully return Peeta and Johanna, but the whole process of rescuing seems to be too easily carried out. Soon, the rebels and Katniss discover that both of them were tortured, especially Peeta, who was hijacked – changing his memories about Katniss into evil memories – in order to weaponize him and create a Trojan horse out of the boy who once loved Katniss.

The realization dawns on the rebels, when the boy attacks Katniss and almost chokes her to death. Katniss, after she recovers from her neck injury, considers Peeta to be lost and decides to leave for District 2 where a strategically important fortress, The Nut, becomes exploded by the rebels following Gale's plan. They create an avalanche to trap the people inside the fortress and cut off the Capitol's supplies. Some escape The Nut, one of which survivors aims to shoot and kill Katniss, but she only becomes wounded, not dead.

Katniss wakes up in the same medical facility where Johanna Mason has been treated by the rebels. They start to form friendship and soon start their military training together to be able to go back to fight against the Capitol. Katniss is part of the Squad 451 that has the special mission that really means they are only required to pretend to fight serving the creation of new propos. Soon, Peeta joins us that Katniss considers to be a maneuver on President Coin's part to assassinate Katniss who appears as a threat to her. After their leader, Boggs activates an exploding pod by accident that consequently blows off his legs, he appoints Katniss to be the leader of the star squad. They continue towards President Snow's mansion. There is a tension forming between Peeta and Katniss upon both of them embracing the possibility of killing each other: Peeta fears that his mind would go unstable and kill Katniss, while Katniss shows readiness to kill Peeta in case that situation would occur. The remnant of the squad decides to go underground to avoid the explosion of further pods. Many of the squad members, such as Finnick, become killed when they are being chased by vicious mutts. The rest of the squad enter the streets of the Capitol, finally, where the members get separated because of the chaos created by the fight between the peacekeepers and rebels. Gale becomes captured by peacekeepers, thus Katniss continues alone to the mansion. Finally, she reaches the mansion and faces the human shield of children positioned in front of Snow's mansion. Katniss observes that parachutes start to fall down from a hovercraft bearing the sign of the Capitol. The silver parachutes look like the ones bringing food, medicine and gifts during the Games, however, they explode, killing many of the children. Rebels in medic suits rush in to the site of the massacre in order to help the wounded, one of which is identified by Katniss as her little sister, Prim. Then, suddenly, the rest of the bombs go off and Prim and the rest of the children die.

Katniss pays a visit to President Snow who is now a prisoner of the rebels but is allowed to be confined to his rose garden. He informs Katniss that the bombs killing Prim and the children did not belong to him, but to the rebels. She realizes that they were most probably one of Gale's death traps. Katniss sends Gale away. When Coin proposes the idea of a last, symbolic Hunger Games with the Capitol children, Katniss mysteriously votes yes, yet suspicion builds around her decision. Soon after, her real standpoint is revealed when she does not kill President Snow on his assassination day, but instead, she aims for and shoots President Coin with her arrow. President Snow becomes lynched by the crowd of rebels.

Katniss and her mentor, Haymitch return to District 12 where they try to recover. The Hunger Games have been abolished, and a new president, President Paylor is elected. Gale acquires a job in District 2, while Peeta returns to District 12. Katniss and Peeta grow together. Katniss and Peeta together work on a scrap book commemorating the events of oppression and war. In the Epilogue, set some fifteen years later, Katniss and Peeta is presented having a reclusive life and parenting two children in District 12 (*Mockingjay*).

1.2.2 The Film Adaptation, A Comparative Approach

Choosing the form of discussing a novel and its film adaptation is always a question, yet a comparative approach was what it seemed as the most convenient in the discussion of a larger group of texts consisting of three novels and the adaptation of those into four movies. On the whole, the film adaptation resonates with the novels very well, probably aided by the inviting of Suzanne Collins, the author of the books, to be present in the process of adaptation (Audio Commentary to *Mockingjay – Part 2*, by director Francis Lawrence and producer Nina Jacobson). There are three differences that are necessary to be stated, which are the representation of the trilogy's starving, black haired and olive-skinned Katniss in the films as well fed and white, the changing of certain scenes to feature more Effie Trinket time and Katniss-Prim time and the curtailing of Katniss's agency. Out of these, there are two notions found highly relevant for the discussion of this thesis. One is the overexaggerating of Katniss's maternal traits that can be exemplified with the choice of changing scenes in order to feature

more Katniss and Prim time, and the second is the general lack of representation when it comes to Katniss's inner speech.

As for the exaggerated maternal traits in the film series, it can certainly be argued that the trilogy's Katniss also has a tendency of caring for people who appear to be weaker or in need, a process known in motherhood studies as "othermothering" (Arosteguy 154). Other scholars, however, also suggest that the maternal traits of the cinematic Katniss's are enhanced. In their essay "The Hunger Games: Performing Not-Performing to Authenticate Femininity and Whiteness", Rachel E. Dubrofsky and Emily D. Ryalls suggest that the creators of the film series focused significantly on exaggerating Katniss's maternal behavior (406). Dubrofsky and Ryalls base their argument, for example, on the positioning Katniss to embody "maternal instincts" during the Game as opposed to other tributes who enjoy killing and destruction (405-406). The contrast between Katniss and other tributes pronounced by Dubrofsky and Ryalls is what can be understood as the differentiation between two distinctive performances of the role of the tribute, one embodied by the tributes enjoying the hunt elongating the consequentialist meta-narrative of the Games, and the other embodied by Katniss aiming to manifest deontological ethics. Dubrofsky and Ryalls also suggest that the construction of the cinematic Katniss as maternal begins right at the first scene we meet her, where Katniss is shown soothing her little sister crying upon having a nightmare, while the same scene at the beginning of the trilogy tells that Prim is sleeping in the same bed as her mother (Dubrofsky and Ryalls 405-406). Dubrofsky and Ryalls further argue that other scenes, such as the receiving of the Mockingjay pin from Madge in the trilogy, were changed to feature Prim and Katniss together, and that all movie scenes showing the two together show enhanced codes of maternity (405).

The other important change in the film series that is relevant to the discussion of this thesis is the depriving of Katniss of a significant amount of agency. Nina Jacobson, producer of all four *The Hunger Games* films, tells us in the audio commentary of *Mockingjay, Part II* that it was very important to Suzanne Collins not to ruin Katniss's character, i.e. not to turn Katniss into a "traditional girl" (Audio Commentary to *Mockingjay – Part 2*, by director Francis Lawrence and producer Nina Jacobson). Traditional or not, the cinematic Katniss seems to embody a more limited amount of activeness and agency in the shaping

of narrative around her – a limitation that will affect her ability to re-shape the narratives around her to be motivation driven. It is the central concern of this thesis to explore whether the narratives of the *Hunger Games* texts are dominantly motivation driven or goal-oriented, with the former posing an example of transgression and the latter contributing to the prevalent trends in contemporary fiction. Therefore, the cinematic Katniss's curtailed ability to control the narratives around her may affect the outcome in determining the film's narrative orientation. To be able to explore whether there is truly a significant difference between the narrative orientation of the trilogy and the film adaptation, it seems necessary therefore to apply a comparative approach when looking at the *Hunger Games* texts. As Anne M. Canavan and Sarah N. Petrovic also writes in their essay "Tipping the Odds Ever in Her Favor: An Exploration of Narrative Control and Agency in the Novel and Film":

[w]ithin the confines of the roles [Katniss] has chosen to embody, the ways in which Katniss manages the narratives in the film and in the novel are markedly different, ultimately presenting two different levels of control and complicity in the creation of the various narratives (47).

Acknowledging a significant gap between Katniss's ability to control and shape the narratives around her, Canavan and Petrovic also benefit from the application of a comparative approach to the *Hunger Games* texts.

Besides drawing on critics engaging in a similarly comparative approach to the texts, it is aimed to engage with adaptation theory. Therefore, it can be relevant to re-raise and answer some of Robert Stam's questions from his essay "Beyond Fidelity: The Dialogics of Adaptation". Stam claims that "[t]he question of fidelity ignores the wider question: Fidelity to what?" (57) In case of *The Hunger Games*, the filmmakers were certainly faithful to Suzanne Collins's original dialogues with the film series using almost exactly the same set of dialogues appearing in the trilogy. It can be argued that this nearly identical use of the dialogues creates a solid skeleton for the adaptation, yet what was seemingly neglected is a round translation of the trilogy's protagonist into the film series with maintaining the relatively high level of agency the trilogy's Katniss employs.

This connects us to another set of Stam's questions focusing on the issue of point of view; a matter he explores with employing Gérard Genette's discussion in *Palimpsestes* (72). The questions Stam raises are "Does the film adaptation maintain the point of view and the focalisation (Genette) of the novel? Who tells the story in the novel vis-à-vis the film? Who focalizes the story—that is, who sees within the story?" (72). In the trilogy, it is Katniss, the main character and narrator of the story, whose point of view we follow from beginning to the end. In the trilogy, we can always just assume what other characters think or imply, since we only get to know them through Katniss's point of view. Katniss also frequently struggles with understanding what others really think, and that is why we she feels entirely confused at the end of the first book when it turns out that Peeta has had true feelings for her and was not just putting on a showmance. In the film adaptation, however, the choice of not using voice over neither using Katniss as a narrator blocks the viewer from having access to Katniss's inner thoughts, and the low representation of other types of verbal and non-verbal codes referring to Katniss's inner persona results in her frequently losing the role of the focalizer as well. The significance of losing the roles of narrator and focalizer is the losing of agency, since, as it will be argued, having no verbal or non-verbal clues to Katniss's inner persona means that the film adaptation deprives Katniss from the high level of agency she accumulated in the trilogy through the process of putting on a role. The reduced amount of ability to shape the narratives around her will consequently curtail her ability to transform the narratives around her to be motivation driven. It will also be examined how the absence of Katniss's inner persona results in the shifting of the focalization to other characters she appears in the same scene with. With this shift, agency is not just deprived from the cinematic Katniss, but it is also handed over to male characters in the film series.

1.2.3 The *Hunger Games* Texts Resonating with the Action Genre of Female Heroines

In this section, it is aimed to associate the *Hunger Games* texts with the action genre and position the literary and cinematic Katniss as action heroines. Focusing largely on the notion of the action heroine, discussions of gender roles could follow. Instead of thickening the body of work centralizing questions of gender in connection with the

Hunger Games texts, however, the positioning of Katniss as action heroine and the exploring of the texts as works resonating with the action genre is pursued in order to situate them as parts of an already existing transgressive development: the fiction with the action heroines. Since the action genre is still a predominantly androcentric genre, the development in question cannot simply be identified as the action genre – it is the action heroine and her narrative in the work of fiction that determines the development to be transgressive and significant for the discussion of this thesis.

Before moving on to discuss the resonance of the *Hunger Games* texts with the action genre, it is necessary to explore other genres and traditions influencing the works. In his book *Approaching the Hunger Games Trilogy*, Tom Henthorne notes that Collins's trilogy seemingly “draws from a number of genres without confining itself to any of them” (30). Henthorne argues that the trilogy engages with several genres at the same time, such as with young adult romance, science fiction, dystopian fiction, the survivor story and the Bildungsroman (30). Traits of the young adult romance tradition are manifested in the presence of a love triangle, aspects of science fiction is demonstrated through the introduction of futuristic technology, such as the creation of mutts, like the mockingjay bird and the tracker jacker wasp (Henthorne 31-32). The setting of the trilogy in a post-apocalyptic dystopian future resonates with dystopian fiction, while the surviving of war and the dealing with trauma makes the trilogy become a survivor story, as well (Henthorne 33-34). Additionally, Henthorne compares *The Hunger Games* trilogy also to the Bildungsroman, positioning the narrative as a coming of age story (35). The adapting of the trilogy into a film series allows us, however, to observe the resonance of the *Hunger Games* texts with another genre mostly associated with androcentrism and visuality, namely the action genre. IMDB denotes *The Hunger Games* film as “Adventure, Sci-Fi, Thriller”, *The Hunger Games: Catching Fire* as “Action, Adventure, Mystery”, and *The Hunger Games: Mockingjay – Part 1* and *The Hunger Games: Mockingjay – Part 2* as “Action, Adventure, Sci-Fi” (*The Hunger Games, The Hunger Games: Catching Fire, The Hunger Games: Mockingjay – Part 1, The Hunger Games: Mockingjay – Part 2*). Even though the classification of the four films are slightly differing, the association of *The Hunger Games* film series with the action genre seems inevitable, which also brings along the emerging of Katniss's character as a contemporary action heroine. Even though the action genre is most frequently associated with such visual genres, as film, comics and graphic novels, based on the definition of the action heroine provided in this thesis, the

notion might not essentially require the visuality. It will be further argued, therefore, that Katniss's literary and cinematic versions can be both designated as action heroines. Since this thesis aims to explore *The Hunger Games* trilogy and film series as motivation-driven narratives juxtaposed to traditional, androcentric, goal-oriented narratives, therefore, it is interesting to explore action heroines, a group of fictitious female heroes, who embody action, activity and agency with which they are transgressing from the traditional representation of women as passive, secondary characters. The overarching aim of this section is, therefore, to connect the *Hunger Games* texts and the figure of Katniss to an already existing development where heroines are active, and their narratives does not necessarily conclude in a romantic unification with the hero – two aspects important for the definition of the motivation driven narrative. This development is emphasized not to be entirely identical with the action genre, instead it is defined through the presence of the action heroine that makes the action piece in question transgressive; and it is her and her narrative that foreshadows the motivation driven narrative. Therefore, it is necessary to explore the notion of the action heroine and her narrative and determine the aspects which lays the groundwork for the motivation driven narrative.

The Notion of the Action Heroine

The notion of the action heroine is an ambiguous one, since it is connected to a genre most frequently featuring male, goal-oriented heroes. It can be observed, however, that the action genre provided us with a series of transgressive female heroines deviating from the more traditional, passive representation of women in fiction, such as Warrant Officer Ellen Ripley in *Aliens* (1986), Sarah Connor in *Terminator 2: Judgment Day* (1991), Catwoman in *Catwoman* (2004), Jyn Erso in *Rogue One* (2016), Diana in *Wonder Woman* (2017), and Dominika in *Red Sparrow* (2018). Gladys L. Knight, in her book *Female Action Heroes, A Guide to Women in Comics, Video Games, Film and Television* focuses on “women and girls of action – women who run, pounce, throttle villains, and save the day – as they have been portrayed since the early years of the 20th century (viii). Knight examines how these women rose to empowerment and became self-sufficient or were sabotaged by the gender roles long-established in America (xiii). Throughout the history it was usually the men who became associated with toughness, yet at the beginning of the 20th century, “the extraordinary

phenomenon” of the action heroine appeared, and she has been out there ever since (Knight xiii).

To further understand the term, we might want to look at the notion of the male action hero, since the female action hero seem to incorporate traits both from traditional femininity and “traditional male action heroism” (Knight viii). Knight describes the traditional action hero as having such “so called masculine traits” as

independence, physical strength, aggression, intelligence, competence, reticence, and cool-headedness. He showed little, if any, emotion and was often equipped with an extraordinary, super-human skill. The male action hero was by definition associated with activity, and thus endowed with the ability to perform a series of harrowing feats. He was the one who did the rescuing, while others who did not have the power to save themselves were positioned in a passive role (xiv).

In Knight’s definition, we can see that there is an emphasis on essential activity. This activity of the role, however, does not diverge greatly from other traditional male roles. As Laura Mulvey argues in her essay “Visual Pleasure and Narrative Cinema”, the active/passive male/female binary was not only perceptible in the visual representation of characters in the traditional Hollywood cinema, but also, “[a]n active/passive heterosexual division of labour has similarly controlled narrative structure”. (20) Thus, it seems that activity is an essential and traditional characteristic of male protagonists of various genres, and narratives with active males are traditional in this sense, too. Therefore, the male action hero can be understood as a quite traditional male hero. In contrast with the active role of the male in the traditional narrative, the female tends to work only as a stimulus to the male: “[w]hat counts is what the heroine provokes, or rather what she presents” (qtd. in Mulvey 19). The action heroine, however, is an active doer in the narrative and therefore diverges from the passive heroine of the traditional narrative. Therefore, the action heroine can be understood as a figure of transgression and the notion is considered relevant for the discussion of the *Hunger Games* texts as gynocentric, motivation driven narratives juxtaposed to the androcentric, goal-oriented narrative predominant in Western culture.

In his essay “Gender, Sexuality, and Toughness: The Bad Girls of Action Film and Comic Books”, Jeffrey A. Brown addresses the problem of understanding action heroines based on the binaries Mulvey introduced. When taking the definition of the action heroine further, the next question critics are usually interested in is the discussion on the amount masculinity/femininity action heroines can have. Brown writes that “[e]ven within feminist film theory the modern action heroine has emerged as an extremely fruitful but difficult character to interpret” (47). One of the problems is the common understanding of female action heroes as “simply enacting masculinity rather than providing legitimate examples of female heroism” (Brown 47-48). Brown talks about this trend as one interpreting female action heroes as “figurative males” relying on the renowned, “[m]uscular, gun-toting, ass-kicking characters” of Lieutenant Ripley from the *Alien* series and Sarah Connor from the *Terminator* series (48). Recent feminist film scholarship of the 2000s identified this tendency as a shifting of female gender stereotypes into a certain masculine toughness (Brown 48). As Brown quotes Carol Clover, Yvonne Tasker and Cora Kaplan, these women are referred to as ‘figurative male’, ‘masculinized female bodies’ and ‘Dirty Harriets’, respectively (48). What Brown identifies as the main problem is the reliance of these critics on the logic of using the binary of masculine/feminine, “since this conceptual binary underscores our basic perception of the physical and behavioural differences between the genders” (49). Brown writes that “[o]ne of the problems is that the strict categorization of traits as male or female that has dominated film theory ever since Laura Mulvey’s ‘Visual Pleasure and the Narrative Cinema’ was first published in 1975, means that any atypical portrayal tends to be interpreted as cinematic transvestism” (49).

Mulvey is, indeed, focusing on the binary between male and female roles, and she also says that the development of an alternative cinema is a reaction against the mainstream cinema enacting on the binary (15). Yet, the binary should not evidently be understood as a descriptive model of society or of film, but as an already existing patriarchal structure/way of thinking that is designed to suppress by dividing and that is also appearing to be perceptible in mainstream filming. Therefore, the notion of the action heroine should not be understood as a notion being in line with or diverging from the traditional female role Mulvey writes about but should be understood as a complex phenomenon emerging in a century

where the dominant patriarchal system tries to suppress by dividing, by introducing gender binaries, gender models and roles. Within the two-dimensional patriarchal system of proper models of living full of binaries, the versatile figure of the action heroine becomes a multi-dimensional character breaking down the binaries of her two-dimensional world.

In short, the definition of the action heroine suggests an active female figure that goes against the ingrained patriarchic structures. Building on Knight's and Brown's definition of action heroine, the notion of the action heroine designated by this thesis is an active female that refuses to accept both the roles in society that were fabricated for suppression, and the functions prescribed to maintain divisions of those suppressive roles: such as gender roles and the functions ascribed to them. The action heroine is always an active figure that diverges from the passive role of the traditional heroine. By this definition, both the cinematic and the literary Katniss can be considered as action heroines, since they are both characters embodying activeness and agency while defying the underlying patriarchal structures of their societies. Through the presence of such a heroine, the *Hunger Games* texts themselves can be positioned as works resonating with the transgressive development of the action heroine and her narrative – a step leading towards what is defined as the motivation driven narrative in this thesis.

1.3 Conclusion

In this introductory chapter, it was aimed to lay the foundations for the discussion of *The Hunger Games* trilogy and film series as motivation driven texts in Chapter One and Chapter Two, with introducing and juxtaposing the notions of the goal-oriented narrative and of the motivation driven narrative. The goal-oriented narrative was discussed to be in line with the canonic story that is most widely spread in Western culture, and the motivation driven narrative was provided as a less preferred option occupying the opposing end of the same narrative spectrum. Then, the *Hunger Games* texts were introduced, the plot of the trilogy and the problematics of adapting the trilogy's story onto the screen. Finally, the *Hunger Games* texts and Katniss were connected to the notion of the action heroine – a notion that created a transgressive development within the action genre. In the forthcoming two chapters, the *Hunger*

Games texts will be explored as motivation driven texts. In Chapter One, it will be examined how the literary Katniss shapes the narratives around her to be motivation driven with performance, while her cinematic counterpart seemingly fails to acquire the same amount of control, instead promotes the motivation of care through enhanced codes of maternity. In Chapter Two, the love triangle of the Katniss, Gale and Peeta will be scrutinized as a narrative element providing Katniss not with two romantic choices, but with two alternatives both of which represent goal-oriented narratives and are extending the consequentialist metanarrative of the Games and the social and political system of Panem. By refusing to settle for any of the choices, both the trilogy's and the film series' Katniss condemns the goal-oriented narrative and elevates the motivation driven narrative determining the narrative orientation of the texts themselves to be dominantly motivation driven.

2 Chapter One

2.1 Narratives and Meta-narratives in the Hunger Games

This thesis aims to explore the orientation of the narratives of *The Hunger Games* trilogy and film series on two levels; with looking at both the narratives of the trilogy and film series and the narratives found within the trilogy and film series. It will be demonstrated that several of the inner narratives of the trilogy and film series are transformed into predominantly motivation driven narratives by Katniss Everdeen, the female protagonist of the works; a process which ultimately affects the orientation of the texts themselves to become motivation driven, as well. This preferment of the motivation drive of care over goal-orientation on the level of the texts themselves is significant in case of such popular texts, since their preferment can effectively influence the mindsets of readers and audiences to move away from thinking inside the box of boundaries labeled with androcentrism, consequentialist heroism and goal-orientation.

Since the orientation of the narrative of the texts seems to be largely dependent on the orientation of the narratives within, the disentanglement of the internal narratives can be essential in determining the orientation of the trilogy and film series. Distinguishing between narratives and meta-narratives can, therefore, aid our understanding of the different levels. The differentiating of narratives from meta-narratives in this thesis is based on the observations collected during the examination of the *Hunger Games* texts according to which smaller narratives – or narratives – require the presence of a role and an agent performing that role in the *Hunger Games* texts, while larger narratives, or meta-narratives, become manifested not in their implied roles, but rather through the smaller narratives. For instance, such larger and overarching narratives in the *Hunger Games* texts as the meta-narrative associated with the social and political system of Panem and the meta-narrative of the Hunger Games do not seem to imply the presence of a single role or a small set of specific roles. At the same time, narratives like the narrative of the tribute and the narrative of Peeta's lover require the presence of an associated role significantly. As a result, certain scholars, such as Anne M. Canavan and Sarah H. Petrovic seemingly decided to

merge the notions of roles and narratives in their essay “Tipping the Odds Ever in Her Favor: An Exploration of Narrative Control and Agency in the Novel and Film” (47).

In designating the orientation of internal narratives in the *Hunger Games* texts with having the distinguished concepts of narratives and meta-narratives in mind, it can be found that while narratives may be understood both as consequentialist and goal-oriented or deontological and motivation driven, meta narratives can only be understood in terms of ethical orientations provided that they lack the presence of an agent who could materialize the ethical orientation in a goal or motivation. Consequently, the lack of an attached role makes the orientation of the meta-narratives in the *Hunger Games* texts to appear unshakeable. Looking at the two largest meta-narratives in *The Hunger Games* trilogy and film series, the meta-narrative associated with the social and political system of Panem and that of the Hunger Games, it can be found that they are two interconnected, consequentialist meta-narratives. Out of the two, the meta-narrative of the Games is the smaller one: a manifestation of the largest meta-narrative of Panem. Their consequentialist orientation lies in what appears as their basic principles. Panem’s engine is seemingly the oppression and the serving of the maintenance of that system of oppression which is justified with presenting itself as the better worse compared to what the Capitol communicates as the other alternative: a remnant of people engaging in an atrocious, post-apocalyptic war for what resources remained after the hazards of nature ate up a significant amount of North America (*Games* 21). The way the Games becomes a manifestation of Panem’s consequentialist social and political arrangement is through aiming to sacrifice a small group of children every year instead of demolishing entire districts, i.e. presenting the Games as the better worse compared to the eliminating of whole districts (*Games* 21-22) – the same way as Panem presents the oppressive system as the better worse compared to an uncontrolled war for recourses. Since both meta-narratives appear to demonstrate the same consequentialist value system, the two will be designated as the largest meta-narrative in *Hunger Games* texts together, with the Games emerging as the ultimate symbol for the social and political system of Panem in the texts.

The first group of narratives that will be considered in this chapter are narrative of the healer, the narrative of the star-crossed lover, and the narrative of

the tribute – all existing under the ruling consequentialist meta narrative of the Games. The significance of looking at these narratives – even the smaller narrative of the healer – lies in the observation that the trilogy’s Katniss manages to shake the unshakeable consequentialist orientation of the meta-narrative of the Games through first shaping the orientation of the narratives to be dominantly motivation driven. Working her way upwards starting from the small role of the healer, the literary Katniss extends her motivation drive towards the larger narratives, such as the star-crossed lover narrative and the tribute narrative, up to the point where she manages to shake the consequentialist orientation of the meta-narrative of the Games. The same upward movement toward the meta narrative can be observed in the film adaptation as well, even if it is largely curtailed compared to the same process in the trilogy.

The second group of narratives that will be discussed in this chapter, as well as in the second chapter, consists of one narrative formulated under the meta narrative of the Games and Panem, namely the narrative of the Mockingjay. The narrative of the Mockingjay is the most ambiguous one, which presents the literary and cinematic Katniss as consequentialist and goal-oriented, only to build suspicion and introduce a twist, before it becomes evident that the narrative of the Mockingjay is finally designated as motivation driven, resulting in the further destruction of the meta-narrative of the Games and elevating the drive of motivation associated with care onto the level of the *Hunger Games* texts themselves. The role and narrative of the Mockingjay is significant, therefore, because the performing of the role determines not only the orientation of Katniss’s final narrative, but also the orientation of the *Hunger Games* texts themselves. Advancing this approach, it can be further argued, that the character’s struggle with having control over the narratives around her in *The Hunger Games* trilogy and film series seem to be structured around the underlying aspiration of transforming the consequentialist narratives in Panem into more dominantly motivation driven narratives instead of elongating the consequentialist meta-narratives into goal-oriented narratives.

2.2 The Process of Performing in *The Hunger Games* Novel

The narratives of the healer, star-crossed lover and tribute are narratives generated under the meta-narratives of the Games and are also requiring the presence of an associated role and an agent performing those roles. Hierarchically, it can be observed that it is the narrative of the tribute that is closest and second largest compared to the meta-narrative of the Games. The narrative of the star-crossed lover and healer are smaller narratives under the larger narrative of the tribute. Being the closest narrative to the meta-narrative of the Games, the narrative of the tribute could easily become a goal-oriented narrative elongating the consequentialist orientation of its meta-narrative. A tribute could, with ease, aim for killing all the other tributes in order to stay alive and bring food and fame to their district – a killing for the greater good elongating the meta-narrative of the Games. It is demonstrated in this chapter, however, that the trilogy's Katniss manages to shape the narrative of the tribute to be dominantly motivation driven through working herself towards the meta-narrative from designating the smaller narratives of the healer, then of the star-crossed lover to be dominantly motivation driven first. With re-shaping the narrative of the tribute, Katniss threatens the consequentialist orientation of the Games that will consequently become shaken. The important method that allows Katniss to shape the narratives around her is the process of performing.

In the trilogy, the reader can observe the process of performing due to the overtness of the narration about both Katniss's inner and public self. The reader can learn about the character's struggle with performing the roles associated with the healer, star-crossed lover and tribute narratives, and about her struggle with finding inspiration for those roles, as well as about the different ways she tries to live up to those roles. This process is the process of putting on a role, i.e. the process of performing. The process has several aspects that need to be controlled by the performer, such as speech, intonation, facial expression and body language. All of these sub-processes of performing are manifested in the novels, but the process of controlling speech seem to have special focus when it comes to shaping narratives and enacting agency in the trilogy. Anne M. Canavan and Sarah N. Petrovic, in their essay "Tipping the Odds Ever in Her Favor: An Exploration of Narrative Control and Agency in the Novel and Film", rely on Michel Foucault's "The Order of Discourse", when stating that "the control of the speech of others, is a fundamental source of power in a society. It is primarily through her words,

which shape her actions, that Katniss is able to manipulate the narratives in which she is involved” (Canavan and Petrovic 46-47). On the level of the character, one of the ideas Canavan and Petrovic are stating here is the idea of a certain order behind Katniss’s performance in which her words influence her actions (46-47). On the level of the narration, Canavan and Petrovic further argue that the contrast between Katniss's private and public speech being visible to the reader makes her agency obvious as well (50).

On the level of the character, it is true that, as Canavan and Petrovic argued, the controlling of her speech largely helped Katniss in shaping her narratives. However, the idea of Katniss’s words pre-shaping her actions, i.e. the concept of her words and actions having an established order cannot be concluded inevitably. It is necessary to complicate Canavan and Petrovic’s discussion with exploring the uneven reliance of Katniss’s inner and outer persona on speech. Consequently, the focus from the process of controlling speech has to be shifted to the larger process of putting on a role with still acknowledging the importance of the controlling of speech as the most important aspect of putting on a role. The uneven reliance of Katniss’s private and public selves on speech is due to the fact that while Katniss’s inner persona is dominantly made of speech, her public personae and her public performance include physical actions as well. In other words, while her inner emotions and thoughts are only verbally signified as inner speech, the roles she puts on are manifested in a series of verbal, auditory and visual signs, such as speech, intonation, facial expression, body movement and body language. Given that Katniss’s private persona relies more on speech while her public persona relies on a combination of speech and action as well, it is necessary to emphasize the significance of the larger process of performing as the most important process visible in the narration of the novels, while still acknowledging the importance of the process of controlling speech as the most frequently applied sub-process of Katniss’s public performance in the trilogy. On the level of the narration, it can be further observed, that it is not just the juxtaposition of Katniss’s public and private personae that shows the reader Katniss’s control over her narratives, but the combinations derived from both juxtaposing her private and public selves and measuring the degrees of control she manages to have in her performance.

This chapter examines the different levels of control the trilogy's Katniss has during performing while also juxtaposing her private and public personae. The moments discussed from *The Hunger Games*, the first novel from the trilogy, will be illustrative of Katniss's private persona having uncontrolled inner speech, while her public persona demonstrates full control, no control or moderate control over her performance. The film versions of the scenes will be similarly searched and scrutinized for codes referencing her private and public personae – a task found to be challenging due to the low representation of codes signifying the cinematic Katniss's private persona. Finally, the moment discussed from *Mockingjay*, the final of novel from the trilogy, will be examined as an instance in which Katniss's private and public self is both in full control manifested in the form of a suggestive temporal limitation in the narration due to which even the reader is deprived from information about Katniss's inner persona. At first sight, the same moment in *Mockingjay – Part 2* can be observed to feature a Katniss with private and public personae similarly in control. However, the film adaptation of the same scene shows a Katniss whose personae is not in control but are rather poorly referenced on the screen.

The scenes that are going to be examined in more depth from *The Hunger Games* novel, the first book from the trilogy, are the subsequent scenes of the “Attending Peeta by the Stream” scene, the “Cave Kissing” scene and “The Broth” scene. In the middle of Katniss and Peeta's first Hunger Games, the Gamemakers announce a new game rule, according to which it is possible to have two victors, if the tributes are from the same district. Katniss, who was previously confused about if Peeta was on her side, begins to look for him after the announcement, only to find him fatally wounded on the side of a stream. In the forthcoming “Attending Peeta by the Stream” scene, Katniss attends him and engages in a series of attempts to cure him, endeavors only partially successful. Katniss manages to treat the smaller wounds, but it is beyond her to treat Peeta's festering leg and thus to eliminate the possibility of Peeta's death. She puts on the mask of the calm healer, but inside she struggles: she is disgusted of the wounds and panicky about Peeta's possible death (*Games* 295-314).

In the “Attending Peeta by the Stream” scene Katniss is trying to put on the role of the calm healer and perform the narrative of the healer with miming her mother. It can be observed in this scene that while Katniss's private persona is

uncontrolled, full of worries and doubts, her public persona is fully controlled. When Katniss looks at Peeta's wound, she is shocked to face the "[t]he deep inflamed gash oozing both blood and pus[, t]he swelling of the leg[, and] the smell of festering flesh" (*Games* 310). Reading Katniss's thoughts, we get to know that her private self is disgusted and scared. She even confesses that she would prefer running away:

I want to run away . . . Go and hunt while my mother and Prim attend to what I have neither the skill nor the courage to face. But there's no one here but me. I try to capture the calm demeanor my mother assumes when handling particularly bad cases. (*Games* 310)

This passage conveys the natural shock one might feel upon looking at a festering wound, and evokes the feeling of being a child and of being able to run away from responsibilities. This effect is achieved by the narration being overt about Katniss's true, but ignoble characteristics: such as her cowardice and her admitted unfit for the task. Around the middle of the passage, however, Katniss realizes she needs to attend Peeta, because she is the only one around to perform the task. With this realization, her motivation drive of care and duty is evoked, so she moves on to look for inspiration to be able to do what has to be done. She attempts to perform the role of the healer by putting on the calm mask her mother would put on in similar situations. When Peeta asks Katniss, if the wound is really bad in the next passage, she calmly answers "So so" with a shrug, as if the condition of the wound was not terrifying her at all, and she keeps busy trying all to better Peeta's condition (*Games* 310). What Katniss seems to conclude the role of the healer to be, based on her inner monologue and public performance, is the association of the role of the good healer to be a calm and almost indifferent person showing no compassion in order to shield the attended person from the real harshness of the situation. Therefore, Katniss's public performance here consists of the controlling of her speech, reducing her inner speech to "So so" (*Games* 310). In addition, her body language of shrugging is seemingly aimed to codify her calmness and indifference. Similarly, the performance of continuous work with treating Peeta seem to signal Katniss having the necessary knowledge about healing as well as her fit for the task. The contrast between the uncontrolled,

ignoble and unfit private persona and the fully controlled, heroic public persona suggests an extreme ability to control her performance and the narrative of the calm healer and tribute. Furthermore, it can be argued that by basing her performance on her awakened motivation of care, the trilogy's Katniss manages to associate the role and the narrative of the healer with motivation drive.

In contrast with the above illustrated moment of full control of public performance, we can observe other moments during the "Attending Peeta by the Stream" scene, in which Katniss's private persona still consists of uncontrolled speech, while her public persona has either no control or moderate control over the role she is performing. In order to discuss the different degrees of control she has, it is necessary to introduce the idea of Katniss having emotional outbursts. Similarly to the moment of fully controlled performance discussed above, Katniss's character manages to have control over her performance most of the time during the trilogy. It is relatively rare that Katniss loses control, but when she does, it is usually the private persona's uncontrolled emotions surfacing and transforming into her public performance. These are the instances, where Katniss's uncontrolled inner speech are visible in her uncontrolled public speech and actions. To list some of the emotional outbursts in the novels, Katniss's initial and iconic volunteering in exchange for her sister at the beginning of the first novel is one of them. In that case, the emotional outburst is introduced in the form of a scream, i.e. Katniss crying out Prim's name (*Games* 26). Another instance happens during the first game in the first novel when Katniss shouts Rue's name (*Games* 280). Rue is a little girl, a fellow tribute, and a child Katniss cares about, so when Rue's life is threatened, Katniss gives up her safety of silence and loudly calls her name in panic (*Games* 280). Similarly, when the rule change announced during the first game, according to which Katniss and Peeta could win the game together, Katniss shouts Peeta's name with also threatening her incognito of silence once again (*Games* 296). All these emotional outbursts, as well as the one in the "Attending Peeta by the Stream" scene are momentarily manifested demonstrations of Katniss's motivation of care towards a person she cares about. In "Attending Peeta by the Stream" scene, it is Peeta who evokes Katniss's motivation of care. What distinguishes the emotional outburst in this scene from the instances where Katniss accidentally shouts Prim's, Rue's or Peeta's name is the emotional outburst happening in the middle of a conversation with Peeta,

hence allowing the reader to observe the manifestations of moderately and of fully controlled moments of performing surrounding the uncontrolled moment. The significance of the arrangement according to which the conversation is surrounding the moment of emotional outburst lies also in the paralleled arrangement in which Katniss's performance is built around the outburst signifying her motivation of care. The "Attending Peeta by the Stream" scene allows the reader to observe the process of re-establishing control and can, therefore, also illustrate several degrees of control on the level of the public persona from Katniss being entirely uncontrolled in the moment of outburst toward a new, different moment of control.

In the "Attending Peeta by the Stream" scene, the shocked, scared Katniss disgusted of Peeta's wound bursts out in a laugh, an uncontrolled emotion, and then tries to re-establish her controlled performance of the healer role and narrative with using dark humor, a moderately controlled performance. As she works on the task further, she realizes that Peeta's injury still seems fatal, so her performance shakes (*Games* 311). Katniss has to face another leaking of pus from the wound and it disgusts and shocks her so much that she is urged to bite on the inside of her cheek hard enough not to let her breakfast "make a reappearance" (*Games* 311). Her inner persona is admittedly weak, but her public performance is still controlled at this point, even though she struggles to keep up the act, to the point where she has to hurt herself to keep on going. Then comes the emotional urge that throws her off balance and makes her lose control, namely Peeta asking her "How about that kiss?" (*Games* 312). Katniss's reaction is to burst into laugh, "because the whole thing is so revolting [she] can't stand it" (*Games* 312).

After the emotional outburst, Katniss meets difficulties to regain control over her performance. The first public response she articulates is quite in line with what she really thinks, even though it is slightly sugar-coated: "I'm no good at this. I'm not my mother. I've no idea what I'm doing and I hate pus" (*Games* 312). She even lets herself to give forth a moan (*Games* 312). Her public speech here matches her previous thought about how she is not as courageous as her mother, and how she has difficulties putting on the role of the calm healer. So, first came the emotional urge from someone Katniss cares about, then the emotional outburst of the inner feelings and the emerging of her worry fueled by her care, then the moderate uttering of her inner thoughts as the first step in

regaining control; all showing different degrees of control over her performance. The next step before she is able to re-establish control is the using of dark humor to distance herself both from uttering her true feelings and thoughts. After telling Peeta that she is concerned about putting on her mother's role, Peeta suggests a parallel between treating a shocking wound and hunting, with Katniss answering "Trust me. Killing things is much easier than this" (*Games* 312), a statement that seem to be true to her, yet already shows an odd humorous side with denoting killing as easy. Then she goes on to say, "Although for all I know, I am killing you" (*Games* 312), which is the utterance of exactly what she is afraid of but stated with a tone spiced with dark humor. When Peeta answers dark humor with dark humor asking Katniss if she could speed up killing him a little, Katniss tells him to "Shut up and eat [his] pears", a statement maintaining the tone spiced with dark humor, but already lacking emotions and the utterance of inner speech. At this point, her controlled performance is re-established. On the level of the public persona, the different degrees of control the reader can observe are having no control when the emotional outburst happens, having slightly more control when Katniss utters her thoughts – but without the emotional tone – and having even more control when she uses dark humor without uttering her inner thoughts while cutting off her emotions entirely. In the moment of the outburst the public performance is in line with the uncontrolled speech of the private persona, while in the other instances the different degrees of moderate control over the performance are in contrast with the continuously uncontrolled inner persona.

Throughout this process Katniss manages to regain control over the role of the calm healer. As a result, she shows agency through control, and also let us be present in the process of losing and regaining control. Additionally, the emotional outburst can be understood as an awakening of Katniss's motivation of care. One reason why the outburst could signify another awakening lies in the appearance of the laughter being a reaction to the idea of the kiss. It can be argued that Peeta's request for the kiss signaled his need for the presence of a warm and caring lover besides the presence of a technically capable healer. Katniss's reaction to the request at this point is only laughter, not a kiss, yet it is already a physical reaction acknowledging Peeta's request that will become an actual, physical kiss in the subsequent "Cave Kissing" scene.

In the subsequent “Cave Kissing” scene and during another conversation with Peeta, we can find a similar instance for Katniss having an uncontrolled emotional outburst surrounded by moments of moderate control on the level of the public persona juxtaposed to her fully uncontrolled inner speech. In contrast with the “Attending Peeta by the Stream” scene, in which the reader can observe the process of regaining control, in the “Cave Kissing” scene, we can find an instance for Katniss gradually losing control over her performance leading up to the emotional outburst of kissing Peeta – an act that can be considered as an elongation of reaction from Peeta’s request for a kiss in the “Attending Peeta by the Stream” scene. The “Cave Kissing” scene occurs after Katniss’s attempts of treating Peeta’s wounds by the stream are proven to be only partially successful. Katniss guides Peeta to a hidden cave so that his healing would be undisturbed. She lays him down to the bottom of the cave (*Games* 315). As she looks at him, the view of the sick boy builds up emotions in her. Her motivation of care is already awakened. Katniss notices that Peeta has a burning fever, and instantly, she begins to worry Peeta might actually die “Suddenly, out of nowhere, I’m scared he’s going to die” (*Games* 315). In this moment, Katniss’s private persona once again confesses her weakness, her fear, and the uncontrollable emerging of her emotions. So, when Peeta begins the sentence “Look, if I don’t make it back—” Katniss disrupts him with using dark humor again saying “Don’t talk like that. I didn’t drain all that pus for nothing” (*Games* 315), but the utterance of the somewhat true words without the showing of emotions does not work in calming the sick boy. The same way Katniss’s calm and indifferent performance of the effective healer might be understood to be only partially successful in calming Peeta during the “Attending Peeta by the Stream” scene based on Peeta’s request for a kiss which could signify an additional need for the presence of a warm and caring lover, the cutting of emotions similarly fail to work in calming Peeta in this scene. So, when Peeta reminds Katniss of his possible death the second time “But just in case I don’t—” (*Games* 315), the failing of her words of dark humor makes her get into physical action; the worries and the possible fear of not being able to control her inner thoughts and feelings of her private persona translates into her public persona as Katniss silences Peeta with putting her finger onto his lips. Since Peeta reminds Katniss of his possible death the third time as well, Katniss loses the ability to deal with the emotional urge coming from a person she cares

about – therefore, she engages in another emotional outburst, appearing as a kiss this time. The kiss is not just another manifestation of her motivation of care surfacing uncontrollably onto the level of her performance, but it is also an answer to Peeta’s request for the presence of the warm and emotional lover and the elongation of the awakened care appearing as a laughter in the “Attending Peeta by the Stream” scene.

What Katniss comments on this kiss in the form of private speech is that “Impulsively, I lean forward and kiss him, stopping his words. This is probably overdue anyway . . . we are supposed to be madly in love” (*Games* 315). We can see that after the moment of the kiss, she begins to regain control immediately and considers understanding the kiss not as an emotional outburst, an uncontrolled performance, but as part of the star-crossed lover act, an act she has some control over. Then she is back at using dark humor saying “You’re not going to die. I forbid it. All right?” (*Games* 316). And with these, Katniss finally manages to calm Peeta. This passage, however, does not only mark the idea of regaining control, but also the shift happening between the healer narrative and the star-crossed lover narrative. Katniss’s thought reconsidering the kiss as part of the star-crossed lover narrative instead of dwelling more on the impulsive nature of the act shows readiness to develop the healer narrative into the star-crossed lover narrative.

What the reader can observe about the whole of the “Cave Kissing” scene that while Katniss’s inner self is still uncontrolled, the using of dark humor and the silencing of Peeta with her finger and kiss – two dominantly physical actions – show Katniss having moderate control over her performance in general. First, we can observe that she is continuously interrupting Peeta, a way of acting and interacting revealing Katniss’s fear for an upcoming emotional outburst and her attempt to maintain control by talking over Peeta. This already shows Katniss’s public self having only moderate control over the performance. Secondly, the elements showing Katniss’s decreasing amount of control are the application of dark humor and then physical action of silencing Peeta with placing her finger on his lips. Thirdly, the moment of the kiss, another physical action, is the moment where Katniss’s public persona has no control and thus it becomes in line with her inner persona for a moment. Following the outburst quickly, however, she begins to re-establish control over the performance – developing her healer narrative into

a new role and narrative, the narrative of the star-crossed lover. The reiterated awakening of her motivation of care as well as the satisfying of Peeta's need for the presence of Katniss as a lover shows that Katniss is willing to base both the healer narrative and the star-crossed lover narrative on her motivation of care for Peeta.

In the subsequent "The Broth" scene, Katniss puts on the role of the star-crossed lover entirely; with having full control over her performance of the narrative that is juxtaposed to her uncertain inner self. After the kiss happening between Katniss and Peeta in the cave, a parachute containing hot broth arrives from Haymitch and the sponsors (*Games* 316). Such gifts coming from above can be lifesavers in the arena and are usually received by popular tributes (*Games* 164). Katniss assumes that they receive the gift, because of the kiss, an act she herself considered as a useful move in enhancing the star-crossed lover narrative. Katniss understands the gift as a reminder to perform the act better, based on the secret code system her and Haymitch has. On the one hand, the hot broth is a reassurance that the kiss Katniss re-considered to be part of the star-crossed lover act worked well, with understanding Haymitch's message as "[o]ne kiss equal[ing] one pot of broth" (*Games* 316). On the other hand, it is an urge for Katniss to perform better, since the broth is only worth to make Peeta's condition better, but not exactly the medicine that could be used to treat his fatal wound. Katniss can almost hear Haymitch saying "You're supposed to be in love, sweetheart. The boy's dying. Give me something I can work with!" (*Games* 316). Through Katniss's reconstruction of Haymitch's note focusing in some measure on saving Peeta from dying, the reader can observe the evoking of Katniss's inner motivation of care for Peeta and the projection of his condition to Haymitch. Therefore, the developing of the star-crossed lover narrative from the healer narrative can be argued to be based on her motivation of care.

As reaction to receiving the gift, Katniss begins to wonder about how to perform the role better; thus what was merely a re-considered kiss turns into a well-considered performance. First, Katniss expresses her agreement with Haymitch's assumed message thinking that "he's right. If I want to keep Peeta alive, I've got to give the audience something more to care about" (*Games* 316). Then she moves on to assume what kind of performance the audience would be happy to see "[s]tar-crossed lovers desperate to get home together. Two hearts

beating as one. Romance” (*Games* 316). The list of assumptions about what the audience would like to see is understood as directions to the role she has to perform in order to live up to her motivation of care, i.e. keeping Peeta alive. Then, she has to realize that she is, again, unfit for the role: “Since I’ve never been in love, this is going to be a real trick” (*Games* 316). Given that Katniss already realized at this point that she has to perform the role in order to live up to her motivation of care, Katniss quickly moves on to find inspiration in her parents: “I think of my parents. The way my father never failed to bring her gifts from the woods. The way my mother’s face would light up at the sound of his boots at the door. The way she almost stopped living when he died” (*Games* 316). While Katniss drew on her mother’s emotionless calmness when performing the healer narrative, she is now drawing on the emotional, romantic and caring traits of her parents, as it is demonstrated in this passage. While these thoughts are all verbally manifested in Katniss’s inner speech, the performance she carries out as a result is manifested in speech, and body language. Similarly to how she draws on her parents’ emotionally charged manifestations of care, the performance she carries out seem to resonate with the same features: Katniss runs to Peeta and calls his name with “the special tone that [her] mother used only with [her] father” (*Games* 316). Then Katniss kisses Peeta to wake him up and holds up the pot of broth saying “Peeta, look what Haymitch has sent you” (*Games* 317). This is the moment, when Katniss begins to shape the narrative of the star-crossed lover with great efficiency, and it is also the point when the star-crossed lover narrative is established to be dominantly motivation driven.

It can be argued, therefore, that Katniss’s performance of the star-crossed lover narrative is a development of the healer narrative, both being built around her motivation of care. It can be further argued, that the shaping of these narrative to be motivation driven affects her whole performance of the tribute narrative – shaping it similarly to become motivation driven. Reading the end of *The Hunger Games* novel, it can be observed that Katniss will finally manage to shake the meta-narrative of the Games with tricking the Gamemakers to allow both her and Peeta be alive and become victors of the Game (419). Working from the smallest narratives towards the larger meta-narrative of the Games, the trilogy’s Katniss manages to elevate motivation drive over goal-orientation that can be translated to the text of *The Hunger Games* novel itself. However, the final outcome of what

the trilogy's dominant orientation might be will not be decided until Katniss designates the orientation of the Mockingjay narrative.

2.3 The Process of Performing in *The Hunger Games* Film

The process of performing that allows Katniss to shape her narratives as dominantly motivation driven is also observable in the film adaptation, but only in a more limited fashion. What the viewer of the film series can easily observe about the adaptation at first sight is that the series neglect to utter Katniss's inner thoughts, i.e. to present or represent Katniss's private persona. Consequently, the film series also fail to give account for the different degrees of control Katniss has over her performance with the adaptation also being unable to show the juxtaposition of Katniss's private and public personae in measuring control. This in the film adaptation blocks the viewer from seeing the whole process of performing, and also from measuring how much control Katniss actually has in shaping and controlling the narratives around her. Consequently, the character is not only curtailed of a significant amount of agency, but also of her inner voice letting the reader observe the presence of Katniss's motivation of care and the transformation of that motivation to her performance.

In the film series, Katniss still occupies the role of the protagonist, yet she is deprived of her role as a narrator, thus her inner thoughts and feelings remain mostly un-referred to on the screen. There could have been many ways to present Katniss's private persona both through verbal and non-verbal clues. One of the verbal codes could have been the using of voice-over, but the film makers preferred not to apply that technique (Audio Commentary to *Mockingjay – Part 2*, by director Francis Lawrence and producer Nina Jacobson). But even without using the technique of the voice-over, there can be several other methods applied to codify Katniss's inner self. Signifying it verbally, could happen through grafting the first-person narrator's inner thoughts onto the dialogues adapted to the screen. Considering non-verbal clues, as Robert B. Ray argues in his essay "The Field of 'Literature and Film'", such visual codes, as the focusing on certain objects in a room can work as characterizing elements presenting the character through a series of established codes evoked by those objects (40). In addition to

the visual presentation of objects, the adaptors could use lighting, editing, music, the varying of shots, performance, or other visual codes such as the look of characters to signify the inner world of the given character.

These are general remarks about the whole of the movie series, but there were certainly attempts to present Katniss's inner thoughts in some degree, even though too little to match with the level of overtness the narration has about her private persona in the trilogy. First of all, some of Katniss's inner thoughts were actually transformed into additional dialogues. We can see, for example, the movie scene in *Mockingjay – Part 1* where Katniss likens herself to Prim's cat that is going mad while nervously following a camping light (*Mockingjay – Part 1*). In the book, we can read about the parallels between her and the cat, the light and Peeta, and her holding the light likened to Snow holding Peeta, all presented as private wonderings (*Mockingjay* 179-180). At the same time, she offers her thoughts of comparison to Finnick in the movie appearing in the form of a public conversation (*Mockingjay – Part 1*). But this is just adding more to the solid skeleton of dialogues adapted from the trilogy instead of trying to provide the audience with other types of verbal and non-verbal codes as well.

There can be further instances found where the creators used music, camera movement, performance and varying shots, such as close-ups and extreme close-ups to call attention to body parts or objects significant to the scene. In *The Hunger Games* film – during her first game – Katniss hears the announcement stating that two tributes from the same district can become victors both (*The Hunger Games*). The viewer can see Katniss's jaw dropping and her eyes glancing from up right to up left continuously. Through these small movements of the face shown in medium close-ups and close-ups, the viewer can read excitement, confusion and see the birth of ideas through Jennifer Lawrence's performance framed in varying shots. The visual codes lead to the verbal uttering of Peeta's name, and then she is ready to run and find him. The next moment the camera that was relatively still when showing Katniss's facial expressions becomes shaky – a type of camera movement that characterizes the shots featuring Katniss's time in the arena in general. This upcoming montage is leading up to the "Attending Peeta by the Stream" scene and features Katniss's search for Peeta; her journey by the stream. The editing the scene into a montage, the adventurous instrumental music, the close-ups and extreme close-ups of

Katniss's hand finding Peeta's fresh blood, and the close-ups and extreme close-ups of her face showing excitement to see Peeta soon, and also curiosity about his location, as well as the application of a shaky camera movement are all non-verbal codes referencing Katniss's private persona.

Interestingly, however, scenes where Katniss appears together with other characters tend to feature a more limited amount of codes referring to Katniss's personae, with her private persona being blocked leaving a public persona seemingly blank. The "Attending Peeta by the Stream" scene, the "Cave Kissing" scene, "The Broth" scene are all significant scenes where the viewer is blocked from almost all possible clues to Katniss's private persona while her public self is shrouded resulting in a shift of focus to the other characters appearing in the scenes. In these scenes, Katniss's face and gestures are either blotted out by hair, shadows or the filming angle or she simply does not have any expressions or suggestive movements. As a result, her public persona becomes less than suggestive, a seemingly unimportant, uninteresting, blank canvas. So much so that the focus of these scenes moves from Katniss to other characters appearing in the scenes. In the "Attending Peeta by the Stream" scene the focus shifts to Peeta, in the "Cave Kissing" scene the visual focus shifts to Peeta, while the verbal focus of the scene shifts to Haymitch, and in "The Broth" scene the focus shifts to Haymitch. Another problem arising from the lack of references to Katniss's personae, is that it becomes fairly difficult to follow when Katniss is performing, how she is performing and why. Receiving a limited amount of information about her process of performing in the film adaptation, the process that allowed the reader to observe Katniss shaping the narratives around her to be motivation driven becomes limited, too.

The "Attending Peeta by the Stream" scene, the "Cave Kissing" scene and "The Broth" scene were discussed as significant scenes in the trilogy illustrating the importance of showing the process of performing, through which to observe how much control she has in controlling and shaping the narratives around her to be motivation driven. In these three scenes in the trilogy, the overt narration allows the reader to observe these factors. In the film adaptation of the scenes, however, the narration is very limited: there is no single voiced narrator, nor does the film series manage to provide enough verbal and non-verbal codes to refer to Katniss's personae. Even the showing of Katniss's facial expressions to codify her

inner persona – a technique that seemed to work in some of the scenes featuring Katniss alone, is neglected in the three subsequent scenes from *The Hunger Games* movie. In all three scenes, Katniss’s face is more or less blotted out either by her own hair, by darkness in the cave or by a filming angle showing more the top of her head than her face. While the narration of the film is covert about Katniss’s private persona and on a certain level about her public persona as well, the narration of the scenes is interestingly become more overt about other characters, such as Peeta or Haymitch. In all three scenes, the focus from Katniss’s personae is shifted to other characters depriving her from the level of agency the trilogy’s Katniss embodied through the observable presentation of her private and public personae in the novels.

In the “Attending Peeta by the Stream” scene, we meet a mostly silent, but also considerably aggressive public persona with no reference to Katniss’s private persona. The viewer receives very little information about what is going on, whether Katniss is performing at all, whether Katniss is shocked by Peeta’s wound or if she fearing his death. On the level of visual codes, the two main types of framing techniques applied in this scene are the close-ups of the Katniss’s and Peeta’s faces and the medium long shots showing the whole figures of the two characters. Even do the editing of the scene works with bouncing between capturing the faces of the two characters, the scene only partly able to produce the effects of a reverse angle shot. What the audience sees of Peeta is relatively closer to Katniss’s point of view: we see his whole face, almost front to front. At the same time, we perceive Katniss from the point of view of a third, invisible eye being more distant and limited in knowledge about Katniss’s personae. In addition, her face is blotted out by her hair and the shooting angle focusing more on the top of her head than of her face. Even when we get to see her face, the character’s expression shows mostly annoyance. The focus from Katniss is shifted to Peeta, whose face is shown for a longer time, with vivid expressions of pain, worry and other emotions.

Yet, even secondary verbal information about what might be going on in Peeta’s private persona – and of Katniss’s if only she could let Peeta reveal his inner persona – is blocked by Katniss’s constant hushing him. While Katniss is treating his wound, Peeta begins to talk to her. “Katniss—” Peeta says in the film scene with concerned face. Katniss angrily hushes him with a “Shh!”, but he

addresses her once again “Katniss—”, just to be interrupted by Katniss’s aggressive scolding “No! I’m not gonna leave you! I’m not gonna do that”. Peeta awaits a second, but then he asks “Why not?”. He does not get an answer just an odd, distant, somewhat annoyed and piteous, undefinable look from Katniss. Cut, and we are at the next scene (*The Hunger Games*). This conversation is not present in the novel, at the same time, the conversation by the stream in the novel are mostly neglected in the film. Katniss’s interruptions of Peeta, and Peeta’s three attempts to say what he has on his mind might remind us to the “Cave Kissing” scene in the book, where Peeta’s condition reminds Katniss of his possible death. On the level of the private persona, the “Cave Kissing” scene features a Katniss deeply caring and worried about Peeta, so that so that she loses control over her performance and kisses him. On the level of the public persona, Katniss is becoming uncontrolled in her speech and actions step by step with the more Peeta insists on starting his sentence the more her losing control over the performance in the trilogy’s “Cave Kissing” scene. In the film version of the “Attending Peeta by the Stream” scene, however, Katniss’s public self becomes just more and more annoyed and aggressive with the more times Peeta is trying to tell what dwells on his mind. There is no kissing at the end either, only the odd, cold, annoyed look suggesting that Peeta should not dare to ask such questions. In this scene, Katniss’s performance recalls more the image of a tired and annoyed parent than of a worried healer or tribute. Even though the scene could have held the reference of Peeta being a damsel in distress and Katniss being the hero saving him, the scene seems to look more like one signifying domestic trouble with the boy being the protagonist and the mother being a secondary character aiding the protagonist.

Similarly, in the “Cave Kissing” scene of the movie, the framing techniques used are the close-ups of Katniss’s and Peeta’s faces and the medium long shots showing their whole figures. The close-ups of Peeta’s face are again shot from a position closer to Katniss’s point of view while the close-ups of Katniss’s face are shot from the point of view of the third, invisible eye positioned beside the two characters. In addition, Katniss’s half-profile – and her eyes especially – are blotted out by her hair and the low-key lighting of the scene, while Peeta’s face is brighter, his eyes are visible and are moving vividly. The effect is once again the scene’s visual focus being shifted from Katniss to Peeta

leaving Katniss's assumed personae blank. At the same time, the medium long shots showing the whole figures of the characters reveal Katniss and Peeta occupying a position resembling a pieta position evoking a mother worried about the death of his son in the scene, and even the kiss Katniss gives Peeta is on the cheek, not on the lips, emphasizing the presence of a mother instead of a romantic lover as well as reducing Katniss's motivation of care simply in codes of maternity.

While the visual codes in the scene shift focus from Katniss to Peeta with showing him more than her and representing the two as mother and son, the conversation Katniss utters shifts the focus from her to Haymitch. The trilogy's three-step conversation of the same scene, where Katniss's worry and care urges her to lose control and kiss Peeta, is not present in the film scene. Instead, the conversation focuses on Katniss following Haymitch's lead. Before the kissing happens in the "Cave Kissing" scene in the film, Katniss tries to assure Peeta that they would get medicine for him, but Peeta dubiously replies "Katniss, I don't get many parachutes..." showing he and Haymitch are not holding together. Katniss tries to assure him that they will find a solution, and when Peeta expresses his doubts Katniss slowly leans towards him to kiss his cheek (*The Hunger Games*):

Katniss	"We will figure something out"
Peeta	"Like what?"
Katniss	"Something" /Katniss kisses Peeta/ (<i>The Hunger Games</i>)

This short conversation evokes Haymitch's conversation with Seneca Crane earlier in *The Hunger Games* film, where Haymitch is trying to convince the head Gamemaker to change the rules of the game to allow two winning tributes instead of killing Katniss and making a martyr out of her:

Haymitch	"If you can't scare them, give them something to root for"
Seneca Crane	"Such as?"
Haymitch	"Young love" (<i>The Hunger Games</i>)

The analogy between the two conversations are observable if one juxtaposes the lines and parallels Haymitch with Katniss. Thus, when Katniss kisses Peeta in the cave, she actually enacts Haymitch's idea of performing, in lieu of showing Katniss relying on her own process of performing. Instead of showing the audience how much Katniss is able to shape the narratives around her and thus show her having agency, the scene shows how much control Haymitch might have over her.

The only set of oddities breaking the suggestion of Haymitch having control over Katniss's performance is the presence of the maternal codes. With evoking motherhood visually and enacting "[y]oung romance" with a motherly kiss on the cheek the only transgression from Haymitch's idea of performing comes in representing Katniss as a mother. In other words, while Katniss's private persona and her own the process of performing is not present in the film, on the level of the public persona we can observe Katniss performing the way Haymitch would have wanted her with showing only a feeble attempt to represent her assumed inner self with codes of maternity. It can be argued that the representation of Katniss's inner self is reduced to codes of maternity in this scene with other characters, like Haymitch and Peeta becoming the real protagonists of the scene.

The tendency of shifting focus from Katniss to others continues in "The Broth" scene in the film adaptation, where Katniss receives the pot of broth as a gift with a note from Haymitch saying "You call that a kiss?" (*The Hunger Games*). In contrast, the same scene in the novel features Katniss's wonderings about the assumed, but imaginary Haymitch saying "You're supposed to be in love, sweetheart. The boy is dying. Give me something to work with!" (*Games* 316). While the assumed message in the novel can be understood both as a reminder that Katniss is on the right track with her performance and as an urge for her to perform better, the note from Haymitch in the film seems almost to scold Katniss for showing her only assumedly genuine traits, her traits of motherhood and care. While "The Broth" scene ends with Katniss putting on the role of the lover miming her parent's love in the novel, the same scene in the film ends with Katniss looking slightly up with a sullen face, most probably at Haymitch, looking sulky over the fact that Haymitch is constantly watching over her and forcing her to perform in the Haymitch way. The reprimanding message and

Katniss's pouting show it further how much more control the film version of Haymitch has over Katniss, presenting a Katniss having less control over her own performance and narratives around her, as well as having less agency.

There are three main pieces of observation one can have while watching the subsequent "Attending Peeta by the Stream" scene, the "Cave Kissing" scene and "The Broth" scene. The first is the limitedness of Katniss's personae that makes it difficult to know when Katniss is performing. The second is the shift to other characters Katniss appears together with in the scenes, such as Peeta and Haymitch, that will suggestively reduce Katniss's character into a suggestive side-kick status. This piece of observation has gendered connotations as well, considering that the shift of focus from Katniss to Peeta and Haymitch can be understood as a preference of centralizing male characters and the marginalizing female characters. The third piece of observation, that is also the most significant in the discussion of narrative orientations, is the reducing of Katniss's motivation of care into codes of maternity. She might have had other levels of motivation of care, yet due to the low representation of the character's private and public persona, the viewer cannot know about these. Katniss's motivation of care in the trilogy, a central concept urging her to re-shape the narratives around her to be motivation driven, is can be argued to be largely missing from the film adaptation. The twisted representation of the care as maternity, however, will become a prevalent theme throughout the film series, allowing the film adaptation to elevate the motivation of care over the concept of consequentialist goal-orientation, even if doing it so in a rather limited fashion.

2.4 The Significance of "The Voting" Scene in the Trilogy

In the first section of this chapter, three scenes from *The Hunger Games* novel were discussed – moments where Katniss's private persona was uncontrolled, while her public persona was either uncontrolled, moderately controlled, or fully controlled. In this section, an instance will be explored from *Mockingjay*, the final novel from the trilogy, where both Katniss's private and public personae is fully controlled. The fully controlled public performance is a mode exemplified throughout the trilogy, while Katniss having a fully controlled private self is rare

and special. What may be considered as a fully controlled private persona is, in real, a change in the narration, a sudden limitation of the voice of the narrator. This mode will be illustrated with discussing “The Voting” scene from the *Mockingjay*.

“The Voting” scene is one of the final scenes of the trilogy aiming to foreshadow an upcoming twist in the narrative. The forthcoming turn is Katniss’s choice to serve poetic justice and kill President Coin instead of President Snow, after it becomes confirmed that President Coin, leader of the rebellion, is just as unrighteous as President Snow. “The Voting” scene may be found towards the end of the last novel, featuring President Coin proposing the idea of a last, symbolic Hunger Games with the children of high-ranking Capitol citizens – a suggested act of grace aiming to satisfy the bloodthirst of the rebels after the Snow Regime is overthrown. It is President Coin and the surviving few ex-tributes who must decide whether there is going to be a last Hunger Games held. The votes vary, until the decision comes down to Katniss and Haymitch. Following Katniss’s inner speech, the reader can get to know that Katniss is very disappointed and angry over the idea, because such a proposal signals a new regime just as horrible as Snow’s: “All those people I loved, dead, and we are discussing the next Hunger Games in an attempt to avoid wasting life. Nothing has changed. Nothing will ever change now” (*Mockingjay* 432). This inner monologue marks an anagnorisis, i.e. the discovery or final confirmation that Coin is just as atrocious as President Snow. Following these thoughts, we would expect Katniss to vote against the Games, yet she votes in favor. Then, the scene – and Katniss as the narrator – shifts the focus immediately to Haymitch and the wonderings about if the mentor would understand what she is implying with voting yes: “I can feel Haymitch watching me. This is the moment, then. When we find out exactly just how alike we are, and how he truly understands me” (*Mockingjay* 432-433). Suspicion builds up quickly, because of two matters. First, because Katniss votes yes to the Games after an inner monologue suggesting the opposite. Secondly, because instead of providing the reader with any information on the choice contrasted to the monologue, the narration begins to focus on whether Haymitch is able to understand her implications.

Similarly, there are the two matters representing the importance of the process of performing. Looking at the scene on the level of inner and outer selves,

first, we can read an inner monologue stating Katniss's feelings and her opinion about a new Hunger Games. During her inner monologue, Katniss's private persona still bears its usual features of being uncontrolled. Seeing that she votes in favor for a new game following the contradictory monologue, the reader can assume that Katniss has full control over her performance. After the contradictory vote, however, we would expect an explanation, one that never truly comes. What follows the uncontrolled inner speech and the controlled public performance of voting yes, instead, is a controlled private persona: a sudden limitation in the voice of the narrator working as a literary tool to raise suspicion and suggest an upcoming twist. The featuring of a fully controlled public and private persona also suggests an even higher level of control Katniss acquires and an even higher level of agency the character embodies.

Besides showing a higher level of control and agency through the sudden limitation of the narrator's voice, "The Voting" scene also emphasizes the importance of gaining control and establishing agency through the process of performing. When Katniss's voice suddenly becomes limited in this scene, the focus shifts to Haymitch, and whether he is able to gasp Katniss's inner thoughts – thoughts even the reader cannot gasp. The shift and Katniss's focus on her and Haymitch's secret understanding is a reference to the clandestine code system of the two during Katniss's first game. During her first game, Katniss spends a great amount of time figuring out Haymitch's code system based on the few presents he sends her. Referring to the secret code system during "The Voting" scene can be suggestive on two levels. On the one hand, it can imply that Katniss does not feel safe, she feels being watched, just like during the Games. Consequently, we know that Katniss is performing during the voting, and it can be argued that what she is performing is the narrative of the Mockingjay – the orientation of which narrative is determined in this scene. Even though the voting for a last symbolic Hunger Games appears as an act elongating the goal-oriented narrative of the Games, the suspicion created by the scene suggest the opposite, building expectations in the reader not only for a twist, but for a motivation driven outcome. On the other hand, the reference to Haymitch and the secret code system of the two might urge the reader to recall a series of scenes from the whole of the trilogy where Katniss was performing in order to shape the narratives around her and live up to her motivation of care. It can be argued, therefore, that "The Voting" scene

emphasizes the importance of the process of performing with presenting the lack of it, inspiring the reader to evoke the importance of the process of performing in gaining control and agency instead of providing one more example. Furthermore, with assumedly evoking previous scenes where Katniss was shaping narratives into motivation driven narratives, and building suspicion through presenting a controlled private persona, the scene suggests the hidden promotion of the motivation driven narrative.

2.5 “The Voting” Scene in the Film

The significance of “The Voting” scene in *Mockingjay* is that it features a Katniss having both a fully controlled public and private personae suggesting Katniss having full control over her performance of the role and the narrative of the *Mockingjay* – so much so that even her voice as a narrator becomes controlled. In contrast, the movie scene adopting the same discussion about a last, symbolic Hunger Games seems only to add to the prevalence of Katniss’s limited voice and representation of personae during the whole of the film series. Similarly to the scenes discussed from the first film, this scene also lacks visual codes that could aid the referencing of either Katniss’s inner thoughts, emotions or suggest the upcoming twist of assassinating President Coin. “The Voting” scene in the movie adaptation therefore fails to build or convey suspicion and thus to imply the designation of the *Mockingjay* narrative to be dominantly motivation driven.

“The Voting” scene in *Mockingjay – Part 2*, the final film from the series, is a scene positioned after the taking over of the Capitol and the final bombing that killed Prim and hit Katniss, and somewhat before the scene where Katniss surprisingly kills President Coin instead of executing President Snow. Even though “The Voting” scene in the trilogy marks the moment in which the idea of killing Coin is being born, the same scene in the film adaptation largely fails to show the moment of anagnorisis where Coin’s atrocity is confirmed. The scene begins with Katniss entering the room where Coin summoned the rest of the former tributes – Katniss, Peeta, Johanna Mason, Beetee, Enobaria, and Haymitch – to decide whether there is going to be a last symbolic Hunger Games with the children of the Capitol. Similarly to the scene in the book, Katniss and Haymitch remain the last ones to vote. Katniss first ensures that she would get to kill

President Snow, then she votes in favor of the Games. Then, she turns her face towards Haymitch who also votes in favor of the Games saying “I’m with the Mockingjay” (*Mockingjay – Part 2*).

Searching for verbal clues in the scene, it can be observed that Katniss hardly says anything, while other tributes give voice to their disappointment, shock or approval of the idea. Johanna Mason nervously laughs at the proposal, Peeta angrily asks if Coin is joking, and Annie’s voice is shaking when she expresses her disapproval of holding a last Hunger Games. On the level of visual codes, we see a thin and annoyed Peeta eloquently gesturing with his hands, a thin Johanna with short hair – remnants from the time she was tortured at the Capitol – the shaky and similarly distracted Annie and a spotless, porcelain-skinned Katniss with shiny hair, curvy body and with round and slightly pink cheeks (*Mockingjay – Part 2*). The cinematic Katniss’s look does not seem to resemble the literary Katniss’s appearance in the same scene, where Katniss is presented as a burn victim. In the book, Katniss survives the explosion, but becomes a burn victim (*Mockingjay* 407-412). She wakes up missing skin on several parts of her body, including her face, and have bald spots due to burn marks on her head (*Mockingjay* 412). In the movie adaptation, however, she looks unharmed, her face is white and unmoved, and her hair is perfectly done. She looks like a passive porcelain doll: all the visual codes of her look suggesting subjection, passivity and Victorian values of tamed beauty. It is due to a conscious choice by the filmmakers not to focus on the wounds, they did not want to focus on Peeta losing his leg fearing to alienate the younger viewers (Audio Commentary to *Mockingjay – Part 2*, by director Francis Lawrence and producer Nina Jacobson).

The interesting factor in showing Katniss being verbally inactive, expressionless and physically healthier than many of the tributes is the efforts put into depriving Katniss of all possible clues to her private persona. It is due to conscious choices by the filmmakers not to focus on showing Katniss’s burn marks and instead to focus on Katniss’s numbness after the death of Prim (Audio Commentary to *Mockingjay – Part 2*, by director Francis Lawrence and producer Nina Jacobson), a choice obstructing all possible ways to signify Katniss’s private and public personae, a choice resulting in the shifting of focus from Katniss to everyone else in the room. Katniss, again, is reduced to the status of a secondary character while the numbness she embodies seem to evoke the numbness of

another female character: her mother. It is well articulated in the novels how numb Mrs. Everdeen becomes after the death of his husband (*Games* 32-33). In the first film of the series, before leaving for the Games, Katniss tells her mother authoritatively that she has to be present for Prim and “can’t tune out” like she did after the death of her husband (*The Hunger Games*). Mrs. Everdeen is also presented as distant, passive, and taciturn throughout the film series. With presenting the cinematic Katniss in a similar manner during the Voting scene, it can be assumed that the same way Mrs. Everdeen lost her ability to care for her children, Katniss might have lost her ability to care and othermother. Since the literary character’s motivation of care was seemingly transformed into the notion of othermothering in the film series, Katniss’s numbness signifying losing the ability of othermothering in “The Voting” scene can signify the loss of her motivation of care, thus voting yes for the Games does not seem to be out of character in the adaptation. There is no suspicion building up as it happens in the trilogy’s voting scene, rather, we meet a young woman lost her ability of othermothering, i.e. the concept that generally signified her motivation of care. Even though in the upcoming twist of killing Coin, the condemning of goal-orientation and consequentialism will become evident, the representation of Katniss as verbally inactive and numb during “The Voting” undermines the significance of the scene from the point of view of narrative orientation.

It can be argued, therefore, that the presentation of Katniss as numb and distant in the film adaptation of “The Voting” scene, as well as the failing of attributing the character and the setting with verbal and non-verbal codes decreases the significance of the scene in the film series. Literally speaking, the controlled nature of Katniss’s private and public personae is in line with the limited presentation of her personae in the novel, yet it does not have the same effect, since “The Voting” scene in *Mockingjay – Part 2* only adds to the continuous lack of presenting Katniss’s personae in the film series. Therefore, instead of working as an important narrative trick in the plot emphasizing the importance of the process of performing as a tool allowing the character to shape the narratives around her to be motivation driven, the scene becomes flat and insignificant contributing to the degradation of Katniss as a passive, supportive character who even lost her only genuine trait that could signify the motivation of care, i.e. her traits of maternity.

2.6 Conclusion

In this chapter, four scenes were discussed from *The Hunger Games* trilogy and film series, namely the “Attending Peeta by the Stream” scene, the “Cave Kissing” scene, “The Broth” scene and “The Voting” scene – which scenes make the process of performing available for the reader through the overtness of the narration. The significance of the process of performing being openly presented for the reader lies in the narration being a manifestation of Katniss’s ability to shape the narratives around her to be motivation driven. The different levels of control Katniss has over her performance were examined with juxtaposing the amount of control she demonstrates in her private and public personae. In contrast, it was found that the more covert narration of the film adaptation of these scenes represents Katniss’s private persona as blocked and her public persona as blank, allowing the focus of the scenes to shift from Katniss to other characters, such as Peeta and Haymitch. The aversive nature of the film series shifting the focus from Katniss to other characters like Peeta and Haymitch lie in the filmmakers’ choice of manipulating Suzanne Collins’s narrative in a way to maintain Hollywood’s solidly established preference of focalizing male characters. At the same time, the film series seem to reduce Katniss’s motivation of care into codes of maternity, and it becomes questionable whether she manages to reshape any of the narratives around her to be motivation driven.

3 Chapter Two

3.1 The Love Triangle in *The Hunger Games*

Trilogy and Film Series

The love triangle of Katniss, Gale and Peeta in *The Hunger Games* trilogy and film series has received comprehensive attention from the readers and audiences, manifested in various forms on the internet, including “Team Peeta” and “Team Gale” fan pages on Facebook, articles with headlines, such as “6 Things You Should Never Say to Someone Who’s Team Peeta” and “Fifteen reasons why it’s okay to be Team Gale while watching ‘Catching Fire’” (Team Peeta, Team Gale, 6 Things). One might also find audiovisual materials, fan videos cross-cutting Gale and Peeta scenes, such as “Katniss, Peeta and Gale – The choice” and interviews with Jennifer Lawrence about the love triangle, such as the 2013 Comic-Con interview where Lawrence denoted Katniss’s relationship status on Facebook would be “complicated” (Katniss, Jennifer Lawrence Talks Catching Fire’s Complicated Love Triangle). Most of the interest around the love triangle is presented as a formation of two romantic choices. Even Francis Lawrence, director of the last three *Hunger Games* movies, seem to focus on what romantic choices Gale and Peeta embodied in the interview piece “Exclusive Interview, Catching Fire - The Love Triangle (Katniss, Peeta and Gale)” on one of The Hunger Games YouTube channels (Exclusive). These fan pages, online magazine articles and audiovisual materials seem to agree on the fact that Gale and Peeta are indeed romantic choices, with focusing on the act of choosing as inevitable, and while some of them are seemingly expressing approval or disapproval over the final choice of settling with Peeta, no one seem to be interested in addressing the questions, whether there could have been a third choice, or whether Peeta was really chosen by Katniss.

Critical approaches to the love triangle in the trilogy and film adaptation slightly differ, with some of the scholarly works aiming to move away from simply looking at Gale and Peeta as romantic choices. In her essay “Katniss and Her Boys: Male Readers, the Love Triangle and Identity Formation”, Whitney Elaine Jones looks at Gale and Peeta in the trilogy as “representative of opposing gender traits—masculine and feminine—and as projections of Katniss’s torn

personality” (62). In addition, Jones aims to scrutinize the love triangle with looking at the separate corners of the formation – Gale, Peeta and Katniss – showing different “levels of masculinity” (66). Jones, even though she is moving away from looking at the rivals only as romantic choices, understands the love triangle in gender terms, adding to the largest group of Hunger Games essays dealing with questions of gender. The resolution of the love triangle for Jones is still an ending where Katniss deliberately chooses Peeta and his traits of femininity or a lower level of masculinity he embodies. In contrast, Lykke Guanio-Uluru compares *The Hunger Games* trilogy’s romance to that of the love triangle in the *Twilight* book series. Guanio-Uluru connects the love triangle to the notion of narrative arguing that “the trope of a heterosexual romantic triangle works as a plot-structuring device” in the *The Hunger Games* trilogy and *Twilight* book series (210). Besides claiming the love triangle having a role to play in structuring the narrative, Guanio-Uluru further argues that “[j]ust as Edward and Jacob represent different values, potential life-styles, socioeconomic positions and gender relations in *Twilight*, Gale and Peeta come to represent different ethical positions and normative standards in the context of war and oppression in which Katniss’ story unfolds” (211). While Guanio-Uluru seem to understand the two ethical choices more as social choices, Peeta being more privileged from the two (211), she also denotes Peeta “cast as the series’ main measure of good . . . eventually rewarded [when] he finally gets the girl” (212). For Guanio-Uluru, therefore, the choice of Peeta is still a choice from two alternatives, where the focus is on Peeta being rewarded for providing the ethically better choice for Katniss. Another interesting derivation from the commonly argued choice of Katniss accepting Peeta from the two alternatives, is Tom Henthorne’s argument that the trilogy’s Katniss does not choose Peeta, stating that “[h]er mate did not have to be Peeta; rather, it happens to be Peeta” (61). Henthorne bases the dissolution of the love triangle on a two staged argument; first, on Gale being eliminated from the choices after being associated with Prim’s death breaking down the triangular formation, and secondly, on the old Peeta’s transformation into a new Peeta as the plot advances eliminating the choice of the old Peeta (32). Therefore, for Henthorne, the love triangle in the trilogy is not resolved, but dissolved (32). Comparing *The Hunger Games* trilogy to other young adult romances with love triangles, such as Stephenie Meyer’s *The Twilight Saga*,

Carrie Ryan's *The Forest of Hands and Teeth*, and Michelle Rowen's *Demon Princess* series, the significance of the non-resolving love triangle lies, among other things, in its transgression from the expected young adult romance ending in the resolution of the love triangle that characterizes the genre (Henthorne 31-32).

This chapter argues that Gale and Peeta in the trilogy and film series are not only romantic choices, but they are also representative of the consequentialist meta-narratives of the Games and the social and political system of Panem. It will be argued that while Gale and Peeta are contributing to the meta-narratives differently, they both become the elongation of those narratives. Therefore, choosing to settle with any of the romantic choices would mean Katniss settling for contributing to the consequentialist meta-narratives. Since both suitors can be considered as embodiments of those meta-narratives, what Guanio-Uluru argues to be two ethical choices, will be argued to be only one ethical choice whether to contribute to the meta-narratives by choosing any of the suitors. Further evolving Henthorne's argument according to which Katniss does not choose any of the original romantic alternatives when she is settling with the transformed, new Peeta, this chapter will introduce new ways of understanding the ends of the trilogy and film series. It will be argued that the trilogy's ending can be understood as Katniss settling for a third choice, she created for herself in the form of helping Peeta become a new person. In addition, the ending of the film series will be argued to resolve in Katniss choosing Peeta over Gale based on his better potential for fathering children for her.

In addition, the significance of the literary Katniss choosing not to choose from the two alternatives pressed on her positions the non-resolving love triangle being part of a greater group of transgressing endings featuring non-resolving formations of romance. The ending not focusing on heterosexual romance is transgressing from the canonic story and the Hollywood happy ending involving heterosexual romance, an expected and preferred way of concluding the plotline stated by David Bordwell (21). Therefore, the non-resolving love triangle and the shifting of focus from heterosexual romance at the end of the plot will advance the establishing of *The Hunger Games* trilogy as motivation driven narratives. In contrast, the choosing of Peeta in the film series to father children for Katniss will still elevate the motivation driven narrative, even though in a slightly different and reduced manner. This chapter provides an alternative reading according to which

the ending of the film series is not about the resolution of the love triangle, but about the unification of mother and child. This will allow the ending to transgress from the Hollywood happy ending of romantic unification yet will reduce the motivation of care elevated in the trilogy to the elevation of motherly heroism.

3.2 The Significance of Not Choosing Gale

The first section of this chapter will explore the importance of Katniss not choosing to settle with Gale in the trilogy and film series. What Gale represents in the plot lines is both a romantic choice and embodiment of the meta-narrative of the Games. The significance of the character's appearance in the trilogy and film series is Gale being the down-to-earth manifestation of the overarching consequentialist meta-narrative of Panem. While both Snow and Coin are embodiments of the same value system, they are widely inaccessible for Katniss, Gale being the only person she can effectively argue with about their clashing of views. Their counterpoints being articulated in the form of dialogues has an additional benefit, namely that Gale and Katniss's arguments could easily be adopted into the dialogue-heavy film version. As an alternative reading to Gale being the manifestation of the meta-narratives, Gale's goal-orientated narrative can function as a canonic story with a male hero on a quest with a goal. Gale's canonic narrative presents a male hero, Gale, with a clear goal on the level of the story. The hero's clear goal is to overthrow Panem's totalitarian regime, a goal he creates out of the motivation driven quest of taking care of Katniss's family. On the level of the plot, Gale's narrative follows the features of the canonic story defined by David Bordwell in his essay "Classical Hollywood Cinema: Principles and Procedures": i.e. having an initial undisturbed stage, a stage of disturbance and the struggle with resolving the disturbance, and a double plot-line with one plotline focusing on heterosexual romance (19). In Gale's narrative, there is an undisturbed stage, when he and Katniss share a place of relative freedom. The stage of disturbance is introduced when Katniss enters the Games: Gale loses Katniss to the oppressive regime, so he aspires to bring down the Snow Regime and get Katniss back – in order to restore the somewhat undisturbed stage where he had both a piece of freedom and Katniss. There is a double-plotline, with one focusing on heterosexual romance, i.e. desire for Katniss, and one focusing on

another sphere of life, the uprising and war. The two plotlines would supposedly be resolved together at the climax of the plot, a desirable feature of the canonic story. Yet what happens is that while Gale becomes successful in the plot line featuring war, his embodiment of consequentialist goal-orientation in that plotline will urge Katniss to refuse him making Gale's romantic plot line remain unresolved. Within universes of the trilogy and film series, Katniss's refusal of Gale demonstrates her rejection of settling with a person who becomes the embodiment of the consequentialist meta-narrative of the Games. On the level of the texts, however, the condemning of Gale's narrative deplores the androcentric canonic story as the prevailing narrative in our culture elevating Katniss's narrative as a gynocentric alternative.

Gale's narrative begins with a relatively undisturbed state, where he and Katniss engage in illegal hunting out in the woods around District 12, creating a small world of freedom and defiance of friendly companionship where almost anything can be said, felt and done (*Games 3-12, The Hunger Games*). The disturbance to this initial stage is introduced when Katniss enters the Games (*Games 26, The Hunger Games*), leaving Gale alone to work in the mines six days a week (*Catching Fire 5, The Hunger Games: Catching Fire*). Before Katniss leaves, however, she determines a task for Gale, a gesture that can be understood as an act of dispatching him on a mission, with Katniss being the dispatcher asking him to take care of her family while she is in the Games, saying "Don't let them starve" (*Games 48*) and "Take care of them . . . don't let them starve" (*The Hunger Games*). The task given to Gale is a task of care that could have become a motivation for Gale throughout his story. Gale, however, allows the motivation-based task of care be overshadowed by his goal of overthrowing the oppressive system of Panem by all means, making his narrative goal-oriented and helping Gale become the embodiment of the consequentialist meta-narrative of the Games.

The dominance of Gale's goal-orientation and consequentialism becomes slowly, but solidly established throughout the course of the plots demonstrated in several of the dialogues between Katniss and Gale, both in the trilogy and film series. Right before the moment of the dispatching, the prevailing of consequentialist thoughts is foreshadowed with Gale urging Katniss to get a bow and kill with it in the Games, assuring Katniss "You know how to kill" (*Games*

48). When Katniss answers “Not people”, Gale poses the question “How different can it be, really?” (*Games* 48). The same scene occurs in the film adaptation, with the slight difference of Gale giving away his views in a statement, instead of a question:

Gale: “You know how to hunt”

Katniss: “Animals”

Gale: “It’s no different, Katniss” (*The Hunger Games*)

The statement form is highlighting the contradictory views of the two even more. Already in this early scene, we can see Katniss’s motivation of care and deontological ethics clashing with Gale’s consequentialist, military views. The juxtaposition of Gale’s and Katniss’s views show even more contrast and development when Gale and Beetee, another former tribute, engage in weapon designing for the rebellion in *Mockingjay* and *Mockingjay – Part 1*. Katniss finds Gale and Beetee in one of the research rooms designing weaponry in *Mockingjay*:

This is what they’ve been doing. Taking the fundamental ideas behind Gale’s traps and adapting them into weapons against humans. Bombs mostly. It’s less about the mechanics of the traps than the psychology behind them. Booby-trapping an area that provides something essential to survival. A water or food supply. Frightening prey so that a large number flee into a greater distraction. Endangering offspring in order to draw in the actual desired target, the parent. Luring the victim into what appears to be a safe haven - where death awaits it. At some point, Gale and Beetee left the wilderness behind and focused on more human impulses. Like compassion. A bomb explodes. Time is allowed for people to rush to the aid of the wounded. Then a second, more powerful bomb kills them as well. (*Mockingjay* 216)

The passage elaborates on the simple conversation between Katniss and Gale before Katniss leaves for the Games. There, Gale implied that killing animals and killing people is not so different, and in *Mockingjay*, this train of thought is realized through the development of Gale’s animal traps into traps aiming to kill

people. The choosing the form to be explosive suggests aiming mass destruction. In the middle part of the passage we might find a notion that holds an important reference. When Katniss juxtaposes Gale's military and hunting logic, saying that his tactic lies in "[e]ndangering offspring in order to draw in the actual desired target, the parent" (*Mockingjay* 216), it might be argued that there is a reference to Gale's tactic elongating the meta-narrative of the Games – in the sense that the Games were designed to sacrifice the children of the districts in order to discipline the adults in Panem not to carry out another revolution (*Games* 22). The final part of the passage focusing on the trick of using a delayed double bomb effect foreshadows Gale's contribution to Prim's death. The implicit comparing of Gale's tactic to the Games and the foreshadowing of Gale having a part to play in Prim's death together forecasting Gale's failure of winning Katniss at the end. Gale's views and way of thinking conflicting Katniss's views is further articulated in Katniss's reaction to Gale's weapons: "I guess there isn't a rule book for what might be unacceptable to do to another human being" (*Mockingjay* 216). But it is Gale's answer that positions himself in line with President Snow – who can be considered as the ultimate manifestation of the meta narrative – when he replies "Sure there is. Beetee and I have been following the same rule book President Snow used when he hijacked Peeta" (*Mockingjay* 217).

In the film adaptation of the scene in *Mockingjay – Part 2*, Katniss hears Gale explaining his tactics of weaponry to Beetee on a hovercraft heading towards District 2. While Gale's description of the weapons does foreshadow the delayed double bomb tactic that later kills Prim, the implication that Gale's way of designing weapons is in line with the narrative of the Games is missing. Upon hearing Gale's explanations, however, the cinematic Katniss is also expressing the same thought about Gale having no rule book to cruelty, which is followed by Gale's reply "I don't think Snow used any rule book when he hijacked Peeta" (*Mockingjay – Part 2*). Even though the literary and the cinematic Gale's reaction does not seem to differ significantly, the literary Gale using the same imaginary rule book as Snow establishes Gale's narrative resonating with Snow and the meta-narrative of the Games stronger in the novel. In *Mockingjay*, after Gale's death traps are tested in District 2, Katniss expresses her disapproval even more, telling Gale that "that kind of thinking . . . you could turn into an argument for killing anyone at any time. You could justify sending kids into the Hunger Games

to prevent the districts from getting out of line” (*Mockingjay* 259). Almost exactly the same sentence uttered by Katniss to Gale right before Gale’s death traps get tested (*Mockingjay – Part 2*). The passage and movie scene incorporate the ultimate pronouncing of Katniss’s association of Gale with the narrative of the Games.

All of the above discussed passages and scenes are showing Gale as a manifestation of the meta-narratives of the Games. Therefore, settling for Gale would mean Katniss settling with a person embodying the same goal-oriented narratives she is trying to distance herself from. Gale, the hero of his own narrative, slowly turns from the boy who promised to take care of Katniss’s family in the first novel and film into the goal-oriented hero contributing to the killing of children for the greater good of the revolution. The shift becomes irretrievable, when a set of bombs Gale assumedly designed kills a group of Capitol children as well as it kills Katniss’s sister, Prim.

In “The Delayed-bombing” scene, Katniss finds a barricade in front of Snow’s mansion. The barricade encloses a group of children that seemingly serve as a shield protecting Snow:

But as I draw closer, I notice something else. Everyone inside the barricade is a child. Toddlers to teenagers. Scared and frostbitten. Huddled in groups or rocking numbly on the ground. They aren’t being led into the mansion. They’re penned in, guarded on all sides by Peacekeepers. I know immediately it’s not for their protection. If the Capitol wanted to safeguard them, they’d be down in a bunker somewhere. This is for Snow’s protection. The children form his human shield. (*Mockingjay* 404)

The barricade made of children also surrounded and secured by peacekeepers, once again, recall the image of the Hunger Games. The same way children from the districts are closed into the arena of the Games each year, the rectangular shaped barricade, the borders of which are secured by Capitol Peacekeepers form a symbolic arena. Furthermore, the reason of sacrificing a small group of children in order to protect the presidency that holds the power while being the manifestation of the meta-narratives of the Games and the social and political

system of Panem is an act resonating with the meta-narratives significantly. The forming of human shield of Capitol children can also be understood as a great military tactic making the rebels – many of whom were negatively affected by the Games – keep away from the presidency. Provided that reaching the president might only be possible through hurting the Capitol children in one way or another, in aiming to reach the president, they first have to become elongations of the same consequentialist meta-narrative by hurting children. This becomes realized, when a Capitol hovercraft drops parachutes containing bombs on the children. Katniss, being an eyewitness of to the scene, comment that: “Even in this chaos, the children know what silver parachutes contain. Food. Medicine. Gifts. They eagerly scoop them up, frozen fingers struggling with the strings. The hovercraft vanishes, five seconds pass, and then about twenty parachutes simultaneously explode” (*Mockingjay* 405). Such a weapon design seems to build on human psychology, on such assumptions like the idea of hungry and desperate children like presents and food. Furthermore, such a psychological weapon builds on the narrative of the Games, on the television show based on which the Capitol children assumed what the silver parachutes might bring. Such a consequentialist design might easily belong to the Capitol, yet when a second bomb follows, suspicion builds that the bombs might have been Gale’s designs belonging to the rebel forces.

Before the second set of bombs explode, however, a rebel medic team arrives with Prim as one of the medics:

Then, as she yanks off her coat to cover a wailing child, I notice the duck tail formed by her untucked shirt . . . I’m almost there, almost to the barricade, when I think she hears me. Because for just a moment, she catches sight of me, her lips form my name. And that’s when the rest of the parachutes go off. (*Mockingjay* 406)

The bombs will be later revealed by Snow to belong to the rebels, a statement supported by the fact that the double bombing idea was one of Gale’s weapon design tactics (418). As the designer of such a brutal weapon, Gale becomes the elongation of the meta-narrative of the Games, the elongation of Snow as he is using “the same rule book President Snow used” (*Mockingjay* 217). Another way

Gale becomes representative of the consequentialist meta-narrative is basing his weapon not only on human psychology, but on the aspect of human conduct of care. The same way Snow shielded himself with Capitol children trying to keep away the rebels with evoking their motivation of care, the double bombing tactic builds on killing the first wave of people, as well as the second wave of people advancing to the bombing site to help the wounded. On the level of narratives, this can be considered as a condemnation of the motivation of care from Gale on two levels. On the level of pure tactic, the design aiming to destroy the second group can be considered as the destruction of those who live up to their motivations of care when helping the people wounded by the first explosion. The killing of Prim is therefore not only the killing of Katniss's sister, but the killing of the medic, the killing of the healer and the killing of those who care. On the level of Gale's narrative, however, the death of Prim in the explosion also marks the point where Gale fails to live up to his initial motivation of care of keeping Katniss's family safe. Thus, Gale's narrative becomes dominantly goal-oriented and consequentialist which will result in Katniss rejecting him in the "Goodbye, Gale" scene.

The "Goodbye, Gale" scene occurring after the death of Prim and the overtaking of the Capitol in *Mockingjay*, the final novel. The scene presents Katniss and her prep-team making her for the symbolic assassination of Snow. Gale visits Katniss and the two stand face to face in Katniss's room when she asks him "Was it your bomb?" (*Mockingjay* 428). The question comprises all the considerations about Gale designing a weapon to kill hungry and desperate children, and then kill a group of people rushing to the scene to care for the wounded. Gale answers that he does not know if it was his, but then he asks "Does it matter? You'll always be thinking about it" (*Mockingjay* 428). Katniss agrees and thinks "I will never be able to separate that moment from Gale" (*Mockingjay* 428). Gale's remark and Katniss's inner comment in this scene mark the moment where Gale becomes entirely inseparable from the meta-narrative of the Games. Gale finally comments "That was the one thing I had going for me. Taking care of your family" (*Mockingjay* 428). With the comment, Gale evokes his quest of care for Katniss – his traits which were not goal-oriented in the initial stage of his narrative and declares them to be lost while uttering the failing of his narrative to be motivation driven. The significance of Katniss not choosing Gale

in the trilogy can be understood to lie in Katniss's rejection of Gale based on his consequentialist heroism. As a result, by condemning Gale's goal-oriented narrative, the trilogy condemns the androcentric canonic story prevalent in Western culture.

"The Delayed-bombing" scene in *Mockingjay – Part 2* appears to be quite similar to the original scene in the *Mockingjay* novel, with showing the Peacekeepers collecting Capitol children in order to move them in front of the gates of Snow's mansion, and with the double waves of explosion following closely one another. Prim is also among the medics who are rushing to help the children, and who becomes hit by the second wave of explosions. The scene runs without a comment, so the viewer becomes able to understand the significance of the scene in Gale's narrative from Haymitch's and President Snow's recounting of what happened in two of the subsequent scenes. President Snow, similarly to the same character in the trilogy, is the one revealing for Katniss that the bombs belonged to the rebel forces (*Mockingjay – Part 2*). The association of Gale with the delayed explosion tactic becomes only evident in the film adaptation of the "Goodbye, Gale" scene.

The "Goodbye, Gale" scene appears to be resonating well with the literary scene, with the visual codes of the scene managing to support Katniss's rejection of Gale based on his failure to live up to the motivation driven quest of taking care of Katniss's family. First, the setting of the scene is slightly changed. While Katniss and Gale are standing and facing each other in the novel, the film scene shows Katniss sitting in a decorative armchair. When Gale enters the room, he positions himself in front of the door, relatively far away from Katniss. He stands in a position resembling military rest position, while Katniss sits back in the decorated armchair adding a regal atmosphere to the scene. Secondly, the movie scene incorporates an additional theme to the notion of the failing hero. When Gale utters nearly the same thought about his failing of taking care of Katniss's family saying "All I know is that I was supposed to take care of your family. And I'm sorry that I couldn't" (*Mockingjay – Part 2*). Similarly to what Gale says in the same scene in the trilogy, Gale's apology marks the moment where his narrative becomes inevitably goal-oriented when admitting his failure to live up to his traits of motivation of care. Katniss does not answer with silence to Gale's apology as in the novel, but comments that "You can't protect anyone in an

arena” (*Mockingjay – Part 2*). What is a suggestive comparison between the holding of the Capitol children in the barricade, the bombing of them with parachutes that look like food containers and the Hunger Games becomes pronounced by Katniss in this final comment. Similarly, the association of Gale’s military tactic with the values of the meta-narrative of the Games becomes more than suggestive in the comment. The significance of not choosing Gale in the film series, therefore, lies in Katniss’s choice of not settling for someone elongating the consequentialist meta-narrative. On the level of the text of the film series, the rejecting of Gale and his goal-oriented narrative communicates the condemning of canonic story by the work.

Katniss’s refusal to forgive Gale in the novel and film series denotes her rejection of settling for the larger goal-oriented narrative of the Games and Panem. With the elimination of Gale as a choice elongating the consequentialist meta-narrative of the Games, Katniss becomes one step closer to rejecting the meta-narrative as a whole. On the level of the trilogy and the film series, Katniss’s rejection of Gale’s canonic narrative shows the attempts made by the creators of the book and film series to condemn the goal-oriented canonic narrative. Katniss’s character denying Gale based on his failing to live up to Katniss’s motivation of care further suggests the preferment of the motivation driven narrative in the trilogy and film series. The significance of the condemning of the canonic narrative and the exaltation of the motivation driven narrative on the level of the texts is that through the popularity of the texts it becomes possible to promote a new, gynocentric and motivation driven trend in fiction. The condemning of Gale’s goal-oriented narrative, however, is only one step towards the rejecting of the whole meta-narrative. In the next section, it will be examined how the endings of the trilogy and the film series contribute to the exaltation of the motivation narrative that will consequently determine the orientation of the Hunger Games texts to be motivation driven as well.

3.3 The Dissolution of the Love Triangle in the Trilogy

Introducing a non-resolving love triangle in *The Hunger Games* trilogy is a significant choice in designating the narrative orientation of the text. Since both

Gale and Peeta can be understood to be elongations of the consequentialist meta-narratives of the Games, it can be argued that Katniss's choice not to settle with any of the suitors demonstrates her unwillingness to contribute to the consequentialist meta-narrative. In his book *Approaching the Hunger Games Trilogy*, Tom Henthorne provides an alternative reading to the ending of the trilogy, a reading according to which Katniss does not choose Peeta as a mate. Henthorne argues that "[t]he outcome of the *Hunger Games* trilogy is anything, but conventional, however, in the sense that, in the end, Katniss no longer has to choose between Peeta and Gale" (61). While it is evident from the last chapter and epilogue of the trilogy that Katniss settles with Peeta at the end, according to Henthorne, the Peeta Katniss ties the knot with is a new, reworked Peeta unidentical to the old one who once posed as a choice of mate for her (61). What may be further argued, however, is that Peeta's transformation is largely dependent on Katniss's conscious choice of helping him instead of focusing on her goal of assassinating Snow, a decision demonstrating the exaltation of the motivation of care and motivation driven narratives in contrast with goal-orientation and goal-oriented narratives. The significance of Katniss's decision lies in her ability to create a third choice for herself, in which she would not be bound by the goal-oriented narratives what Gale and the old Peeta represented.

What the old Peeta represented for Katniss was a conflicting compound of Peeta's real person incased in the role of the tribute and star-crossed lover. As Ellyn Lem and Holly Hassel argues in their essay "'Killer Katniss and 'Lover Boy'" Peeta: Suzanne Collins's Defiance of Gender-Genred Reading":

Clearly, Katniss's feelings for Peeta do grow over time. However, the forced nature of their relationship, a ploy to win sympathy, creates an artificiality in much of their interaction; this state of unknowing confuses the characters and the readers as to which emotions are real" (Lem and Hassel 126)

It seems fairly hard for Katniss to differentiate between the real Peeta and the role of Peeta, right from the beginning of the trilogy. In *The Hunger Games*, the first novel from the series, about half of Katniss's inner speech consists of wonderings about who and what Peeta is. Even if his feelings for Katniss are true, it is

certainly hard for Katniss to differentiate the real Peeta from the roles he puts on for the sake of survival in the Games and between the Games.

It can be argued, therefore, that the performative Peeta is an elongation and embodiment of the meta-narratives of the Games.

The first time we meet Peeta Mellark, the baker's son, is when the boy is chosen as a tribute to the Games (*Games* 31). As a reaction to Peeta being chosen, Katniss remembers how he deliberately burnt two loafs of bread and thrown them out to feed the starving Katniss – an act for which he was beaten and punished by his mother (*Games* 31-39).

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. (*Games* 38)

The kindness the real Peeta represents for Katniss seems unreal and inexplicable for Katniss. Peeta demonstrates kindness of different levels: the act of throwing the bread to Katniss is considered as act of kindness already by Katniss, and the assumption that the boy even burnt the bread to have something to feed Katniss with shows such a high level of kindness and self-sacrifice with which Katniss cannot cope with, so she dismisses it.

The giving of bread that is considered as a manifestation of extreme kindness in the trilogy is discussed by Max Despain in his essay "The 'Fine Reality of Hunger Satisfied': Food as Cultural Metaphor in *Panem*" as a symbol of community (71). Despain argues that "[w]hile much of the food Katniss and Gale procure emphasizes their individuality and independence, Peeta becomes known, by the end of the first book, as the 'boy with the bread' . . . a symbol for cultivation and community" (71). Despain, in fact, associates both Katniss and Gale's hunting routine and Peeta's act of feeding Katniss with community (71). Despain further argues that Katniss, who could provide for her family alone with hunting and gathering, begins to establish community when becoming hunting

partners with Gale (71). Consequentially, the two joins the community of the black market in District 12, which is another step taken closer to building community (Despain 71). The idea of associating Peeta's act of providing Katniss with a bread, together with the idea of his kindness and care can bring us further to conclude that Katniss's transformation into a hunter and provider can be argued to be urged by Peeta's act.

The way Katniss concludes the Peeta and the Bread story supports this idea as well. Sometime after Peeta threw the bread towards Katniss, she saw him at school, but after the eyes of the met, they both soon looked away (*Games* 38). As Katniss looked away, she suddenly saw the first dandelion of the year that recalled the times Katniss and her father were hunting in the woods (*Games* 38). The notions of Peeta, his act of giving Katniss the bread, the dandelion and the hope for surviving could not be separated anymore in Katniss's mind (*Games* 39). Tom Henthorne writes about the scene that

On one level, seeing the dandelion helps Katniss find a course of action, one that is essential to her physical survival. On another level, however, seeing the dandelion initiates a new way of being for Katniss: she realizes that she must be active rather than passive in order to survive (Henthorne 80).

While close-reading the Katniss's inner speech about Peeta's kindness can simply be associated with care, Despain connects the act of feeding Katniss with bread with the notion of community, and Henthorne considers Peeta's act as an urge for Katniss to become a way kind of person. It can be further suggested, therefore, that Peeta's act might have urged Katniss to become the deontological person who will transform the narratives around her to be motivation-driven. Care becomes connected to duty. Even though Katniss could easily provide only for her family, she decides to take the risk of making available her prey for the whole of District 12 through entering the community of the black market. The initial representation of the kind and presumably real Peeta becomes, therefore, inevitably connected to motivation drive and deontological ethics.

The initial image of this kind and self-sacrificing boy becomes doubted by Katniss, however, when she finds out that Peeta is preparing for the pre-game

interviews separately; “Betrayal. That’s the first thing I feel” (*Games* 138). The feelings of being betrayed and the confusion around not understanding Peeta are seemingly proven to be true when Peeta announces his secret crush on Katniss during the pre-game interviews (*Games* 158). As a reaction, Katniss pushes him against a vase that shatters and cuts Peeta’s hands while he lands on the floor (*Games* 168). From that point, Katniss does not know if she can trust Peeta. She cannot distinguish between the kind, caring boy, and the manipulative tribute who forced the star-crossed lover role on her in order to satisfy the meta-narrative of the Games.

During the first game, Katniss expresses her confusion of who and what Peeta is several times, further doubting Peeta’s kind self, when he joins the Careers, i.e. the group of people who pride themselves in winning the Games and are killing with pleasure (*Games* 194). The notion of Peeta as a kind and caring person is re-established once again, when Katniss perceives Peeta urging her to run away from the Careers when dizzy after being stung by tracker jacker wasps (*Games* 234-235). Being generally confused about who and what Peeta is, Katniss cannot be sure if she really saw Peeta trying to save her or it was only a hallucination caused by the tracker jacker venom (*Games* 238). After the announcement of the new game rule, according to which both Katniss and Peeta could emerge as victors at the end, Katniss decides to find Peeta and ally with him, immediately, even though she still assumes that Peeta has only been performing the star-crossed love act (*Games* 300). After finding, attending, and kissing Peeta, Katniss receives the broth from Haymitch, and she gets to play her own part of the star-crossed lover act (*Games* 305-380). During the days spent in the cave, there is one kiss that makes Katniss admit to herself that she felt something real towards Peeta, thinking that “[t]his is the first where I actually feel a stirring in my chest” (*Games* 362). By the end of the Games, however, Katniss again feels sure about Peeta only performing the act of the star-crossed lover, then to find out on the ride home to District 12, that the boy was not acting, but had real feelings for her (*Games* 451-452). Even though Peeta expresses his true feelings for Katniss, the first novel ends with Katniss’s complete confusion about who and what Peeta is. Katniss’s difficulty of understanding Peeta may be attributed to the fact that as much as Katniss is required to play several roles for her survival, Peeta also has to. His performance of the role of the tribute becomes

highly characterized by his role of the star-crossed lover, and his initial act of including Katniss in the star-crossed lover narrative makes Katniss see him as a manipulative person building on the narrative of the Games. The real Peeta is interwoven with the roles he plays, and even Katniss's admitted moment of real feelings for him is a passing moment that dissolves into doubt and confusion becoming Katniss's prevailing feelings for Peeta at the end of the first novel.

In the second novel, *Catching Fire*, both Katniss and Peeta's star-crossed lover performance and Katniss's real feelings are revived. Katniss is required to escalate the narrative after President Snow threatens to kill the people she cares about in case her act would not be convincing enough (*Catching Fire* 34). While the performance escalates into a fake marriage (*Catching Fire* 91) and fake pregnancy (*Catching Fire* 309) – two points proving how more elaborate and established Katniss and Peeta's performance becomes – Katniss's real feelings are awakened, too, when the two have to enter a second Hunger Games together. At night, while being on watch, Katniss and Peeta engage in another kiss that evokes real feelings in Katniss.

I feel that thing again. The thing I only felt once before. In the cave last year, when I was trying to get Haymitch to send us food. I kissed Peeta about a thousand times during those Games and after. But there was only one kiss that made me feel something stir deep inside. Only one that made me want more . . . The sensation inside me grows warmer and spreads out from my chest, down through my body, out along my arms and legs, to the tips of my being. Instead of satisfying me, the kisses have the opposite effect, of making my need greater.
(*Catching Fire* 425-426)

The short moment of Katniss having real feelings for Peeta urged by a certain kiss in the first novel becomes partially expanded in the second novel. The novelty of her emotions and the hunger for more kisses is a set of feelings still unestablished, but not entirely new. But even this elongated moment of real feelings is intertwined with the idea of role-playing through the admission that the kiss in the cave during the first game was enacted to urge Haymitch to send them food. It is still a question at this point whether the awakening of Katniss's real feelings for

Peeta are signifying the presence and her understanding of the real Peeta – a question that will only be resolved at the end of the third novel. The time of sensual kisses in the second game is over when Finnick awakens and marked by Peeta putting on the father act placing his hand on Katniss’s belly and referring to her as a great future mother (*Catching Fire* 426). The lover act prevails until the end of the second novel, when Katniss is rescued by the rebels and Peeta becomes abducted by the Capitol. Katniss and Peeta are separated, and she considers Peeta to be lost thinking that she would never see him again (*Catching Fire* 469), and the conflict between the real Peeta and his roles remains unresolved.

As the plot lines in the first two novels are largely characterized by Katniss’s feelings of confusion and insecurity expressed upon distinguishing between the real Peeta and the role Peeta, it can be argued that settling with Peeta would connote Katniss’s acceptance of the consequentialist meta-narrative of the Games Peeta’s roles represent. Real partnership between the two would eliminate the possibility of Katniss transgressing from the larger narratives with the choice forcing her to be reduced to her lover role forever. Even though she agrees to marry Peeta for the show, in order to keep her family safe stating “there’s only one future, if I want to keep those I love alive and stay alive myself. I’ll have to marry Peeta” (54), refusing to realize the performance keeps her away from being reduced to the role of the star-crossed lover. While performing love allows Katniss to still live up to her motivation of care while also being forced to enhance the goal-oriented narrative of the Games, choosing to keep the act as an act suggests she is unwilling to give in to Snow’s narratives entirely. The only way Katniss could settle with Peeta without acceding to Snow’s narratives entirely would only be possible if the star-crossed lover narrative could be eliminated and consequently, the real Peeta could be separated from the role.

The distinguishing between the real and the performative Peeta only becomes possible in *Mockingjay*, the third book in the series, where Katniss is exchanging the star-crossed lover role and narrative to the role and narrative of the Mockingjay. The replacement is significant, because the changing of role is paralleled with the shift from the motivation of caring for Peeta to the goal-oriented quest of killing Snow. While Katniss seemingly refused to give into Snow’s goal-oriented narratives entirely – with refusing to realize the lover of Peeta role – Katniss moves closer to giving in for Coin’s goal-oriented narrative,

when aiming to realize the role of the Mockingjay in the act of assassinating Snow.

The idea and goal of killing Snow appears to be essential already in the creation of the role, as it is one of Katniss's conditions for becoming the Mockingjay to have the right to kill Snow. Katniss provides President Coin with a list of conditions in return for her putting on the role of the Mockingjay, one of which conditions is Katniss having the privilege of killing Snow (*Mockingjay* 49). Among the conditions we can also find the allowance of Katniss and Gale hunting together, the pardoning of the tributes captured by the Capitol, including Peeta, and minor conditions like Prim being able to keep her cat. What one can observe looking at the conditions is that the role of the Mockingjay is relying both on a condition with a consequentialist goal, i.e. the killing Snow, and of conditions showing Katniss's motivation of care: for Gale, for Peeta and the other captured tributes, and for Prim. It can be argued that the role of the Mockingjay in the trilogy is, therefore, different from Katniss's other roles, since it includes an act with a goal laid down by Katniss herself. While Katniss refused to give into Snow's goal-oriented narratives entirely, the goal of killing Snow appearing as a condition establishing the role of the Mockingjay foreshadows a possible shift of the Mockingjay narrative becoming goal-oriented.

Throughout the plot of *Mockingjay*, Katniss's determination to kill Snow escalates, so when the Peeta that is rescued from the Capitol at the middle of the novel appears to be a twisted version of Peeta corrupted by the Capitol, Katniss gives up on him. What first triggers the jettisoning of rescued Peeta is his attempt to choke Katniss to death (*Mockingjay* 206). Soon after Peeta attacks Katniss, the rebels discover that Peeta was highjacked by the Capitol (*Mockingjay* 208). Hijacking is a technique described in the trilogy as the process of implanting false memories and negative feelings in one's mind using the venom identical to that of tracker jacker wasps (*Mockingjay* 210). It can be concluded, therefore, that the Peeta the rebels rescued is a different, corrupted Peeta unable to distinguish between his real and implanted memories. The turned version of Peeta considers Katniss as his mortal enemy, someone so dangerous that must be terminated (*Mockingjay* 211). Katniss is aware that Peeta is not himself anymore, but a weapon created by the Capitol to kill her noting that "Snow has stolen him from me, twisted him beyond recognition . . . [p]rogrammed to murder me"

(*Mockingjay* 227). After a series of failed attempts to cure or reverse Peeta's condition, Katniss concludes that "Peeta is irretrievable", and decides to leave Peeta and District 13 behind to attend Mockingjay missions in District 2 (*Mockingjay* 222).

The question may be adequately raised: Why does Katniss give up on the tortured and disoriented Peeta? Why does she also give up on her motivation of care for him? Henthorne argues that this twisted version of Peeta is indeed a version of the old Peeta amplifying his "latent misogyny that underlies patriarchy and the subordination of women" (59). One reason might be, therefore, Katniss considering Peeta to be reduced to the representation of the Capitol and of Snow's narratives, i.e. that she understands him as a mere elongation of Snow, a weapon held by the president. For Katniss, the corrupted Peeta seems to be transformed into a version scarcely resembling the "real Peeta", therefore it could be concluded that the twisted Peeta is close to identical to the part of the old Peeta that represented the Capitol, the part that arguably kept Katniss away from settling with him. The significance of the twisted Peeta's appearance in the plot lies in the effect the appearance brings on Katniss's understanding of Peeta. As a result, she will be able to finally distinguish between the real Peeta and the Peeta that posed as an elongation of Snow's narratives:

It's only now that he's been corrupted that I can fully appreciate the real Peeta . . . The kindness, the steadiness, the warmth that had an unexpected heat behind it . . . But what's the use? . . . He's gone. Whatever existed between us is gone. All that's left is my promise to kill Snow. I tell myself this ten times a day. (*Mockingjay* 227-228)

In the passage, Katniss distinguishes the real Peeta from the corrupted one, and associates the real version with certain values such as "kindness", "steadiness", and "warmth" (*Mockingjay* 227). She also articulates her consideration of the real Peeta as gone. Then, she concludes that there is nothing left for her, but the goal of assassinating Snow. With considering the real Peeta as gone, Katniss gives up on the possibility of reviving the real Peeta, while it can also be argued that she consequently gives up on her motivation of care for him. What Katniss exchanges her cherishing of the real Peeta for is the sheer goal of killing President Snow

uttered in this segment. This passage, therefore, marks the point in the plot of the trilogy where Katniss's struggle with shaping the goal-oriented narratives around her to be motivation driven temporarily fails.

With the consolidation of her goal of killing Snow as her only aim of living, it is less surprising to see that Katniss repeatedly demonstrates preparedness to assassinate Peeta in the second part of *Mockingjay* – since she considers the twisted Peeta to be the elongation of Snow. One could argue, therefore, that readiness to assassinate Peeta could be considered as an additional act in the quest of demolishing all the values associated with the Capitol. However, even if killing the corrupted Peeta could be considered as a symbolic step closer to the termination of the value system the Capitol and President Snow stand for, killing him can hardly be understood as an act going against the larger, goal-oriented narrative of the Games and of the social system of Panem, on the contrary, killing either Peeta or Snow for the greater good of eliminating the Capitol would mean Katniss manifesting the very values of what the Capitol and Snow stand for. In other words, Katniss's exchange of her motivation drive of care for Peeta to the goal of killing Snow is an act demonstrating the same consequentialist and goal-oriented values the Capitol represents. One of the most notable characteristics of the trilogy is the acknowledging of this paradox and the realization of Katniss's character about how a single goal can overshadow the more complex quest of care:

Realizing with shame that my fixation with assassinating Snow has allowed me to ignore a much more difficult problem. Trying to rescue Peeta from the shadowy world the hijacking has stranded him in. I don't know how to find him, let alone lead him out. I can't even conceive of a plan. It makes the task of crossing a loaded arena, locating Snow and putting a bullet through his head look like a child's play (*Mockingjay* 314).

In this passage, Katniss juxtaposes the two ideologies fighting inside her, the motivation of care she manifested towards the old Peeta and the currently dominant goal of killing Snow. Her goal-orientation overwhelming her thoughts is emphasized in the use of the word fixation with connotating the goal of killing

Snow as fixed in her mind. In the second part of the passage, Katniss notes how much harder it seems to help Peeta get away from his shadows compared to the task of assassinating Snow. With the comparison, the motivation-based task of caring for Peeta and the goal-oriented task of killing Snow is not only juxtaposed but ranked in order of difficulty. With denoting the clear-cut goal of killing Snow as a “fixation” easy to carry out, Collins’s work seems to condemn the consequentialist bravado of the goal-oriented narrative and elevate the importance of care.

Katniss’s assumption about the level of difficulty helping Peeta would pose is soon proven in the novel. Even though Katniss makes a series of attempts to help Peeta distinguish his real memories from the unreal ones (*Mockingjay* 317-353), she still finds herself ready to assassinate Peeta. The process of helping Peeta sorting out his real memories from the implemented ones, however, seem to work on Katniss the same way; allowing herself to face a new Peeta at the end of the trilogy, one that is a better version of the old, one that is deprived of his layers representing Snow. By the end of the novel, Katniss also entirely gives up of killing Snow, choosing to assassinate President Coin instead (434). It can be argued that the killing of Coin is a similarly consequentialist act, yet Katniss was aiming to kill herself with a poisonous pill only stopped by Peeta (*Mockingjay* 435), which shows that she was willing to kill even herself to stop the sequence of people aiming to engage in consequentialist killing for the greater good.

On the whole, it can be argued that Katniss’s rejection of the old and the twisted Peeta represents Katniss’s refusal to settle with Snow’s goal-oriented narratives, while Katniss’s motivation drive first exchanged to a consequentialist goal then condemned and re-exchanged to her original motivation of care for Peeta demonstrate the trilogy’s honoring of motivation drive over goal-orientation. The creation of the new Peeta considered as a conscious choice Katniss makes – when deciding to help Peeta instead of focusing on killing Snow – also complicate the ending of the trilogy. With arguing that Katniss did not choose Peeta, but she ends up with Peeta, Henthorne challenged the common conception according to which Katniss chooses Peeta from the romantic options of Gale and Peeta (61). The female protagonist choosing not to choose a romantic mate at the end – that ultimately results in the ending moving away from focusing on a happy ending with heterosexual romance – makes Collins’s trilogy transgress

from the canonic story and the goal-oriented structure of the canonic story, as well as create a transgressive heroine. In addition, this chapter attempts to elaborate on Henthorne's concepts, first with arguing that the trilogy's Katniss refuses both the romantic and political choices Gale and Peeta initially represent, secondly, with arguing that Katniss did not just refuse to settle for either of the alternatives she is provided with, but she also manages to create a third option for herself with helping Peeta in his transformation. The significance of creating a new choice lies in the trilogy's Katniss embodying a higher level of agency and transgression and demonstrating a preferment of the motivation of care over goal-orientation in the act of helping Peeta instead of killing Snow.

There can certainly be observed a romantic completion at the end, resolving Katniss's hunger for Peeta with Katniss stating at the end of the last chapter that his unification with Peeta was inevitable: "On the night I feel that thing again, the hunger that overtook me on the beach, I know this would have happened anyway" (*Mockingjay* 453). Yet this is only the third and closing note to the two similarly short passages hidden in the two previous novels referring to Katniss's hunger for Peeta, and an outcome that depended on Katniss's choice of helping Peeta become the real Peeta. Without her conscious decision of living up to her motivation of care for Peeta, there would be no real Peeta. Romance can, therefore, be understood as only a fragment in Katniss's decidedly dominant motivation of care towards Peeta. In the Epilogue, we see further signs of the motivation of care extended towards Katniss's two children, whose physical look seem to blend the Seam look and the Merchant look, further stultifying the choices of class once Gale and Peeta seemed to embody. The Epilogue otherwise expresses questions of dealing with trauma, Katniss's fear of having children and the comfort of joint parenthood. All this, happening in District 12, far away from political life and goal-orientation.

3.4 The Film Series Reformulating the Ending

Generally speaking, Henthorne's argument about the trilogy stating that Katniss did not have to choose between the two rivals at the end can be well applied to the ending of the film series as well – since Gale in the film is similarly sent away by Katniss and Peeta has to transform into a new person, just like in the trilogy. The

level missing from the film series is the goal-oriented Snow quest taking over Katniss's motivation drive of care and thus Katniss's decision of choosing to help Peeta, as well. Without presenting the shifts between the different orientations, the film is deprived of an additional level demonstrating the condemning the goal-oriented narrative and the preferment of the motivation driven narrative present in the trilogy. On the whole, however, the film series also demonstrates reluctance to focus the ending on neither resolving the love triangle or on heterosexual unification. At the same time, the ending also elevates the motivation driven narrative. What is a questionable choice, however, is the prevalence of reducing the motivation of care to codes of maternity present throughout the film series and is especially enhanced in the ending of the series.

Even though mothering and "othermothering" (Arosteguy 154) is seemingly one of the genuine characteristics of Katniss in the trilogy, it can be argued that there were a series of changes applied in the film series to highlight Katniss's maternity, such as the featuring of more Prim and Katniss time and the endowing of Katniss with maternal heroism during the Games (Dubrofsky and Ryalls 405-406). Even the characterizing of Katniss as numb following the death of Prim in *Mockingjay – Part 2*, seems to be based more on the representation of her mother in the trilogy than on the representation of the literary Katniss. It is well articulated in the novels how numb Mrs. Everdeen becomes after the death of his husband (*Games* 32-33). In the first film of the series, before leaving for the Games, Katniss tells her mother authoritatively that she has to be present for Prim and "can't tune out" like she did after the death of her husband (*The Hunger Games*). Characterizing Katniss with the same numbness and lack of presence after losing Prim equals the loss of a child to the loss of a partner, an effect foreshadowing the ending of the film series elevating Katniss's maternity over her unification with Peeta. Drawing a line of suggestive equation between the losing of one's othermothered and the losing of one's partner.

All these codes of enhanced mothering and othermothering find completion in the ending of the film series that is argued to emphasize maternity over romance – an ambiguous representation of the elevation of the motivation of care reduced into maternity. In the epilogue, we see Katniss holding an infant and looking at her older child, a toddler, playing with Peeta. The closing thoughts Katniss articulates for the Epilogue are not directed towards the audience, but they

are between Katniss and her baby. Francis Lawrence, director of the last three movies, said that they arranged the scene in the way that the epilogue is told to the baby, because they generally disliked the idea of using voice-over, a preference certainly observable throughout the series (Audio Commentary to *Mockingjay – Part 2*, by director Francis Lawrence and producer Nina Jacobson).

Even so, the focus of the epilogue is dominantly on the relationship between her and the baby, and certainly not about the relationship between Katniss and Peeta. While Peeta once looks up to Katniss from the Meadow, she does not catch his sight, only later, when he is again occupied with the kid, does she look at the two playing in the Meadow. There is no real romantic fulfillment in the epilogue, not only that the members of the couple does not sit together in the sunset, but they could not even manage to look at each other at the same time. The epilogue's disinterest in the unification of the couple might seem like an element of transgression from the canonic narrative and the classical Hollywood style, yet the independence of Katniss's cinematic character on men seem to suggest an alternative reading curtailing this transgression when exchanging Katniss's dependence on men to a dependence of having someone to mother.

Throughout the film series, the viewer can observe a series of clues referring to Katniss being independent from men – providing a contrast between Katniss and her mother. The clues include the presentation of Katniss as a provider at the beginning of *The Hunger Games*, the way she is surviving the Games without the help of men and also, the way she is becoming the one helping Peeta survive in the same film. She does not need a man to have children with either – as it becomes articulated in the first scene they appear together with Gale. (*The Hunger Games*). The reason why Katniss does not need a man to beget children for her might be attributed to the fact that she already has people she must othermother, people like Prim, Rue and Peeta. Throughout the course of the film series, however she gradually loses the people she othermothered, with Rue dying during the first game, Prim dying during the carrying of the Capitol, and Peeta becoming the new Peeta or the real Peeta finally able to pose as a love interest. Since the cinematic Katniss does not articulate any thoughts on not wanting to have children, in contrast with the literary Katniss pronouncing her fear of boring children in epilogue of the trilogy, it could be argued that she decided to settle with Peeta, because she wanted to have kids and fill in the void

Prim's death left behind. With Gale being eliminated from the possibilities after being assumedly responsible for Prim's death, and Peeta appearing in District 12 planting primroses for Katniss to commemorate Prim at the end of *Mockingjay – Part 2*, the logical choice to replace Prim seem to be settling with Peeta. The scene following Peeta's planting of primroses – that can symbolize Peeta's preparedness to fertilize Katniss and replace Prim – features another imagery emphasizing the bond between mother and child: the photo of Annie and her baby lacking the dead father, Finnick. The imagery foreshadows and iconizes the image Katniss and her baby in the epilogue. The idea of Katniss settling with Peeta to fill in the emptiness what Prim left behind is further suggested by the last scene of the film preceding the epilogue, where Katniss leaves her own bed and slips into Peeta's. Even though she tells Peeta it is real that she loves him, there are no emotions present on her face, and she quickly after initiates more physical contact with placing his hand on Peeta's. The next scene already shows the two having kids, with the continuum between Katniss entering Peeta's bed and then Katniss happily sitting with her baby being suggestive. The “five, ten, fifteen years” that took for the trilogy's Peeta to convince Katniss to have kids (*Mockingjay* 454) is not visible on the cinematic couple in the epilogue who look identical to their teenager selves, suggesting the boring of kids coming soon after the scene in the bed, establishing the continuum between the scenes even more solidly.

Therefore, it can be argued that the ending of *The Hunger Games* film series loses levels of transgression compared to the ending of the trilogy. Even though the ending diverges from the canonic story and the classical Hollywood style in the sense that it does not focus on heterosexual unification and the celebration of a goal attained, what it focuses on may be equally disappointing in reducing the elevation of the motivation driven narrative to the elevation of the maternity.

3.5 Conclusion

In this chapter, the love triangle of Katniss, Gale and Peeta was explored. Instead of looking at the two suitors as romantic choices for Katniss, it was argued that both Gale and Peeta could be understood as elongations of the meta-narrative of the Games and the social and political system of Panem. Therefore, choosing any of them would mean

Katniss contributing to the consequentialist meta-narrative. It was found that both in the trilogy and film series, Katniss refuses Gale, as he is found to be representative of the meta-narrative when his assumed weapon design kills a group of innocent children, as well as Prim, Katniss's sister. In the second section, it is argued that Peeta is not chosen in the trilogy, rather, it is Katniss, who creates a choice for herself when helping the corrupted Peeta to become a new person and a new alternative. In the final section, the ending of the trilogy is observed to be reformulated in the film adaptation with focusing on the unification of Katniss and her children, instead of the unification of Katniss and Peeta. Maternity, in this case, can be understood as a reduced signification of the motivation of care. The ending in both cases, however, are found to be elevating the motivation driven narrative. The promotion of the motivation drive in the endings, therefore, situates the *Hunger Games* texts as popular gynocentric alternatives to the prevalent androcentric canonic story.

4 Conclusion

This thesis examines *The Hunger Games* trilogy and film series as motivation driven narratives positioned on the opposite end of the narrative orientation spectrum than the consequentialist, goal-oriented narratives. This thesis also pursues to contribute to the expending critical body of work created on *The Hunger Games* trilogy and film series, with focusing on the notion of the narrative that is one of the less centralized themes discussed in relation to the *Hunger Games* texts, while interacting with other themes receiving more critical attention, such as questions of gender, the love triangle and romance, and young adult liminality. The methods and theoretical approaches applied during the exploration of the *Hunger Games* texts included formalist close-readings, feminist approaches taken in the process of understanding narrative concepts, and comparative analyses used when juxtaposing scenes from the trilogy to their counterparts in the film adaptation.

In the introductory sections, the concepts of the goal-oriented narratives and motivation driven narratives were introduced and defined, as well as the *Hunger Games* texts were introduced. In Chapter One, the notions of the narrative and meta-narrative were distinguished. The notion of the narrative was understood to require the presence of an attached role the performance of which allows an agent to become the actor of that role through performing the role. In *The Hunger Games* novel, it was observed that it is through the performing of roles that Katniss manages to shape the narrative orientation of the narratives around her, namely the narrative of the healer, the star-crossed lover and the tribute. The roles and narratives were examined in the first novels are the “Attending Peeta by the Stream” scene, the “Cave Kissing” scene and “The Broth” scene. She designates the orientation of the healer, star-crossed lover and tribute narratives in these scenes to be motivation driven with working herself upwards from the smaller narratives to the larger ones, a directed transformation that will ultimately reach the meta-narrative of the Games to be shaken as well. In “The Voting” scene in *Mockingjay*, the same concepts were explored to find that the shift from an overt narration to the application of a suddenly limited voice and a reliance on narrative clues underlines the importance of performing in acquiring power to designate the narrative orientation the *Mockingjay* narrative to be motivation driven that will ultimately determine the narrative orientation of the trilogy to be the same, as well. In contrast,

the more covert narration characterizing the film series show's Katniss's private and public personae as blocked and blank, respectively. This is observed to result in a shift of focus from Katniss to other characters in the scenes, such as Peeta and Haymitch. Another eventuation deriving from the relatively covert narration of the film series about Katniss's personae is a limitation of communicativeness about Katniss's performance that affects the appearance of the cinematic character having less control in the shaping of narratives around her to be motivation driven. The film series can be still considered to exalt the motivation of care and motivation driven narratives, however, in the frequent representation and exaggeration of Katniss's maternal traits.

The second chapter of this thesis focused on the notion of the love triangle as a narrative concept. The idea of associating the formation with romantic choices was queried and reformulated as an ethical formation providing two choices for Katniss, both of which require her contribution to the meta-narrative of the Games. In other words, the Gale and Peeta are not considered as romantic choices, but as two alternatives representative of the consequentialist meta-narrative of the Games and the social and political system of Panem. In the first section, it was explored how option of Gale elongates the consequentialist meta-narrative in the trilogy and film series. Gale's narrative was discussed as a goal-oriented narrative, an elongation of what President Snow and the meta-narrative stand for in the form of a close friend with whom Katniss can openly argue. The choice of Gale is found to be eliminated both in the trilogy and film series, as his narrative is found to become entirely consequentialist and goal-oriented after he contributes to the death of a group of Capitol children and Katniss's sister. Since Gale had the initial motivation driven task of taking care of Katniss's family, with letting Katniss's sister die, Gale does not just elevate goal-orientation, but condemns the motivation of care. Therefore, Katniss not choosing to settle with Gale is a choice condemning consequentialism and goal-orientation, as well as, it is a promotion of the importance of motivation of care. In the second section, the dissolution of the love triangle in the trilogy is discussed. Instead of considering Katniss as choosing Peeta, or as Katniss not choosing either of the choices, but a new Peeta, it is argued that Katniss creates a third choice for herself, one that will not require her to settle for any of the original alternatives that would require her to contribute to the meta-narrative of the Games and the social system of Panem. The choice is argued

to be created through the literary Katniss's motivation driven choice of helping Peeta become a new person, that also requires her to overrule her own goal-driven quest of killing Snow. The creation of the third choice is, therefore, already based on an act exalting the motivation of care that effects the ending of the trilogy to promote the same values. In contrast, the film adaptation seemingly reformulates the trilogy's ending focusing on a choice rooted in a motivation of care for Peeta. Instead, the ending of the film series seems to celebrate the unification of Katniss and children. The reduction of representing care with codes of maternity prevalent throughout the series provides us with an ending similarly focused around the issue. Still, the ending manifests the elevation of the motivation of care, therefore, the film series can be similarly considered as a work becoming a motivation driven narrative.

Based on the different aspects scrutinized in this thesis, the narrative orientation of the *Hunger Games* texts is determined to be motivation driven. As both the trilogy and the film series are texts with a female protagonist, their motivation driven narratives also allow us to derive a gendered reading and position the texts as gynocentric motivation driven texts. The significance of the classification of such widely popular texts to be gynocentric motivation driven narratives lies in the possibility they provide for future authors and film makers. It is hoped that more gynocentric texts transgressing from the canonic story will be welcomed in the future, not only in the Western world, but worldwide. As for further research possibilities, it is aimed to research future texts resonating with the motivation driven and female centered aspects of the *Hunger Games* texts, two of which future texts – the recent *Wonder Woman* and *Red Sparrow* movies – have already been realized for the audiences. For women, whether they are creators, researchers, readers, members of audiences or they embody all of these positions at the same time, it is an exciting time to look forward to.

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