

**Exploring Propaganda and Power Dynamics through Mythological Symbolism in Suzanne
Collins' *The Hunger Games*: A Marxist Analysis**

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A thesis submitted to the Department of English and Humanities in partial fulfillment of the
requirements for the degree of Bachelor of Arts in English.

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Abstract

This paper examines the dynamics of power and propaganda in Suzanne Collins's novel, *The Hunger Games*, from a Marxist perspective. It aims to highlight the complexity of the narrative of how propaganda becomes a tool for the Capitol's populace control, much like previous capitalist administrations did. This paper explores how manipulative strategies perpetuate societal imbalances, where the ruling entities profit from exploiting the working class. The paper critically analyzes the novel's themes of rebellion and oppression in the current discourse on political change and social injustices. Specifically, it investigates how the Capitol's manipulation of public sentiment and its resemblance to capitalist exploitation is directly reflected in this novel as a critique of the current power structures that benefit a select few rather than the majority. It aims to initiate conversations regarding allegations of social injustice and oppression that are not addressed in the novel but are typically reflected in the readers' circumstances. This study also explores the significance of *The Hunger Games*'s cultural impact in expanding the literacy discourse to encompass social justice concerns. Additional research could investigate further intersections between literature and Marxist theories regarding the more practical activities of societies to activism and transformative power.

Keywords: Propaganda, Rebellion, Oppression, Marxism, Marxist Theory, Mythology, Social justice

Chapter 1: Introduction

1.0 Background

Suzanne Collins's *The Hunger Games* is a dystopian novel wherein the protagonist, Katniss Everdeen, navigates a sociopolitical landscape of gross inequality and ritualistic violence. An annual televised event, this particular game is both a punishment and a spectacle, forcing impoverished district adolescents to fight to the death for the amusement of privileged Capitol citizens. The story is built around the stark contrast between the wealthy Capitol and the twelve impoverished districts, symbolizing economic and social stratification exacerbating power imbalances. The strategically located Capitol has continued the oppression and dependency of the conquered districts by exploiting their resources and labor. Collins uses this context to make broader observations about how modern culture prioritizes entertainment over human dignity and life. *The Hunger Games*' primary setting is a miniature representation of the better social order in which the inhabitants of the district live their lives with the goal of survival, both in the arena and outside of it.

Indeed, Katniss's journey through the hunger games symbolizes a more significant struggle against systemic injustices. Her experiences bring out, very painfully, the callousness of the ruling classes to the underdog's plight and deepen themes of social inequality and dehumanization through authoritarian governance. Beyond this riveting plot, *The Hunger Games* explores intricate themes of injustice, rebellion, and the human psyche. The link between mental health and socio-political conditions in a country with an oppressive regime is dissected in the

novel. The Capitol in the novel imposes its schematic government of fear and control through the games and general threats of violence. It creates hopelessness within the masses because the regime only encourages subservience and behavior in conformity. Collins makes her work influential enough to allegorize contemporary socioeconomic differences and the psychological effects of systemic oppression, thereby coercing readers to reflect on the power structure and the moral dimensions of governance within their respective societies.

According to the Marxist perspective, the Capitol's control over the economy and resources has intensified class struggle and rendered human beings in a state of desperate survival. The people of Districts are squeezed by the pressure of the scarcity of economic resources and fundamental needs, highlighting the system's exploitation and inequality. Propaganda further distorts reality, disempowers the populace, and solidifies the Capitol's authority. The continuous mental and emotional depletion of strength is a representation of the perilous contradictions that exist within a capitalist society, where the ruling class maintains control through economic exploitation and psychological manipulation. Because the characters' pervasive anxiety is a psychological representation of living under constant oppression, this could potentially progress to depression, anxiety, and Stress. *The Hunger Games*, when viewed from a Marxist perspective, suggests that ideological control and economic disparity would have a detrimental impact on one's mental health. Consequently, resistance and social change are of the utmost importance. The novel also teaches that the government should act in a way that benefits all individuals, not just the wealthy. When people read about Katniss's journey, they need to think about moral problems, influential people, and what happens when those people

abuse their power. The powerful image of Panem rising from the ashes of North America shows how unstable society is and how dangerous dictatorships are. Collins does a great job weaving a story about a world where greed and oppression are hidden beneath the surface. The book depicts Panem's small-scale power conflicts and how the Capitol controlled surrounding districts. The games demonstrate Capitol control. They perform a depressing show to keep things under control and stop people from rising. It also shows that people are strong and will always fight for freedom regarding authoritarianism. *The Hunger Games* is a spectacle that effectively maintains the peace and prevents uprisings in Panem through the annual event. This manipulation demonstrates the tenacity of individuals who consistently strive for freedom in the face of authoritarianism. The narrative depicts a totalitarian regime that regulates both public and private life.

According to Marxists, the capitalist exploitation of Panem by The Capitol is reminiscent of that system. Everything from the Capitol's oppression to propaganda to *The Hunger Games* to the world's inherent bias against the districts shows how oppression will stop at nothing to maintain its power. This goes along with the claims of ideological dominance and class conflict by Marxists. In many ways, Panem's dystopia is not dissimilar to Marxism's illuminating of the proletariat's control over society and the capitalists' manipulation of it. The compelling storyline that Suzanne Collins provides, which centers on themes of injustice, rebellion, and oppression, justifiably situates her entire body of work within the context of current political and social concerns.

This essay uses Marxist theory to analyse Collins's work through the lenses of propaganda, power, and symbolism. The Capitol maintains its control over its people by portraying rebels as barbarians and Capitol society as refined. The selfless acts of Theseus and Lady Everdeen must allude to mythology and pave the way for thematic investigation. The central character's sacrifice is a central theme in both texts. In the arena, which is the labyrinth in and of itself, heroes like Theseus display the relevant attributes of bravery and cunning. The spectators are reminded of Roman gladiatorial games by the constant presence of hierarchy in games. To resist totalitarianism, several characters, like Katniss and Rue, adopt traits associated with mythic heroes. Marxist theories view the transformation of the Mockingjay from a symbol of the Capitol to that of the rebels as a form of class consciousness and ideological struggle to reclaim historically marginalized images. Phones are another motif that evokes optimistic feelings of societal regeneration in the face of insurmountable injustice. Collins utilizes the timeless ideas of emancipation, selflessness, and perseverance by embracing the present reality of weak people's persistence.

As a result, the hunger games touches on Marxist ideology, oppression, conflict, and power dynamics. Marxist analysis of the work also finds class conflict and the capitalist idea of exploitation. Using the district's resources and people in such a way is like enslavement. According to Marxist theory, the two most essential components are class control and the appropriation of surplus value. Because the Capitol controls the districts' economic needs, economic oppression is another kind of oppression that is visible in the Capitol. The media's role in the book bears out what Marxist theory says about ideological hegemony and the Capitol's false conscience. As a result, *Mockingjay* becomes a case for hegemony in discourse. In theory,

Marxism's call for working-class unity and disobedience and resistance is revolutionary.

Marxism relates very closely to the plot of *The Hunger Games*. As lower-class people fight the Capitol in *The Hunger Games*, characters use Marxist tactics like racial and cultural conflict. In dystopian societies, cultures are claimed. Similar to how societies rise to declare their autonomy. The repressive systems portrayed in Marxist theories as class conflict, oppression, and revolution. *The Hunger Games* can be interpreted as a subject-formation process dealing with oppression and the fight against it.

1.1 Research Statement

Mockingjay is an excellent Hunger Games myth symbol. It demonstrates how to influence public opinion, strengthening the Capitol and the district's new social structure. In much modern literature about cultural symbol abuse, symbols drive the discussion. *The Hunger Games'* Mockingjay is a key mythological figure in how people are manipulated and fight back. Marxists argue that cultural narratives reinforce power structures, shown in symbols of defiance and resistance against the Capitol's repressive rule.

The Hunger Games also depicts a colonial relationship between the Capitol and the districts. To bolster her depiction of oppression, Collins utilizes these connections to demonstrate its presence in the text. The story's power structure contradicts what Marxists would have us believe. According to Marxist theory, the proper distribution of power should be such that individuals who oppose capitalism are marginalized and held in check (Isaac 180). The mythology and propaganda used in the story serve to illustrate a central tenet of Marxist theory. Influential people can control weaker groups through the use of real stories. What allows for

social inequality to exist is the ideological control exerted by a ruling class. This is how Marxism establishes cultural hegemony, which the ruling class uses to control the masses. Symbolic narratives and their role in the establishment and upkeep of tyrannical regimes are harshly criticised in *The Hunger Games*. Taking a Marxist stance, the book delves into the ways cultural symbols and stories are employed to provoke profound contemplation of the perils of power dynamics and resistance within a broader social framework.

1.2 Rationale

The Hunger Games is analyzed from a Marxist perspective, reflecting resistance, abuse, and power mechanisms. Marxist analysis can determine the book's hidden meaning. It also helps to understand the present and past effects of class struggle and economic exploitation and place them in the proper political and social contexts. The Capitol district is all-powerful in this dystopian society, taking resources and work from the other districts (Pettersson 219). In the past, solid economic classes ruled and took advantage of weaker ones through capitalism. In the same way, this narrative shows an explanation of how Capitol propaganda supports the dictatorship and why it is authoritarian. Controlling the transmission and shaping the flow of information was a crucial part of maintaining class dominance. A Marxist study of *The Hunger Games* sheds light on how this dystopian book supports, opposes or does not address capitalist ideas.

Furthermore, the book can be considered a Marxist analysis of poverty, class conflicts, and power relations. Most can show their democratic side by undoing and re-filtering their repressive images. For example, Mockingjay went from being a symbol of defiance and

revolution to being used by the Capitol to spread propaganda. It would be a wise choice from a Marxist perspective since it addresses class conflict and opposition. Marxists' critical lenses help one understand how power interacts with subjectivity, identity, resistance strategies, and social movements. This thesis investigates how the austere society depicted in *The Hunger Games* facilitated people's fight over power and identity-building process. The book's themes of judgment, oppression, revolt, and the notion that capitalist power systems affected the writing make a Marxist interpretation of *The Hunger Games* feasible. From this vantage point, it runs counter to the most accepted wisdom by highlighting the historical background and relevance of the story in more critical concerns, including social justice, economic exploitation, and class struggle.

1.3 Overview of the Thesis

Primarily by controlling information and the media, *The Hunger Games* uses propaganda to convince people to believe the government's story. Thus, this work highlights Marxist ideas that show people aiming for freedom from injustice. It focuses on the way class struggle links the Capitol and the districts. Doing this helps to show the resistance at every level and the power balance.

This paper addresses the manipulation of propaganda and public opinion in Suzanne Collins's book, *The Hunger Games*. This chapter clarifies the Capitol's control over propaganda by enslaving Panem's people. The Capitol purposefully shapes images and media to highlight its socioeconomic differences and power. It shows a situation whereby the Capitol redefines the Mockingjay avian to fulfill its goals in the story. The part looks at the yearly hunger games as a

perfect propaganda tool to unite the Capitol's ultimate authority and the reality that the district's population lacks opposition. The Capitol uses fear cards to control the people, so justifying its jurisdiction and the repression of any dissent. These studies lead the fourth chapter to fully show how propaganda can control the mind and simultaneously promote critical thinking to fight it. This paper also examines Suzanne Collins' opposition to capitalism and her symbolic portrayal in *The Hunger Games*. The work starts with an introduction of Mockingjay, a symbol of hope and revolt against the tyrannical Capitol. The chapter discusses the parallel' legendary symbols, like the arena and the costume, and stresses how they will last forever through sacrifice, perseverance, and heroism. Within the framework of *The Hunger Games*, the function of mythology in Marxist writing will be seen in concert with that of Karl Marx, Friedrich Engels, and Antonio Gramsci. In the last section, Katniss Everdeen's status as a revolutionary hero follows her path, acts of bravery, and symbolism in the struggle against the repressive government to build a sense of sociopolitical identity. This chapter will examine how mythology handles literary concerns on culture, opposition, and disempowerment.

Ultimately, the conclusion provides a comprehensive summary of the fundamental results and research findings that resulted from the investigation. Stressing *The Hunger Games* Marxists' dystopian capital propaganda stands out in using symbols and resistance mythologies. This chapter has examined the book's ongoing relevance and impact using its themes of freedom, struggle, and persecution. Essential is the book's Marxist study of social inequality, opposition, and power relations. According to the paper, courses should include Marxist ideas, mythologies, and literary theories in the additional study syllabus. It also provides the foundation for researching how the dystopian genre shapes society.

2.1 The Multifaceted Themes of *The Hunger Games* in Literary Criticism

Suzanne Collins's *The Hunger Games* is a pleasant read due to its diverse themes and unique perspectives. Numerous texts address themes and concepts associated with *The Hunger Games*. Marxists, for instance, are intrigued by conflicts regarding power and class. Similarly, the Capitol leverages the resources and labor of the districts to enhance its reputation and generate revenue. This is the method by which the ruling class continues to mistreat others. Nevertheless, feminist literature addresses various topics, including gender, power, and decision-making. Katniss's rebellion and readiness to challenge gender norms are reminiscent of the struggle for women's freedom against oppressive governments. This is the feminist perspective.

The Hunger Games is based on the theme of control where the Capitol displays dictatorship, manipulation, and power over the masses as well as media manipulation. It is definitely clear from the Marxist viewpoint that the dominant class, which is the Capitol in this regard, dominates the society's means of production, communication and narratives. There is no possibility of rebellion; instead, the propaganda apparatus of the Capitol maintains social order by distorting reality and manipulating perceptions in the districts. In summary, the Capitol has perpetuated the exploitation of the working class within a world of fear and spectacle, thereby exposing the deep-seated inequalities and class struggle that are inherent in society. The purpose of this portrayal of manipulation and control is to critique capitalist societies, in which the ruling elites employ these strategies to maintain their power and suppress opposition. Capitol claims that spectators find the arena fights entertaining therefore they need to realize how bad they are (Irwin 55).

There are confusing ways that media can control people or share false information. Marxist theory argues that these concerns are caused by societal structures, and capitalism changes who we are, how we see things, and what we value. The media sometimes ruled people by spreading national campaigns or lies to uphold capitalist ideologies. For example, during the Industrial Revolution, the media spread stories that portrayed the working class as inferior and needing capitalist leadership. The capitalist system tried to control people's thoughts and maintain power by spreading biased information. Marxist theory suggests these actions exploit the working class and perpetuate false ideas about societal roles and hierarchies. The Marxist theory also states that capitalism can change societies' social, cultural, and psychological structures. Capitalist rule indirectly neglects local cultures and practices in favor of capitalist models. Scholars can learn more about the mistakes the authoritative powers commit by comparing the Capitol's use of district practices to past instances of capitalist exploitation. It is said that "the fight against capitalism and oppression is evident through the show of rebellion leading to freedom" (Gabriel 23).

The Capitol also uses propaganda and media influence as the main ways to control the districts in *The Hunger Games*. At first, the Capitol's Mockingjay was a sign of the city's power. However, when Katniss and the rebels make it their own, it gives them more power to fight back. This resembles how capitalist systems force their images and narratives on other groups to maintain dominance (Bell 35). The Mockingjay represents Katniss's motivation and the rebels' struggle against the Capitol. Additionally, various methodologies have been implemented to investigate additional theoretical contexts. For example, the psychoanalytical theory has been

employed to examine the evolution of Katniss's mind, and dystopian literary analysis has been used to critique the society in the book for its opposition to social norms and power structures. The book explores and defends the concepts of utopia, revolution, ethics, violence, and the equilibrium between individual movement and group resistance. Scholars' views from ultra-modern theories like Marxism, feminism, media criticism, and postcolonial analysis show how complicated *The Hunger Games* is when studying gender roles, media control, resistance, and self-awareness (Palazzani 64). During the academic process, literary criticism looks at how the novel relates to current social problems.

The Hunger Games shows how complicated people are and how people watch objects from different points of view. Many parts of literature are metaphors for the poets' places, times, and lives. This book also talks about propaganda. In addition to this book, much literature has been written about propaganda. Propaganda spreads information to create or reinforce certain beliefs, attitudes, or behaviors. As main ideas, propaganda and power are used in many literary works that look into the nature of human society and how authority and control affect personal freedom. The authors cleverly use these themes in their stories to show readers what happens when power is not regulated and how disappointing it is when leaders abuse their power.

George Orwell's *Animal Farm*, undoubtedly one of the most profound dystopian novels ever composed, demonstrates that dictatorship is a real possibility and that media can be used to manipulate public opinion. Orwell is correct in his depiction of how propaganda is used to deceive the public into believing that a government is serving them when, in reality, it is serving

the ruling class in the context of Marxism. The novel illustrates how the controlling force employs the pig Squealer as a propaganda tool, using misleading language to deceive other animals and demonstrate the operation of ideological state apparatuses in capitalist societies. Marx's theory of how the superstructure, which includes media and culture, perpetuates base economic inequalities and exploitation is illustrated by this manipulation, which ensures that the ruling elite retains power (Wesolowski 21). The ruling class of *Animal Farm* maintains its power by denying the emergence of any potential rebellion due to disinformation and the silencing of opposing voices, a factor closely related to the dynamics of class struggle and the survival of capitalist oppression. This line can explain it better – “All Animals are equal, but some animals are more equal than others” (p. 68).

The Capitol's propaganda in *The Hunger Games* functions similarly to a carillon, reinforcing the message of its power to influence public opinion and guarantee its rule. Like how the Squealer in *Animal Farm* manipulated the truth to defend Napoleon, the Capitol seeks to legitimize its despotic rule through the media. Essentially, *Animal Farm* and *The Hunger Games* serve as a cautionary tale to individuals regarding the misuse of public opinion and absolute power to advance political objectives. These narratives illuminate how dominant powers exploiting the media and propaganda maintain control and suppress dissent. So, through their plots and profound metaphors, they highlight the need for critical thinking and resistance against despotism, a message that echoes Marxist ideas of ideological control and class conflict.

Propaganda is one essential component in both *To Kill a Mockingbird*, by Harper Lee, and *The Hunger Games*, by Suzanne Collins, to be employed to impose prejudice and discrimination. An example would be the following – “You never really understand a person until you climb inside of his skin and walk around in it” - Atticus Finch (Chapter 3 p. 422).

This quote highlights how the media and influential figures can control the narrative. The phrase is partially accurate in that it is true that propaganda that distorts perceptions and reinforces discrimination will exacerbate the situation for minority groups. This is how propaganda works in Lee’s story, and it works the same way in the Capitol of the future world of *The Hunger Games*. In contrast, Ray Bradbury and Sinclair Lewis show how manipulative propaganda is and the human propensity to become instruments of propaganda (Lawson 1935). Here, two quotes from Ray Bradbury and Sinclair Lewis can be highlighted.

“Thus to call the generic political stance of science fiction “radical,” as I have done, is not quite precise: it is radical in attitude and temper, but strongly conservative in alignment.¹ This, however, does not weaken its claim to be regarded as, some of the time and in some sense, a literature of warning, as propaganda, not always unintelligent, against the notion that we can leave the experts to work things out for us”. – (Bradbury 69).

“Every man is a king so long as he has someone to look down on”

(Chapter XVII p. 157)

The Hunger Games effectively illustrates the methods by which information is manipulated and controlled and the manipulation of public perception. This can be contrasted with the cautionary tales of Bradbury and Lewis regarding the potential demise of democratic societies. Examining power dynamics through literature to comprehend that power is not distributed equitably among the social, political, and economic spheres is beneficial.

Marxists see propaganda as the tool by which the ruling class manipulates the populace. To rephrase, in order to keep its grip on the districts, the Capitol regulates the information it distributes in order to put down any rebellion. Some example from other literature can be seen.

According to Marxist theory, *Things Fall Apart* by Chinua Achebe is an anti-capitalist novella that depicts the devastation of colonialism and the creation of a capitalist economy. The novel depicts the Marxist model of historical materialism, which states that changes in the economic substructure of Igbo culture change its ideology and structure. Achebe's depiction of Okonkwo and the Igbo community shows how colonialism invaded the clan and caused a class struggle. The pre-colonial Igbo society of Nigeria, where everyone owned a share, was pre-capitalist. Colonialism brought capitalist relations to societies, allowing new classes to exploit labor and land for capital accumulation. This explains how the novel shows how capitalist

economics worsen labor alienation, a Marxist principle. Colonial industrialization, wage employment, and commodity production deprive Igbo craftsmen and farmers of production tools. The change in yam farming status and the discovery of new cash crops illustrate this alienation. Achebe also explores Marxist false consciousness as some characters in the novel try to harmonize with the colonial masters for the better. In contrast, characters like Okonkwo exhibit resistive behavior because class consciousness is still developing and poorly directed. Achebe illustrates the Marxist analysis of societal changes prioritizing the capitalist economy over original networks and ethical and cultural relationships by depicting the decline of pre-colonial Igbo culture, which valued community, togetherness, and quickness, and the introduction of a new oppressive order and new powers.

Therefore, *Things Fall Apart* subtly incorporates Marxist concepts by analyzing colonial arrival's social and economic effects on Igbo society during a specific historical period. Achebe examines how colonial economic systems break traditional communal structures and exploit natural resources for profit. Marxist Achebe emphasizes how colonialism entrenches inequality by concentrating wealth and power in colonial hands and dispossessing indigenous communities. The novel brings systemic injustice issues in the colonial order and continues contestation for cultural autonomy and self-determination. It, therefore, poignantly suggests that even here, resistance remains cardinal to a Marxist analysis of imperialism and capitalism, though initially or futile. Obierika said – “Until the lions have their historians, the history of the hunt will always glorify the hunter” - (Chapter 18, p. 47).

Another way to characterize Kate Chopin as a Marxist is to consider her criticism of the power struggle and prevailing Victorian-era standards in *The Awakening*. Chopin claims that Edna Pontellier, the heroine, rebels against patriarchy by rejecting traditional gender roles. This exemplifies a society where economic hierarchies and class differences reinforce the expectations of the privileged classes from the most macro-Marxist vantage points, further marginalizing women like Edna.

She underlines, in the framework of Marxist criticism, the current and significant role that capitalist ideology plays in oppressing women and their struggle to free themselves from a system distinguished by patriarchal dominance and exploitation throughout history.

“I would give up the unessential; I would give my money; I would give my life for my children, but I wouldn’t give myself. I cannot make it more clear; it’s only something which I am beginning to comprehend, which is revealing itself to me” - Edna Pontellier (Chapter 16 p. 23)

Another illustration is that Tolkien and Martin’s novels, *The Lord of the Rings* and *A Song of Ice and Fire*, respectively, are primarily concerned with the power system. They can offer a “comprehensive mentoring of the human condition and the repercussions of oppressive authority” (Radek 76). Michel Foucault’s research on social power dynamics demonstrates “the perspective for analyzing the power dynamics illustrated in the literature,” thereby significantly

enriching any comprehension of these complex issues (Tilleczek 124). Literature is an effective method for conducting social criticism and critical analysis because it emphasizes propaganda and the dominant/subservient dynamics. This can prompt readers to question their beliefs and view existing stories from a new perspective due to the additional background information that is absorbed. This is significant because “literature is to help the reader become cognizant of the power dynamics” to resist or combat them to achieve equality (Cairnery 98). This is because it elucidates the concept of power and prompts readers to contemplate the current power structure in society. This leads to a more significant distinction between social issues and injustices, which fosters a greater degree of creativity in presenting the outcome to society. Additionally, in myths, symbols are employed to reference the past and the present, resulting in compelling images and topics of concern in all ages and geographic locations of the world. *Ulysses* and *The Waste Land* poems are examples of books that employ “legendary characters and motifs to elaborate on issues related to personality, absence, and purpose in contemporary life” (Palouka 1951). Toni Morrison’s *Beloved* employs “African American folk culture and supernaturalism to investigate the effects of slavery on individuals and institutions fifty years later” (Christian 413).

This is particularly evident in the context of Marxism, which, by examining the economic and power dynamics of a society, aids in comprehending how literature reflects and critiques societal inequality. They investigate how power dynamics are demonstrated at the intersection of the social, political, and economic spheres to influence literary works’ social practices and characters. Marxism enhances literature comprehension by highlighting power dynamics and oppression within the text, as it concentrates on class struggle, economic oppression, and the influence of ideology on individuals’ relationships in society.

“Authorities frequently employ propaganda to sustain their authority by fabricating narratives that bolster their actions and influence the public” (Scott 55). This sentence encapsulates the interdependence of the factors. Comprehending propaganda in power relations facilitates comprehension of power structures and their preservation. It is potent to write about power and propaganda using mythological symbols (Kibris 12). The Marxist theory enables the analysis of the political, cultural, and economic aspects of societies influenced by financial systems and class struggles. When applied to *The Hunger Games*, it facilitates comprehension of the mechanisms of power, the operations of resistance groups, and the process by which individuals seek their identities in a dystopian society. The Capitol demonstrates its strength by utilizing district resources, which reflects “the actual conditions of the colonies and colonialism, conveying the author’s opinion about the Capitol’s regime”. The theory explores oppressed individuals’ strategies to resist oppressive power systems. The defiant actions of Katniss serve as a spark for rebellion against the dominant class. The Marxist concepts of class struggle and revolution are exemplified by Mockingjay’s transformation from a symbol of the Capitol to a symbol of resistance in *The Hunger Games*. It demonstrates how the proletariat can dismantle dominant ideologies by replacing the ruling class and leveraging their subjectivity. To prevent the districts from acquiring knowledge regarding their exploitation, the Capitol intends to regulate the flow of information. Consequently, the story’s marginalization of the districts is illustrated by the authorities’ abuse of power and manipulation of information.

“Katniss Everdeen is at the heart of the issue, as is customary for individuals and groups that are attempting to reclaim their identity after being oppressed,” as she represents a group that has been marginalized and is now attempting to reclaim its position. *The Hunger Games* can be analyzed using a “myriad of critical postures” in addition to the one proposed by Marxist theory (pp. 70-76). This is due to the text’s complexity, which can be viewed from various perspectives. This complex narrative necessitates an examination in the context of theories that investigate propaganda, power, and class struggle. Marxist perspectives and unresolved debates can maintain the novel’s depth and significance.

Chapter 3: Methodology

3.1 Qualitative Textual Analysis of *The Hunger Game*

This paper uses textual analysis as its research strategy to try to deconstruct and explain the Marxist ideas in Suzanne Collins's *The Hunger Games*. In order to free the themes of oppression, rebellion, and conflict, this work will analyze the text that the student chooses as their subject, looking closely at the near-formulaic characters, their significance, and the contexts in which the text uses personal perspective symbols and implications. Marxism, which examines society critically via power relations and the emphasis on the individual, provides this framework for analyzing the plot. Literary analysis is centered around social criticism, character traits, symbols, and ideas that aid in reevaluating the narrative's effectiveness.

Quantitative methods work best when analyzing prose, language, imagery, and symbolism for spotting trends and patterns and identifying traits. The analysis explains how the critical reading of *The Hunger Games* will be used to back up the claim about the book's Marxist elements: freedom, power, and the regime. Reading the text itself and then analyzing it in detail are the main components of this method. This methodology reveals the central ideas and principles of *The Hunger Games* by examining the book's language, story structure, and presentation. It demonstrates how the author criticizes social injustice and capitalist exploitation.

This thesis also aims to expose hidden meanings within the text that the reader might not be aware of. The study takes a Marxist stance in discussing identity, resistance, and power relations; it then uses a combination of these elements to provide findings through qualitative analysis. By applying Marxist theory to this part of the story, we can see how the capitalist

principles of this society are on display and the irony in the power relations between the Capitol and the districts. Injustice, exploitation, and the capacity to recount the suzerain's narrative can all be critically examined in this way. The study also includes deciphering the text's myths and allegories, such as the one about the Mockingjay, which symbolizes a change in power and a rebellion against the tyrannical government.

Since reading and analysis play a significant role in qualitative methodology, it is crucial to deeply understand the story's features, including appropriate elements and plot components. For a more nuanced reflection of this thesis, this approach works well. Using the story's setting, characters, and plot points as a lens, this toolkit examines the story's Marxist elements. Based on the plot's major tensions and conflict scenarios, the study's structure is outlined according to the sequential transformation of characters and events. The strategy above piques readers' interest because it necessitates critical thinking in regard to the book's presented elements. Readers are able to fully engage with *The Hunger Games* because it critically examines topics like power, rebellion, and oppression.

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Chapter 4 - Propaganda and Manipulation of Public Opinion in *The Hunger Games*

4.1 Introduction to Propaganda Techniques Used by the Capitol

Suzanne Collins skillfully portrays the utilization of the Capitol by the discontented inhabitants of Panem following the apocalypse in *The Hunger Games*. An analysis of these strategies reveals that the ruling class has many cunning techniques to maintain their authority and suppress dissent in marginalized regions. Initially, media strategies are employed when the Capitol discusses power. The Capitol significantly influences public perception by strategically choosing media and imagery to communicate information. Capitol uses this strategy to showcase its power and distorts information and occurrences to demonstrate its disregard for the district's perspective in expressing a dissenting opinion. Image misuse and manipulation are prominent characteristics of Capitol propaganda (Curwood 419).

The Mockingjay symbol holds significant cultural and ideological implications throughout the narrative. The Capitol manipulates and distorts popular symbols to serve its political agenda, presenting a false representation of itself. The transformation of the Mockingjay from a representation of rebellion to one of acquiescence illustrates the Capitol's ability to manipulate individuals through cultural symbols. Nevertheless, shame and intimidation suppress defiant individuals and maintain dominance over districts. The annual hunger games serve as a stark demonstration of mankind's capacity for cruelty and the immense power wielded by the Capitol. The Capitol's methods discourage individuals from engaging in protests. Consequently, they adhere to these stringent limitations. The Marxist analysis of these issues reveals the presence of class conflict and the exercise of ideological hegemony. The Capitol symbolizes the bourgeoisie, who exploit the labor and resources of the districts (proletariat). Even in this location, the Capitol will employ tactics to control and suppress dissent by manipulating media and information. The ruling class can maintain the division and weakness of the downtrodden by using narrative

control. This parallels the Marxist notion that the dominant social group exercises authority over production's tangible and intangible aspects to uphold its hegemony.

The Hunger Games explores the relationship between propaganda and the interconnectedness of power, influence, and resistance within the oppressive setting of Panem. Skilled analysts can recognize this malevolent force or discern how propagandists manipulate cultural narratives. Additionally, it alters individuals' cognitive processes and fortifies underdeveloped areas, enabling them to wield complete authority. *The Hunger Games* illustrates the inherent powerlessness of individuals in the face of such movements, while also highlighting their resilience and strength in resisting oppression. *The Mockingjay* depicts the transformation of the sign of servitude into a symbol of rebellion, highlighting the potential for abuse of control mechanisms. This text explores the power dynamics inside a capitalist society and examines the potential for revolution, aligning with Marxist principles of a working-class uprising against an oppressive ruling class.

4.2 Hunger Games as Propaganda Tool

In *The Hunger Games*, the authoritarian Capitol uses the annual event as a powerful way to control the people of Panem through fake news. The Capitol uses stories and language about *The Hunger Games* to strengthen its power and stop any possible opposition or defiance from the poor districts. This is all part of a complicated plan to keep those areas under its control. Its attempt to spread propaganda is most noticeable when it makes the disparity between the wealth of the Capitol and the districts very apparent. The book said - "All year, the Capitol will show

the winning district gifts of grain and oil and even delicacies like sugar while the rest of us battle starvation” (Chapter 1 p. 28).

There’s no need to stage the saturated elite’s concern for the deserving in already rich and destitute countries. The presentation purposely makes the Capitol seem pleasant and fun. Winning districts’ revenue and wealth misrepresent competition and improvement. Everyone in the district must follow Capitol orders. The Capitol is supported by district weakness and animosity due to asymmetry. The districts highlight the Capitol’s districting plan’s potential.

“I’ve been very mysterious, though,” she says, her eyes squint half shut.

Because, of course, Haymitch hasn’t bothered to tell me your strategies. But I’ve done my best with what I had to work with. How Katniss sacrificed herself for her sister. How you’ve both successfully struggled to overcome the barbarism of your district” (Chapter 6 p. 104).

Critics say Capitol’s outsourcing of farming highlights the region’s poverty and cultural stagnation. This removes district authority. Such rhetoric by the Capitol has tarnished district reputations. Thus, the Capitol would erode district residents’ trust and self-reliance. Therefore, the public would be more receptive to convincing propaganda and capable of challenging power. The Capitol is strong because of its English dependency. Unsurprisingly, the Capitol backs the insurrection, arguing that the districts cannot rule themselves and have no influence in Panem’s politics.

The Capitol maintains power through the hunger games, which oppress and blackmail. The Capitol maintains its influence by forcing district children to fight publicly. As the annual festivities begin, a deep-seated belief that the Capitol trumps the districts is reinforced. This depresses the public. The Capitol and other entities must relinquish control after district children die. People watch a program that legitimizes the Capitol and makes the opposition hopeless. Due to their constant fear, hardship, and subordination, the districts have given up their ambition for power and become subordinate to the Capitol (Günenç 1192).

However, the calm in Panem is not genuine; the Capitol has influenced Panem's social and cultural aspects far before the hunger games. Due to psychological pressure, the absence of open opposition, and regulated communication, all residents experience a sense of helplessness and vulnerability. Suzanne Collins' book, *The Hunger Games*, demonstrates that the Capitol is an intricate and pervasive entity, exerting influence over every aspect of life in Panem. To establish and uphold their authority, they employ derogatory language and exploit individuals' anxieties about potential persecution. This analysis effectively demonstrates the deceptive and unscrupulous nature of the Capitol, as it cunningly employed ideas, concepts, and themes to disseminate propaganda. Ultimately, it pushes the reader to think critically and resist authoritarian attempts to seize power (Jimenez 56).

4.3 Capitol's Use of Media and Technology for Propaganda

Suzanne Collins's *The Hunger Games* depicts the Capitol's use of propaganda to control the Panem population. The government uses television broadcasts to influence public opinion; for example, they can make the games seem like a sad occasion, leading viewers to fear District 13, dampening their enthusiasm for the games. The Capitol uses a sophisticated propaganda system to influence the citizens of the districts. Members of the district medical staff, advertising agencies, and public relations firms all shape public opinion and defend the Games as necessary for maintaining law and order. The glitz, ostentation, and ceremonial pageantry serve to psychologically obscure not just the everyday reality of the districts but also the games themselves.

Using historical revisionism as a tool for social manipulation is a core principle of Capitol thinking. Here, the government maintains its supremacy despite the fact that the filmmakers consistently cast the rebels and resistance fighters in a negative light. There is no hiding the fact that the Capitol actively works to keep its citizens from acquiring knowledge and promotes conformism. Because the districts rely only on Capitol-approved media for their news and entertainment, they are easy prey for manipulation. The Capitol's control over media and technology reveals its heartless pursuit of power and the disenfranchisement of its citizens. Some of the impacted individuals and their shows are used as pawns to mimic the government's policies. These include presenting injustice as a positive and helpful tool for achieving the government's objectives and demonstrating its repressive values. Collins paints a picture of these propaganda techniques that is critical of the media's and politicians' ability to sway public opinion and consolidate power.

4.4 Comparison to Real-World Propaganda Tactics and Historical Examples

The Hunger Games effectively portrays media manipulation, drawing parallels to historical propaganda that impacted audiences. Marxism reveals the social context of propaganda. As a result, the story is violent primarily, albeit not overly so, using what could be described as efficient live violence that controls the audience on purpose, reflecting usually real-life control. Additionally, the Capitol engages in fixed contests and issues threats to the people it governs to make them believe that their dire circumstances are justified.

Corruption in government has a long history of distorting facts, most notably through propaganda. The Capitol controls the flow of information and news in *The Hunger Games* by swaying public opinion and silencing those who disagree. Goebbels, Hitler's minister of propaganda in Nazi Germany, engaged in similar tactics to discredit the minority and spread Nazi ideology. The Capitol maintains its dominion primarily by influencing the Panemians' thoughts and ensuring they adapt to this system (Schleunes 82).

The Capitol uses blaming and threats to rally support, just like any previous authoritarian government. It removes the identity of the separate district and portrays the Games as the result of rebellions to evoke feelings of loyalty and unity among tributes. Totalitarian regimes like the Soviet Union during the Cold War era utilized external involution to suppress dissent and ensure citizen participation. Some of the tactics used in *The Hunger Games* have clear parallels to actual forms of propaganda. Here, the Nazi propaganda film *Triumph of the Will* succeeded in attracting and influencing its audience to embrace more Nazi ideology. As it relates to the Rwandan Genocide, Radio Mille Collines incited anti-Tutsi sentiment and violence.

These incidents illustrate how political agendas have been advanced through media manipulation.

Therefore, the story exemplifies and teaches the importance of critical thinking and content consumption in today's world according to democratic principles. When people are better informed and more enlightened, they are less likely to fall for propaganda and more likely to stand up for what is accurate and free speech. *The Hunger Games* depicts social classes through a Marxist lens. The Capitol, representing the upper class, uses propaganda to keep workers' districts in the dark and eliminates any sense of class distinctions. This is the thinking that Marx called "false consciousness," in which the oppressed class explains its oppression. The storyline centers on the challenges of critical analysis in the fight against media manipulation and oppression.

4.5 The Psychological Impact of Propaganda on the Districts

The districts of *The Hunger Games* use propaganda to highlight the psychological component. They employ incredible psychological control techniques to get the people living in the neighborhoods to do what the Capitol wants. When changed, it primarily causes widespread anxiety and unease. The yearly broadcast of *The Hunger Games* is a terrifying, heartbreaking, and devastating event. This invention has negatively impacted the psychological well-being of District residents, as they live in constant fear of being tributes or losing loved ones to the arena. Anxiety and mental health problems become standard for most people. People stay alive no matter what because they are afraid of dying, which drives them apart and ensures they follow the Capitol's orders. Additionally, it diminishes optimism, hope, and defiance, weakening

community ties. Creating the illusion that the Capitol is impregnable limits liberty and autonomy by inspiring hopelessness. This lends credence to the claim that people accept the status quo because they believe fundamental change is impossible (Gleyzer 13).

The propaganda shown in *The Hunger Games* modifies the public's perception and, by extension, their behavior. The capital can maintain control and prevent resistance through propaganda, which instills fear, demands obedience, and destroys hope and love. When it comes to putting down rebellions, this psychological warfare works well. Finally, as shown in OFM, members of society accept their plight and give up fighting. So, the Capitol's use of the hunger games to show its dominance is a psychological representation of propaganda. By framing the games as retribution for previous rebellions, the Capitol appeals to the readers' and viewers' masochistic nature.

According to experts who hold Marxist views of society, this propaganda aims to keep the districts under control and the Capitol in power. Sowing despair and terror in the districts eliminates any possibility of class conflicts or rebellions, ensuring that the Capitol retains control over the production and distribution of resources. For this reason, the ideological clout of the oppressed state's capital, Panem, is crucial to preserving the status quo of the power dynamic between the two institutions. Willow is another character from Katniss Everdeen's youth who exemplifies this trait –

“When I was younger, I scared my mother to death with the things I would blurt out about District 12, about the people who rule our country, Panem, from the far-off city called the Capitol. Eventually, I understood this would only lead us to more trouble. So I learned to hold my tongue and to turn my features into an indifferent mask so that no one could ever read my thoughts” (Chapter 1 p. 10).

Katniss realizes the perils of openly defying Capitol’s governing power, demonstrating the increasingly long-lasting fear and self-censorship caused by propaganda. Furthermore, it alters the boundaries among the residents of various regions, making them distrustful and hostile, which is counter to the unity and solidarity preventing uprisings. This is seen in Katniss and Gale’s friendship, in which his companionship offers her something other than her difficulties. Katniss reflects – “Gale gave me a sense of security I’d lacked since my father’s death. His companionship replaced the long solitary hours in the woods. I became a much better hunter when I didn’t have to look over my shoulder constantly when someone was watching my back. But he turned into so much more than a hunting partner. He became my confidante, with whom I could share thoughts I could never voice inside the fence. In exchange, he trusted me with his. Being out in the woods with Gale . . . sometimes I was happy” (Chapter 8, p. 158).

Gale’s arrival here demonstrates the value of human connectivity in Earth’s struggle against the Capitol’s psychological machinations. The Capitol uses propaganda as a strategy to manipulate district residents, which demonstrates its psychological power. Aggression, fear, guilt, humiliation, and division are the emotions that propaganda instills in the capital’s citizens

to strengthen the Capitol's power and keep the opposition under control. This is all about perpetuating tyranny and compliance loops. Katniss's experiences and reflections highlight the dangers of propaganda. Solidarity and resistance to tyranny are essential for overcoming repressive systems.

4.6 Subversion and Resistance against the Capitol's Propaganda

“They do surgery in the Capitol to make people appear younger and thinner.” (Chapter 9, p.177)

In District 12, even for the elderly, appearing old is seen as the pinnacle of achievement because more young individuals die. The neighbor is a beautiful old grandmother, and you'd like to ask her how she has survived so long. Some people are glad to be homeowners because they work hard and earn enough to provide for their families. The situation is different in the Capitol. Wrinkles are unattractive. This line can reflect that- “A round belly isn't a sign of success” (Chapter 9, pp. 124-125).

The character of Katniss Everdeen brings these elements to life. She represents the desire of the Capitol and the degree of differentiation in the dictatorial country of Panem. Regarding Katniss's inner thoughts, Collins successfully portrays the glitz and opulence of Capitol citizens and the squalor of District 12. The story's central premise is to show how the powerful exploit the public's perception of their attractiveness to maintain their grip on power. “Even more touching is her kindness towards sake people and the alternately appearing people in District 11.

This clearly shows her revolt against the Capitol's shallow notions of success and beauty" (pp. 334-438).

From a Marxist point of view, Collins shows how the Capitol's imposed oppression can be sustained through superficial aesthetics like beauty. The Capitol presents a standard of beauty that is pleasing to the high-ranking officials; this portrayal elevates them above the common people. The fact that Katniss avoids interacting with these standards shows that she rejects the Capitol's attempt to manipulate her into believing in their reality and conforming to the prevailing social statuses. To fight against extremely oppressive circumstances, she does everything against the Capitol's norm, which can be seen as rebellious. Over the course of the book, Katniss transforms into a symbol of defiance and revolution for the oppressed people.

Collins stresses the importance of women's empowerment, the need to combat oppression in all its manifestations, and the prospect of a rebellion against the powerful. The author uses Katniss's refusal to listen to the Capitol's propaganda to demonstrate how the Marxist perspective on social change is audible throughout the narrative. According to her, standing up for social justice and equality helps people feel more connected to one another and the more significant movement, encouraging them to keep an eye on the repressive system and fight against it collectively (Wardana 127). Because it shows how the actions of a single person can have a ripple effect throughout society, this representation is essential. The character of Katniss, who goes from being a helpless victim in the hunger games to a symbol of defiance, highlights how a personal revolt can evolve into a social revolution. She makes a statement against the establishment by rejecting the Capitol's endorsement of body image.

Additionally, the text encourages readers to contemplate how the media and spectacle reinforce the power dynamic between oppressors and oppressed. The supposed glitz of winning and losing is utilized to rationalize the harshness of District life, which is at odds with the Capitol's emphasis on glitz and Pence's desire to attend the event. Katniss, like the foreign girl who declines to compete in the hunger games, serves as an obvious indication that the system is inherently violent and that there is an inherent flaw in the way individuals grant themselves the authority to take the lives of others. Furthermore, it centers on the exploited people coming together as one. Regarding the protagonist's actions, Buttercup emphasizes the power of the people banding together to resist the tyrannical rulers as Katniss, the heroine of Free People, begins to form alliances and rally support from the districts' inhabitants. Marxist theory on class consciousness and the power of a united front among workers to bring about revolution is consistent.

Chapter 5 - Marxist Analysis of Mythological Symbolism and Resistance in *The Hunger Games*

5.1 Analysis of the Mockingjay Symbol

Suzanne Collins's *The Hunger Games* uses mythological undercurrents as a narrative device to significant effect. Collins constructs a symbolic system that aids in the story's elucidation by drawing on the motifs of old narratives and fables and the straightforward plot and its components. Similar to how Marxist theory addresses the representation of myths and symbols in society, this symbolic framework has been employed in hero representations.

Therefore, *The Hunger Games* is about more than just fighting for one's rights in a repressive society; it's also about the triumphs and defeats individuals can achieve through such struggle. Because Collins draws heavily on mythological imagery, readers of any age and from any country will be able to relate to and understand his work. Symbolism allows readers to examine sociopolitical situations from various angles while engaging in a political analysis of power, dominance, and rebellion. The book's most prominent mythological themes revolve around the Mockingjay, a symbol of defiance. The mockingjay, originally a bizarre hybrid of a bird and a jabberjay, symbolizes defiance in the film. Its association with the phoenix, a symbol of the enduring will of the downtrodden, is consistent with Marxist ideas about revolution and class struggle. As the story progresses, the Mockingjay takes on a new significance, representing the community's ambition and longing for liberation from the Capitol's control (Hani 108).

Marxist theory allows a deeper understanding of how these mythological symbols function within the narrative. The Capitol's tactics, which include propaganda and regulating the supply of goods, are reminiscent of the proletariat's oppression under capitalism. As a result, the Mockingjay has gone from a symbol of oppression to a symbol of rebellion, highlighting how the oppressed can appropriate symbols from their oppressors. This shift is consistent with the teachings of Marxism, which hold that the working class must rebel against the bourgeoisie to achieve socialism's ultimate goal of establishing a dictatorship of the majority. Looking at *The Hunger Games* through a Marxist lens reveals how the novel critiques existing power dynamics while simultaneously calling for overthrowing established authorities and the coming together of all citizens. The story's plot is based on mythological elements, which also comment on society's efforts to control and diminish people to their primal instincts. Finally, Collins highlights the importance of elements such as the individual, the collective will, and the possibility of a community-wide movement in the struggle for change using these symbols.

The arena stands in for the hunger games and is another significant area. Like the labyrinth in Greek myths, the arena is a maze full of deadly dangers and hard-to-solve problems from today. It's a great way to show how hard the heroes had to work and how strong they were. Collins uses stories and symbols to describe things in a way that drives home the theme of lasting impact. These symbols become the main ideas in the book, drawing readers in and taking them away from real life to the story's inner layers and ending. Collins has combined the hunger games with the mysterious power of the past and the present to create a story that uses mythological symbols and current themes. As *The Hunger Games* continues, the book's symbols become an exciting story. Katniss becomes Capitol Games' rebellious gamer, which makes her a

figure of hope for the oppressed people in the districts. There is no doubt that the mockingjay, which is a hybrid bird created from the genetically modified jabberjay, represents nature's power that destroys the Capitol. As Katniss fights to stay alive in this awful game of endurance, she becomes a symbol of how cruel and oppressive the Capitol is. At first, the Mockingjay was not significant to Katniss, but it became vital to her because it represented resistance and hope for getting away from Capitol rule. The birds that did not respond to the Capitol's trial show how strong Katniss is against a dictatorship. At the end of "Mockingjay," Katniss is the face of the cause, representing the repressed districts' desire for freedom and their right to fight back. Her personality is like an insurgent leader who inspires people to fight their tyrants and seek freedom. Her presence makes anyone want to fight more, and those at the Capitol's mercy can forget about their recent problems and look forward to success.

From a Marxist point of view, the Mockingjays represent the fight against the entertainment industry's attempt to turn human pain into a product and the giant fight against capitalist oppression. They stand for freedom, bravery, and high goals. They represent a person's fight against systemic trends and the battle for freedom in the colonies. Capitol used this symbol, but now it represents Katniss's pursuit of a "good" life, freedom from oppression, and rebellion. Thus, the Mockingjay has replaced the Capitol as the symbol of the rebels' fight against the Capitol's authority. The Marxist paradigm, in which the working class rises in rebellion against the capitalists, is comparable to this. Lastly, the Mockingjay represents Katniss's change from a Capitol pawn fighting to stay alive to the face of the movement fighting for critical social causes. Through this online version of the "Mockingjay" motto, the players can get the courage to fight back and work together to stop being controlled and made to submit. This is a common way to

think about the Marxist idea that revolution and class struggle lead to change and the destruction of the establishment.

As Marxist theory says, the author carefully weaves in themes of oppression, anti-colonialism, and self-identity, letting the readers work through the story as they see fit. This may be why the Mockingjay, usually a bird of success, represents the district's determination to rise and overthrow the Capitol's rule. The relationship between the Capitol and the districts is like the class fight in Marxist theory, where the bourgeoisie rules over the proletariat. The Mockingjay sign she wears goes against what Capitol officials want her and her friends to do: hide and be afraid. This is a revelation. This is not true; she is the personification of defiance and struggle. Not only does the Mockingjay represent a belief, but it also represents a strong belief in the power and might of people forced to go through hard times. Katniss goes to District 13 to show she exists, which is a threat to the Capitol's power. People who are repressed and fight against not having control over their lives and the choices that limit that control are shown by taking the wheel. Restricting people's ability to access information, express themselves, and gain knowledge freely is the fundamental problem with censorship. Getting people out of oppression is the holy grail of liberation movements. In a way, Katniss and the other people who live there do the same thing by picking different symbols of defiance and confidence, which goes against oppressive myths. The Capitol has a dishonest view of women, hybridity, and oppression, which is similar to how the ruling class rules over the proletariat in a Marxist context. The way areas are split up based on production makes me think of economic exploitation. This makes it easy for the ruling class to control and power over the entertained or ordered subjects by reducing them to valuable people. They can do this by being violent or by making problems on purpose. What

makes an action of local pushback or revolt against authority or power a revolution is how it changes things, not just the word “revolution.” The three central Marxist figures in the book are Katniss, Rue, and Peeta. They all think that the oppressed should use force against the state to gain power. The writers talk about how they fought against oppressive governments and used freedom of speech as a wall of defense to keep fighting and overcoming obstacles. By default, they are fighting the status quo for power so that they can be free and independent. Marxist resistance and independence battles have much in common, like telling subversive and honest stories and having unique traits. To show who was in charge, the upper class used local women as objects, resisted, and confined them. Katniss’s mental confusion, loneliness, and borderline status are not just caused by being oppressed; these feelings are shared by all oppressed people when an outsider breaks up two groups of family and social life, which is what they call a “breakdown” in their minds. The oppressed could not think about their extraordinary past and revalue their role until they had beaten their oppressors. The rebels’ turning on and off of the Capitol was a sign of a new beginning and their power, as it meant the end of oppression and the start of the people who had been ruled over taking charge and deciding their fate, which had been hard to figure out up until that point. As before, *The Hunger Games* makes us think about the history of oppression and the many battles for freedom and self-determination that make up modern society. The main idea of this book is about the ethically limited choices that come with defiance and self-expression. It makes an honest point about the complicated web of power relationships and the human spirit’s ability to deal with life’s problems occasionally (Tahir 52).

5.2 Exploration of Other Mythological Symbols and Their Meanings

The Hunger Games trilogy is highly complicated, encompassing many themes such as self-limitation, self-conquest, and human strength while also uncannily reflecting ancient Greek and Roman mythology. The arena, one of the sequence's central messages, can be interpreted as a mystical labyrinth similar to those found in ancient myths. While in the hunger games arena and the labyrinth depicted in myths, the characters overcome various challenges, such as puzzles, as they navigate the maze-like environment. Such challenges are similar to the difficulties encountered during trials in mythology, such as Theseus' journey.

The concept of sacrifice is central to *The Hunger Games* and mythology. The catchphrases are "tributes representing the districts were killed in the arena to the Capitol," similar to human sacrifices offered to appease the gods or for prosperity in ancient cultures' religious practices (McDonough 131). The concept of sacrifice for the greater good or a chance of survival is at the heart of the misery experienced by the characters in this arena, where they must deal with both the dangers they face and the moral consequences of their fighting. On the other hand, tributes must possess extraordinary physical and psychological power to survive the arena's ordeals and emulate the heroic achievements of mythological beings who served as the prototypes for all subsequent heroes, facing perils and fighting the most extraordinary enemies. The hunger games shows the human mind's stamina, rebelliousness, and fortitude by focusing on legendary problems like bravery, demons, and difficult situations. Despite the violence of the hunger games, the tributes do not give up, and their determination to live and fight against the Capitol's tyranny demonstrates that the human spirit is difficult to subdue and can be an impenetrable wall when used correctly. The story of the virgin goddess Demeter and how clothing symbolizes rebellion and communication in *The Hunger Games* provide compelling arguments for the

mythology's connection to the book. In Greek mythology, Philomela utilized weaving to communicate with her cruel brother-in-law, who had taken advantage of her multiple times. This is one of the most famous examples of weaving's therapeutic potential. Similarly, in *The Hunger Games* trilogy, the districts' clothes and style represent defiance against the Capitol's tyrannical control. Katniss Everdeen, the main character, is on a quest to become a symbol of resistance, and her stylist uses clothing as another form of subversion. Cinna's method for selecting Katniss' wardrobe subtly resembles Philomela's fabric choice to defy authority and peck. Katniss's clothing choices reveal the complexities of a young person attempting to navigate the confines of a patriarchal society. She initially disagrees that a woman's value is based on her outward appearance. Still, as she changes how she views clothing from a restriction to a symbol of resistance, she begins to see its significance. She said - "No one will forget me. Not my look, not my name. Katniss. The girl who was on fire" (Chapter 5 p. 99).

In addition, Cinna's smart dress-making forms the symbolism of Katniss' entire revolution through her clothes, giving us the impression that fashion has the subversive power to fight dominant systems. Katniss's stylist, Cinna, shares the same perspective on the significance of one's appearance as the rest of her team. His goal in creating these designs is to alter how the Capitol views Katniss. For her post-game interview, Cinna created a delicate, feminine gown, which Katniss noticed. Katniss needs Cinna to make her look harmless so that she can be protected. Here is a reflection -

"This is a very calculated look. Nothing Cinna designs is
Arbitrary" (Chapter 26 p. 493).

The Hunger Games depicts mythological attributes that address sacrifice, strength, and perseverance in adversity. *The Hunger Games* arena itself functions as a metaphorical labyrinth through which the tributes must overcome trials and difficulties akin to those that heroes in ancient mythology faced. The theme of sacrifice emphasizes the tragic fates of the tributes, whereas the display of strength and courage represents the survivors' humanity. Furthermore, the role of clothes as a tool for communication and resistance is similar to Philomela's story in Greek mythology, which demonstrated the power of fabrics in combating oppressive institutions. In investigating these issues, *The Hunger Games* highlights the age-old resistance to freedom and choice in a dystopian world.

5.3 The Role of Mythology in Marxist Literature and *The Hunger Games*

As in *The Hunger Games*, Ngũgĩ wa Thiong'o focuses on social class warfare, highlighting the betrayal of the poor in oppressive systems. The aristocratic capriciousness in Abu-Dhabi of Ngũgĩ' account resembles Collins' depiction of the Capitol exploiting lower-class regions. The parvenu class readily humiliates and represents the marginalized. The murder investigation of three businessmen shows how the affluent few persecute and suppress the downtrodden. Like *The Hunger Games*, Ngũgĩ's peasants are used as pawns in a power struggle, with their lives sacrificed for what is expected. By using the Mwiki people as a metaphor for the Kenya Land and Freedom Army (Mau Mau), Ngũgĩ urges Kenyans to adopt a revolutionary mindset and actively fight for their country's freedom rather than passively observing. An essential part of Ngũgĩ's story plan is his intentional interaction with his intended readers, the "working class" of Kenya. Even though he wrote in English, the rural Kenyans were his primary readers. People from the working class include Abdulla, Karega, Munira, and Wanja, all laborers. They populate

the pages with relatable individuals with whom they can readily identify. Ngugi criticizes individuals who become detached from their communities through Munira's depiction as a socially ascending middle-class scholar with no relationships with the commoners. Ngũgĩ uses the mythical figures of Nyakinyua and Muturi, believed to be guardians of the people's past, to inspire the group to join forces in their quest for freedom. In addition, the author of *Petals of Blood* addresses his core demographic through his chosen words. The untranslated Gikuyu and Swahili vocabulary by Ngũgĩ encourages viewers to identify with the local languages and cultural ideas. He wishes to bridge the gap between his people's everyday lives and what they read or hear in the Bible. Ngũgĩ, nevertheless cognizant of the language barrier, wrote in English and produced plays in Gikuyu, such as *Ngaahika Ndeenda*, striving to reach his audience.

Petals of Blood was written by Ngũgĩ using modernist writing approaches, which he then adapted to fit the African context. Ngũgĩ employs the technique in the narrative examination of characters' consciousness, even if it starts with a linear story subject. His new writing style reflects his efforts to pique readers' interest by fusing the ordinary with the extraordinary. Readers are prompted to address structural inequities and envision a more equitable society as the novel reflects post-independence Kenyan culture through an allegorical style. Marxist theory underscores these themes, analyzing the economic and social structures that oppress the working class and urging revolutionary change to dismantle these systems. Through a Marxist lens, both *The Hunger Games* and *Petals of Blood* critique the exploitation and dehumanization of the oppressed, advocating for resistance and systemic transformation (Olutola 9).

Caribbean authors like Aimé Césaire and Derek Walcott use African and Caribbean mythology to look at issues like class conflict, economic oppression, and the history of change in a new way. This is why Marxists see literature and mythology as tools of class struggle and capitalist rule. It is important to remember that Walcott's *Omeros*, which has been called a "cool" postcolonial epic, can also be seen as a Marxist point of view because of economic oppression. In this way, Walcott uses Greek mythology and Caribbean folklore to show how capitalist society is flawed and how working people feel alone. Using *Omeros*, the proletariat fights against economic predestination for the sake of labor value.

Césaire rewrote Shakespeare's *The Tempest*, but *A Tempest* is more of a Marxist symbol play. When the working class is oppressed, Caliban stands for their revolutionary potential. First, Césaire's ideas about class consciousness and the revolution story go against what capitalism says should happen. Instead, they use African mythology to show that the proletariat can overthrow their masters.

The works that use mythology also lean toward Marxism. Not only does mythology show class struggle, but it also shows the problems with capitalism and other ways society could be organized. Marx put people into groups based on how they relate to the means of production. This was done to unite the working class under the same banner of struggling, being oppressed, and wanting things to change. Marxists point to how Césaire and Walcott combined mythical elements and see them as a way to describe how the class struggle has spread worldwide. For the

same reason, it shows that the proletariat can work together to fight the oppressors of the capitalist world, regardless of race or culture. It is clear how classical myths are retold from a Caribbean point of view using dialectical materialism. These writers use the material reality and class conflict in their society to create new stories like fables. They do this by using thesis-antithesis-synthesis dialectics (Zoppi 515).

In the following, these Caribbean authors use mythology to show how class struggle and cultural warfare affect people. For this reason, it talks about class consciousness, the unity of the proletariat, and taking revolutionary action against capitalist systems. So, the Marxist cause uses stories, one of the oldest ways people communicate, to capture people's imaginations, get them to fight oppression, and start building a new society. For instance, Rama informed India's freedom movement icon, Mahatma Gandhi, and his concept of fighting the British colonizers for exploitation through nonviolent resistance. Using the idea of Rama's banishment beyond the holy river Ganges, Gandhi's most famous fasts became the march to the sea, symbolizing the fight for swaraj or self-rule against the British tradition. Gandhi baptized the internal fire of the Indian people with the power of the spirit to stir up the internal fire. Similarly, Bal Gangadhar Tilak, a freedom fighter from India, rallied his people to fight against British imperialism by citing stories from Hindu mythology. Following Tilak's speculation that a sitting interpretation of the Gita incited warfare regardless of the foreign occupying force, it became an incentive for many Indians to take up arms for their motherland. Bal Gangadhar Tilak used literature and symbols to promote the cause of India's independence and freedom in his speeches and writings.

Marxist theories suggest that African anti-apartheid activists used myths and legends to unite the proletariat against capitalist apartheid. In “Storytelling for Nation-making at the Fall of the Regime like ANC and the Working Class,” working-class people across tribal divisions conformed to Marxist class alliances across social strata. Popular mythology helped the ANC subvert bourgeois discourse that labeled African workers “barbaric” and exploitable. More importantly, it needed to liberate the proletariat and raise class consciousness among the dominated.

The Marxist reinterpretation of the “Cattle-Killing movement” as the anti-apartheid movement’s master frame is crucial. This prophetess’ suggestion that people offer cattle to drive out oppressors may be a class struggle. Bulling, representing production, sacrifices his life to overthrow the oppressive system. Therefore, this narrative depicted the proletariat’s struggle and sacrifices against capitalism for the ANC and its allies. It showed the proletariat suffering to overthrow the socioeconomic system in the Marxist revolution. Freedom from the government and retaking their homeland symbolizes the proletariat’s struggle for production and socialism. They all emphasize people’s unity and willingness to sacrifice, which supports Marxist ideas of class unity under capitalist oppression. Marxists believe that anti-colonial mythology symbolizes class formation, tells stories of historical materialism of people’s struggles, and sets revolutionary goals to unite proletariats worldwide. Myths threaten capitalism and envision a different society. Cultural use in consumer struggle is also explained. Rewriting such stories raised employee and oppressed awareness and united the masses to fight capitalism. Marxists believe culture is the arena for ideological conflict, as apartheid mythology shows. With the anti-

capitalist struggle against the ruling class, the movement promoted cultural rebellion by telling myths against the ruling power (Tilak 220).

Marxist theory offers the motivation to investigate how economic systems and class struggles influence societies' political, cultural, and financial lives. Under the lens of Marxist theory, it is possible to evaluate Césaire, Walcott, Gandhi, and Tilak about the resistance to oppressive systems. The exploitation and dehumanization of the working class and the marginalized at the hands of the governing elite were brought to light by these writers and personalities. They critique socio-economic structures perpetuating inequality and advocate for revolutionary change by employing mythology and storytelling to dismantle these systems. Collins employs mythological symbols and images in *The Hunger Games* to communicate universal archetypes and allusions to readers, regardless of their nationality or generation. The Mockingjay, a powerful symbol of disobedience and defiance, inspires the entire community to unite in their fight against the Capitol's oppression, symbolizing the hope and endurance that the people of Panem possess (Hani 108). Upon closer examination, the peasants of Ngũgĩ wa Thiong'o in *Petals of Blood* are reduced to mere pawns in a power struggle, their lives being forfeited to advance the interests of the governing class. Ngũgĩ challenges the governing elite's acts of exploitation and dehumanization by advocating for a revolutionary mindset among Kenyans. Marxist theory profoundly impacts themes associated with examining economic and social structures that subjugate the working class, and it advocates for revolutionary change to decommission these structures. In that vein, *The Hunger Games* and *Petals of Blood* offer a Marxist critique of the exploitation and dehumanization of the oppressed while simultaneously

encouraging resistance and systemic transformation. These stories use mythology to inspire the downtrodden to fight for a more equitable society by rising against the oppressors.

The following cultures and rebellions have used mythological lessons and images of progress throughout the centuries to defy authoritative norms. During this time, dominance was ever-present; the governing elite frequently attempted to wipe out the indigenous population and replace their language and culture with their own. In contrast, resistance groups have and will continue to oppose conformist histories that do more than recount past events; they also perpetuate myths and restore an imagined past that fits their ideology. This hostile performance legitimizes the opponent's position through rewriting history, giving the oppressed hope and power or agency. Therefore, this paper argues that modern resistance movement strategists use mythology as a source of energy and information to shape society. This is demonstrated by the ongoing struggle of marginalized communities to reverse the consequences of colonization and exploitation. The national memory contains the myths' guiding principles and potent weapons in the fight for individual liberties and rights.

The Marxist agenda also highlights the negativity of the governing class systems and economic oppression through the application of mythology in such resistances. Consequently, these movements' cultural traditions and mythologies can be interpreted as ideological resistance to the dominant oppressive stratum. Consequently, resistance organizations can challenge and alter the dominant economy and culture that facilitate their persecution through these narratives. Consequently, the transformation of mythology into a tool for liberation and individualistic

language can be interpreted as a response to the sociopolitical and economic injustice and the “hegemony of the bourgeoisie.” The function of resistance groups in combating structural violence is demonstrated by their use of mythological symbols and stories. These legendary narratives not only preserve the ethos of the subjugated but also contribute to the development of social unity and a sense of social identification. Resistance movements have played a significant role in shaping the history and performance of liberation movements by cooperating with these mythologies. Consequently, numerous individuals have demonstrated the remarkable power of narration in the fight against class oppression (Trianda 155).

In Collins’s *The Hunger Games* trilogy, mythology is intricately woven into the themes of oppression and resistance, reflecting broader Marxist critiques of class struggle and economic inequality. The trilogy uses mythological symbols and themes to explore real-life situations where marginalized groups confront and resist tyrannical regimes. Firstly, in *The Hunger Games*, the Mockingjay symbol becomes a beacon of rebellion against the oppressive Capitol. For Katniss and the oppressed Districts, the Mockingjay symbolizes a challenge to the dominant power structure. It represents their struggle against the economic and social exploitation imposed by the Capitol, embodying the resistance of the working class against the ruling elite. Thus, the Mockingjay represents the idea of the oppressed rising from the conditions created to oppress them, as the bird species is a product of the Capitol’s manipulation of genetics.

In *The Hunger Games*, the arena is designed to be a dangerous labyrinth with complex tasks that are directly related to ancient mythology and tests. This is similar to the feeder system;

as a result, the working class undergoes capitalist oppression. The tributes' experience in the arena corresponds to the Marxist narrative of liberation from oppression and the struggle for one's life in an oppressive environment. Through various elements of mythological motifs, Collins is driven by the critique of the capitalist class structure. Such motifs include resistance, giving communities a united front, and the struggle for an economy and social justice.

Also, Employing Marxist criticism, mythology in Ngũgĩ wa Thiong'o's *Petals of Blood* and Collins's *The Hunger Games* serves to try to maintain class warfare. They show the proletariat's struggle against the capital, and mythological trends refer to the collective subconsciousness of the working people. The stories thereby bring out a Marxian conflict between the classes and the struggle of the proletariat, who are depicted as capable of overthrowing the oppressive class of the bourgeoisie.

5.4 Examination of Katniss Everdeen as a Mythical Hero Figure

The Hunger Games, by Suzanne Collins, delves into the themes of oppression, power relations, and the role of culture in revolution, as all of Collins's novels do, by bridging two significant schools of thought: Greco-Roman and Marxist. Folkloric ideals of a downtrodden people's fight against the state are embodied by Katniss Everdeen, the novel's protagonist. The hero's journey fits her story well because she faces integrity, strength, and bravery tests. Throughout the book, themes of struggle and survival are prominent, most notably in Katniss's experiences in the arena, which offer a Marxist critique of class struggle. Like the perilous labyrinth the working class must navigate in its fight against the capitalist dictatorship, this region is very much like that. Katniss faces many challenges from the Capitol's autocratic

system, like epic heroes who journey on winding paths to subjugate divinity or earthly rulership. Thus, Katniss exemplifies the Scheherazade and Resister archetypes, which both seek out and depend on the collaboration of numerous individuals, in contrast to other myths and hero narratives that are more individualistic. Underscoring the Marxist idea of class awareness and unity, Katniss goes from being merely a competitor in the hunger games to becoming a symbol of rebellion against the Capitol. In the beginning, Katniss's primary objective is to survive the games. However, as the story progresses, she is shown as a defiant character who fights against the capitalist and oppressive Capitol regime. From the perspective of Marxism, Katniss develops into a revolutionary leader throughout the book. Her internal and external conflicts symbolize the fight against exploitation and class oppression. The potential for structural change, collective agency, and resistance is crucial.

This paper aims to demonstrate how Collins approaches and deconstructs the class conflict dynamics by utilizing the tropes of mythological heroism in his novel. She builds up awareness of how cultural narratives could embody Marxist aspects of fighting for the rightful social cause by explaining Katniss's transformation under the spitefulness of the Capitol. The main character of *The Hunger Games*, Katniss Everdeen, can be considered a vengeful superhero; however, she is different from any previous stereotype of a vengeful superheroine who was characterized by extraordinary courage and strength. Despite what could be argued about some specific elements of the character, Katniss can hardly be defined as a stereotypical hero of the myths and legends; however, the primary source of her heroism lies in her function of the sparkplug of the rebellion and the defiance of the power. Moreover, she is not only a natural

Death-Clamp participant contributing to the uprising against the hated regime but also goes against Capitol's established culture and promotes rebellion with her performances in the arena. Elements of Marxism, particularly concerning the class struggle and uprising, can be found when evaluating the transformation of Katniss from a symbolic entity to a rebel. This outlines the journey of the girl from a survivor to a rebel, revealing how strong the will of people is when the power comes to oppress them. The Capitol using the districts when they needed some work done and considering them as slaves is worse than the colonizers taking resources and deciding what is best for them. The Mockingjay represents the people's uprising against the government in all the episodes. It becomes more critical as, through Katniss's act of rebellion, the oppressed acquire their formidable means to subdue their oppressors. That is why it symbolizes change, freedom for the downtrodden and strength for the helpless. The symbol mockingbird pertains to the Marxist aspect of the text in the sense that the working class should unite against their masters. Capitol planned to rename all the districts back to what they used to be before they were annexed and erase their cultures, similar to what bringers of colonization tried to achieve through their evil deeds.

So, rebellion and class struggle are at the heart of *The Hunger Games*, which uses this mythology. The Mockingjay, a symbol of freedom and rebellion, is the most potent example of how cultural conflict can lead to political change. This idea is shown through the story, which shows how oppressed groups fight back by keeping historical and symbolic artifacts. In this case, the author uses Katniss Everdeen, the main character, to show how myths can help oppressed people fight back. According to Marxism, the mythology in *The Hunger Games* shows both the

oppression of the bourgeoisie and the essence of capitalist society. It also suggests that the oppressed can fight for their freedom.

Chapter 6: Conclusion

6.1 Summary of key findings and analysis

The propaganda that is characteristic of the dystopian Capitol is argued to be an essential part of *The Hunger Games* in this paper. Accordingly, a qualitative analysis of historical propaganda data reveals the Capitol's dominion over the districts. Coercively shaping audiences' imaginations is another tool the government uses to legitimize its totalitarian authority in the Capitol and put an end to any potential uprising. Because of the immense fear, any form of resistance is exceedingly improbable; consequently, the tributes are utilized in cruel sports as pawns in the Capitol entertainment for the rich. Therefore, when studying the processes related to the clash of classes and the struggle for survival, it is essential to pay attention to mythology and symbolism. Given that it represents the rebellion against the authority of the Capitol, the Mockingjay can be considered a symbol of great significance. At first, the Mockingjay serves as a symbol of the districts' resistance and rebellion against the Capitol's experiments on them. Every district opts for rebellion and liberty over accepting the Capitol's version of reality, and the Mockingjay emblem powerfully sends that message to everybody. As a result, the film's emphasis on myth and symbolism returns to tackle dominance and classism. Even though everyone is not equal, Panem's Marxist perspective on District society makes it seem that way. According to Marxist theory, any oppressed person or group should be prepared to confront their oppressors to expose their flaws. There is an intentional use of propaganda techniques and myths, and the story's central themes revolve around power and the subjugation of authority. By analyzing the Capitol's depiction of mythology and symbols, one can deduce a rather astute analysis of class struggle and rebellion from *The Hunger Games*.

6.2 Discussion of The Lasting Impact and Relevance of *The Hunger Games*

The Hunger Games by Suzanne Collins is among the books that have revolutionized literature, particularly teen and pop literature. This book is about submission to freedom, resistance and the clash of classes. Still, on this aspect, the trilogy may not appear very captivating in the aspect of architectural design. Nevertheless, it has inspired a remarkably dense philosophical analysis, especially regarding tragedy, sociology, class conflict, and marginalized populations. The authors have introduced the theme of inhuman tendencies and class distinction to the extreme by contrasting the Capitol and the Districts of Panem. These two aspects of oppression and authority represent a system that triggers the feeling of inequality in a society. Collins uses the aspects of the oppressed and the revolt of the main character, Katniss Everdeen. The novels show that ordinary and single people can also fight oppression by analyzing Katniss's evolution from the simple destroyer to the representative of rebellion. Her change symbolizes that the dominant community should join forces as a collective to fight the authority that has been created. Likewise, the narrative emphasizes the individual and collective fight and healing when challenges can be faced and improvements must be made. Thus, the logic of the subjugated that wants to cause change bottom-up is at its best with the help of the characters of Katniss, Rue, and Peeta. Nonetheless, with an intense theme of oppression in a totalitarian regime, *The Hunger Games* book presents the Marxist aspect of class struggle and oppression of workers, showing the main aspects of the government as the area of control, oppression, and deception. The implication of a society of orders, the protagonist's revolt against it, and the direct representation of this in the given analysis may point to the notion of power and submission. Such significant messages learned from this story include the need to fight for one's rights if one

is oppressed and the fact that literature may assist individuals in empowering themselves in issues related to authority and control.

6.3 Examination of The Novel's Contribution to Marxist Discourse

The Hunger Games engages with Marxist critique as it explores complex power dynamics and class conflicts in a dystopian society. As a symbol of her suppressed anxieties about economic injustice and social justice in the fight against exploitation, Suzanne Collins depicts precisely that: a lavish and indulgent Capitol adjacent to impoverished districts. The story's powerful message regarding the enslavement of the districts by the Capitol is matched by its equally powerful statement about the working class exploitation by the capitalist system. By taking pleasure in the districts' wealth for its entertainment while upholding a very oppressive government, the Capitol embodies key Marxist concerns regarding the alienation and enslavement of the proletariat. The conflict between the districts and the Capitol provides a window into the class struggle. A repressed individual struggling against the bourgeoisie's control and exploitation first appears in this book. As a symbol of rebellion against the capitalist elite, the protagonist, Katniss Everdeen, rises to prominence. Class rising and the fight for equal access to resources exemplify her transformation from a survivalist to a revolutionary. A person or group can break free of the Capitol's tyranny by opposing it. That is to say, the book is very critical of the Capitol's propaganda machine and how it controls the populace.

The Capitol, according to Collins, becomes a symbol of injustice and repression of opposition when tyrannical governments use propaganda to justify their rule. In Marxism, such

critiques are consistent with the ideology's function in maintaining and strengthening social classes. Resistance and solidarity are also symbols of a better revolution in *The Hunger Games*, a rebellion against the ruling class. Like the Marxist concept of the working class rising against ruling capitalism, Katniss undergoes a metamorphosis. By depicting the oppressed's pain, the book clarifies that the oppressed desperately need collective action to achieve justice. Criticizing class struggle and the exploitative nature of capitalism, *The Hunger Games* paints a harsh picture. Their world is very similar to Panem's created world in many ways, which makes the reader reflect on cultural differences in power dynamics and economic inequality. There is a scathing critique of capitalism exploitation and class warfare in *The Hunger Games*. The author prompts readers to reflect on how wealth and power inequality manifest in their own cultures by drawing real-world parallels to Panem. Class struggle and systemic change can be better discussed by starting at the bottom and working our way up to the role of propaganda and resistance.

6.4 Future Research Directions and Areas for Further Exploration

A mandatory lesson that must include the analysis of mythology and classical literature through the lens of Marxist theory, in addition to reading literary works as a means of understanding the concept of class struggle and the ability of the oppressed to resist, might be instrumental in the understanding of the role of literature in consideration of the viable social problems that is rarely explored in dystopian literature. It is valuable in revealing the power relations in today's society and the future. Introducing books like *The Hunger Games* means raising topics that, in contrast with the current socioeconomic models, can speak about political

factors and social change. It helps students to identify literature's position in the society and its impact on change during the analysis of the given type of text in relation to the power structures.

In the recent past, literary criticism has been made to establish a much tighter connection between the principal works and Marxist theory. The concept that one is trying to relate here is relativity theory. It operates similarly to how Greek mythology and other related epics are interpreted in terms of the views of the social relations of these classes of narrative concerning class, power, and economic stratification. It has been immensely helpful to point out how the historical stories and tropes underpin current views on class relations and rebellion. Moreover, dystopian plots make books effective for a more profound message of the present-day authorities and call for new world projections. Analyzing how readers respond to and what conclusions they draw from dystopian literature may help to understand if literature can raise people's political and social awareness. Studying how such dystopian notions have been incorporated into such applications as cinema, television shows, and other media types, one may evaluate the functions imposed by such tales in enhancing theories of rebellion and justice.

To achieve this goal, it is crucial to critically analyze existing narratives of social and political transformation, or oppressions, that is, the way different communities draw on dystopian motifs in different ways as a way of work on power relations and envision other possible societies. Also relevant is how literature understands and explains social movements, grassroots mobilization, and justice-oriented public speech. Furthermore, by drawing parallels to literature, mythology, and Marxist theory, we can better understand how stories place the

narrator at the center of the narrative and reorganize the mental frameworks to inspire action in response to particular societal problems. By studying, substantiating, protesting, and even transforming societies through literature, one can help build the necessary solidarity for the fight for justice.

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