

SYMBOLS OF POWER AND RESISTANCE IN SUZANNE COLLINS' CATCHING FIRE

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ABSTRACT

This study, aims to investigate how the concepts of power and resistance are manifested in Suzanne Collins' Catching Fire (2009) through symbols. The sample is Catching Fire (2009), a science fiction dystopian novel, and the second book in The Hunger Games (2008) trilogy. It takes place in the future of North America and has a new name which is Panem. Panem consists of 13 districts, each provide resources for the Capitol and the citizens. Two methods were adopted in this study; the descriptive and qualitative method, through analyzing how the symbols of the novel represent the concepts of power and resistance. The study reveals how the symbol of oppressive power contributed to the emergence of the resistance and taking a symbol for their own. This study points out that the symbol of power is the Hunger Games, and the symbol of resistance is the mockingjay bird. And, this study explains how the Capitol uses their symbol of power which is the Hunger Games as a reminder to prevent any revelation, and how the citizens revolted against that symbol and taking the mockingjay as a symbol for their own uprising and freedom.

Keywords: dystopian/science fiction, Suzanne Collins and Catching Fire, power, resistance, Panem

INTRODUCTION

According to David W. Sisk (2005), the term dystopia was coined by John Stewart Mill the British philosopher in 1868, as an antonym for the term that was created by Sir Thomas Moore in his 1516 Utopia. Where the term Utopia describes the most peaceful perfect place, in dystopia everything is corrupted, distorted in the most horrid and fiendish way.

Dystopian fiction is set in the future of an alternative universe or of a new non-existing society, where an illusory flawless society is controlled by totalitarians, advanced technology, dogmas or morals. It shows how the protagonists of such novels are driven by the inhumane acts of their totalitarian societies and governments and how they try to survive, trying to hold on to their humanity to provide peace and comfort for their society. Also, it presents how these governments use advanced technology for their own purposes.

Furthermore, dystopian fiction usually calls for a change in societies; raising questions about society; social justice, mass media and propaganda it also deals with gender roles; where the protagonists are not heroes but heroines, describing the image of strong, brave and smart women who fight for the sake of their nations.

Catching Fire by Suzanne Collins (2009) which is the focus of this study is a dystopian novel and it has the main characteristics of every dystopian novel; a totalitarian regime that oppressively controls its citizens by mass media and propaganda, manipulating technology and genetics for their purposes, which make the citizen of this novel live in a dehumanized

dystopian society. It is a society where the citizens are forced to kill each other in an event that is called The Hunger Games for their survival and to entertain the elite of this country.

Suzanne Collins tackles in her trilogy issues that have always been the concern of artists, and intellectuals Collins is trying to prove that a complete perfect society has ceased to exist. During her interview with the New York Times she said that her reason for writing these novels is to warn adolescents of the lethal human force, prejudiced social hierarchies and the peril of abusive human powers (Dominus, 2011).

Objectives of the Study

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

Questions of the Study

This study seeks to find answers for the following question:

1) How are the concepts of power and resistance represented in *Catching Fire* (2009) through the symbols?

The Significance of the Study

This study investigates power and resistance through identifying and analyzing the symbols that were used in *Catching Fire* (2009). Hopefully, this study will contribute to other studies of dystopian literature, and might be a helpful source in this field.

Delimitations of the Study

This study is concerned with the analysis of *Catching Fire* (2009) the second book of *The Hunger Games* (2008) trilogy. This research has used descriptive analysis to analyze the mechanisms of power and resistance according to the novel.

Limitations of the Study

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

Definitions of Terms

Suzanne Collins and Catching Fire (2009)

Suzanne Michael Collins was born on the 10th of August 1962 in Hartford, Connecticut. Her father was a military historian and an air force officer. Soon afterwards, her family moved to Indiana 1968, and her father was deployed in Vietnam. After one year and a half, her father returned traumatized from the war; in an interview with Suzan Dominus in 2011, Collins recalled how she used to wake up to the sound of her father's crying after having nightmares. In 1980, Collins graduated high school from the Alabama School of Fine Arts, and she graduated from Indiana University with a double major; in theater and telecommunications in 1985. When Collins moved to New York in 1987, she entered New York University graduate school to earn a master's degree in dramatic writing. Collins training as a playwright and a scriptwriter had influenced the way she created *The Hunger Games* (2008) (Henthorne, 2012)

Catching Fire (2009)

After Katniss and Peeta return to District 12 as winners, Katniss Everdeen has been threatened by President Snow warning her that he will not allow her to be the symbol of a revolution. On their victory tour through the Districts Katniss and Peeta witness extreme oppression and brutality like executing citizens of District 11 for saluting her.

She returns home only to discover that District 8 has revolted, its citizens are either dead or are fugitives and the Capitol is trying to hide such news to prevent an uprising. She also found that District 13 that was once destroyed because they revolted against the government is highly functioning and taking in refugees who have escaped the government.

Power

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

Resistance

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

Dystopian/science Fiction

According to Sisk (2005) dystopian fiction portrays an apocalyptic atmosphere where the world has been destroyed by a genetic experiment that has gone wrong or by war. A grim place where people are fighting for their breath, struggling to maintain what has been left of their shattered world. Connecting all the unfortunate events to the greedy people in power who use violence to control citizens, obliterating any glimpse of hope that has been left in them. George Orwell, Margaret Atwood, and Aldous Huxley are few of the famous authors of this genre.

Bruce Sterling (2016) points out that science fiction is a literary genre, where stories are set in a futuristic setting and often take place in an alternative universe. Usually, they include stories about the influence of the technology on people. This genre has flourished in the early 20th century, influenced by the Industrial Revolution that inspired writers to investigate the effect of technology and scientific discoveries on human beings. This genre usually deals with aliens, and Zombies (corpses that are brought back to life by a disease or a supernatural force). Much of this genre tries to discuss cultural issues through a science fiction setting. H.G.Wells, Jules Verne, and Hugo Gernsback are considered to be the pioneers of this genre.

Panem

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

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

The name Panem refers to the “Panem et Circenses” that translates into “Bread and Circuses” that was used in Satires by the Roman poet, Juvenal. The word goes back to the Roman

Empire as a political strategy used by politicians to keep people satisfied with the current political system, by bewildering them with “bread” food and “circuses” entertainment. (Thepen, 2015, p.16)

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

REVIEW OF LITERATURE

Introduction

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

Review of Theoretical Literature Related to Power and Resistance

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

Michel Foucault (1977-1982) views power as a strategy, not a possession or something that can be owned, and emphasizing that power has to be analyzed within a circle of relations. Refusing to accept the idea that institutional power is exerted oppressively on its people, claiming that one needs to forget about this idea because even if the system was the most radical and extreme it will produce new behaviors.

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

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

permanently, governments are systems that are subjected to change and modifications. Concluding that power can be questioned and doubted therefore, the whole power relations must always be acknowledged and enhanced.

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

Review of Empirical Studies Related to Power and Resistance

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

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

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

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

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

Outwardly, the previously previewed empirical and theoretical studies worked as a guide through the process of the research to support and cement the analysis of the study. However, the current study will analyze the concepts of power and resistance through the symbols that occurred in the novel.

METHODOLOGY

This study adopts the analytical descriptive method to analyze the concepts of power and resistance in Collin's Catching Fire (2009). Moreover, this study focuses on the description and the analysis of the symbols that embody the concepts of power and resistance. As a method of collecting data a documentary technique was used, by reading references, understanding and analyzing these references that are related to the scope of the study.

Sample of the Study

The sample is *Catching Fire* (2009), a science fiction novel by Suzanne Collins, and the second book in *The Hunger Games* (2008) trilogy. It takes place in the future where North America is gone and Panem has taken over. In Panem, there are 13 districts, each providing resources for the Capitol and the people of Panem.

RESULT AND DISCUSSION

Power

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

The Capitol uses political technologies or what Foucault calls disciplinary structures, to dominate its citizens. First, the Panopticon a design of Jeremy Bentham (1748-1832), which is a tower with prison cells that circulate around a guard tower so that prisoners will be watched by the guard. (Parker, 2008, p.272). The Panopticon works as a way of individual control, in which it creates labeling and binary division in Panem (Capitol/District). According to Foucault's description of the Panopticon, districts are being treated as abnormal and the Capitol is labeled as normal, through which the normal is monitoring, supervising and correcting these abnormalities in order to drive them distantly. Panopticonism, forces discipline to be internalized in the brains of people, to control their behavior and actions, and hypnotizing them into blind submission. (Foucault, 1977, p.199)

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

When a fence rises up before us. Towering at least thirty-five feet in the air and topped with wicked coils of barbed wire, it makes ours back in District 12 look childish... Then I see the watchtowers, placed evenly apart, manned with armed guards, so out of place among the fields of wildflowers around them. (*Catching Fire* p.55)

Furthermore, the Capitol is forming a type of coercion upon the body of citizens, dominating its behavior and action creating what Foucault has called docile bodies, who cannot object or even have the luxury of time to resist. In *Discipline and Punish: The Birth of the Prison*, 1977, Foucault explains the strategy of coercion upon the body of citizens:

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

The type of power the Capitol has is a Coercive power; a form of power where A orders B to act or behave in a certain way, and B to expect his punishment if he does not act/behave the way he is supposed to (French and Raven, 1950, p.263). the Capitol forces people to make products, send it to the Capitol, and if any district take any of the products they immediately get a severe punishment, if not even meeting their own death. According to Sarah Collinson

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

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

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

The Symbol of Power

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

The Treaty of Treason gave us the new laws to guarantee peace and, as our yearly reminder that the Dark Days must never be repeated, it gave us the Hunger Games.... this is the Capitol's way of reminding us how totally we are at their mercy. How little chance we would stand of surviving another rebellion. (The Hunger Games p.21)

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

Is a society in which the capitalists or the dominant class rule people by the help of seemingly real images and visions. These images are embedded in media, entertainments and games which attract people's attention. This too much attraction leads people not to see the reality of the society and the dictatorship of the capital imposing inequality and enmity on people. (Catching Fire, p.32)

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

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

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

Victors are our strongest. They're the ones who survived the arena and slipped the noose of poverty that strangles the rest of us. They, or should I say we, are the very embodiment of hope where there is no hope. And now twenty-three of us will be killed to show how even that hope was an illusion. (Catching Fire p.175)

It is evident how the government of Panem, seizes the organizational advantages in power relation; it possesses the resources of Panem, it seizes lives, bodies, environment, and tools of punishment. And, according to Mann's organizational outflanking principle (1986): "who possess the organizational advantage will always succeed in overcoming those who lack organizational resources." Thus, by having this organizational priority, the Capitol can prevent resistance.

Districts' surrender to the Capitol refers to the districts' knowledge deficiency, and the lack of knowledge could be the result of the following reasons according to Mann's concept. First, ignorance; districts are ignorant about the Capitol's weak points and sources. Second, isolation, and this is what the Capitol does to keep districts ignorant about each other, they cut the communication lines between districts, ban travelling between districts and limit it for transferring supplies. Finally, Division; isolating districts is the Capitol's strategy, and by isolating districts from each other, the Capitol creates a division within districts. The knowledge between People of districts about each other is limited; they cannot share information about their own districts with one another. Therefore, districts do not have the sufficient knowledge or even the organizational sources to resist. In addition to that, districts are frightened; they know the price that they will pay if they rebel against the Capitol, which are their lives and their children's.

Resistance

According to Clegg's Circuits of Power, there are two types of resistance, effective resistance and episodic resistance. The effective resistance is achieved after obtaining the organizational outflanking, making this resistance institutionalized as the new power. The episodic resistance is a reaction against the rule that is based on division, exploitation of sources, obedience and oppression that occur in the covert circuit, this type is represented by demonstrations and strikes (Sadan, 1997, pp.52-53). The resistance that broke out in Panem is a combination between these two types. It started with uprisings and demonstrations in different districts and then the resistance thrived as a counter power for the Capitol in *Mockingjay* (2010) and winning the war after that.

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

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

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

It started when Katniss tried to commit suicide with Peeta eating Nightlock (poisonous berries) in the games, attempting to break the conventionalized rules of the games. This forced the Head Gamemaker, to crown her and Peeta as victors, "Because I outsmarted his sadistic Hunger Games, made the Capitol look foolish, and consequently undermined his control." (p.18) For President Snow, what Katniss did is an act of defiance against his authority and the Capitol's: "I have a problem, Miss Everdeen," says President Snow. "A problem that began the moment you pulled out those poisonous berries in the arena." (Catching Fire, p.20). Therefore, President Snow has threatened her that he will kill her family and her best friend Gale if she did not fully convince him that she is madly in love with Peeta.

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

Katniss is not the only figure of resistance in the novel, each character contributed to the rise of the resistance in the novel. Peeta Mellark is one of them, when he and Katniss visited District 11 during their Victory Tour, which is Thresh's and Rue's district, Peeta decided to donate a month of their Winnings to the families of the fallen tributes: "It can in no way replace your losses, but as a token of our thanks we'd like for each of the tributes' families from District Eleven to receive one month of our winnings every year for the duration of our lives." (Catching Fire, p.50)

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

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

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

The Symbol of Resistance

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

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

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

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

Later on, Bonnie and Twill told Katniss what happened in District 8 that their plan was to take down the center of powers in the city like the communication center, headquarters of Peacekeepers, the Justice Building, the Armory, Power Station and the Railroad and then to inform other districts about their uprising so they might join in as well:

Ever since the Hunger Games, the discontent in District 8 had been growing. It was always there, of course...once the uprising began, it would be crucial to get word of it out beyond District 8 if it were to spread and be successful... There was hope that this had not been an act of madness, that in some way, if they could get the word out to other districts, an actual overthrow of the government in the Capitol might be possible. (Catching Fire, pp.144-5)

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

the system, they can resist the Capitol and if District 13 is alive there is a huge chance that they might win.

They cut to what is supposed to be live footage of a female reporter...standing in front of the ruins of the Justice Building in 13...she reports that unfortunately a study has just today determined that the mines of District 13 are still too toxic to approach...But just before they cut back to the main newscaster, I see the unmistakable flash of that same mockingjay's wing. (Catching Fire, pp.162-3)

CONCLUSION

This study, has explained the concept of power and how the Capitol's usage of the Hunger Games as reminder of the previous revolution, worked as a coercive power to prevent any possible revolution and taking it as a symbol of their power. Constantly reminding people of what their fate might be if they revolted. The study also has tackled the concept of resistance; citizens started to question the Hunger Games as a symbol of domination and then they expressed their anger through not playing by the rules of the games, provoking uprisings in several districts taking the mockingjay as their symbol. The concepts of power and resistance have become noticeable through the novel i.e., in the third book the resistance unveils its real horrifying agenda, and Katniss will be able to decide to stay at the side of power that does not repeat what Snow has already done.

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