



# From Tribute To Victor: Examining Gender And Power Dynamics Of Female Supporting Characters In The Hunger Games Film Franchise

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**Abstract:** The Hunger Games film franchise, adapted from Suzanne Collins' bestselling novels, has garnered significant attention for exploring power dynamics, social stratification, and rebellion in a dystopian society. While much scholarly attention has been paid to the protagonist, Katniss Everdeen, this paper focuses on the nuanced portrayal of female supporting characters and their evolving roles within the narrative. Through a feminist lens, this paper examines the trajectory of the female supporting characters such as Effie Trinket, Rue Bennett, Johanna Mason, President Alma Coin, and Primrose Everdeen from mere supporters to fully fleshed characters in their own right. Utilising a combination of textual analysis and feminist theory, the paper investigates how these characters navigate gendered expectations, agency, and empowerment within the oppressive regime of Panem. Furthermore, it explores how their interactions with Katniss and the Capitol's power structures shape their identities and relationships throughout the series. By analysing key moments and character arcs, this paper seeks to shed light on the complex interplay of gender, power, and resistance depicted through the experiences of female supporting characters in The Hunger Games film franchise. Ultimately, it argues that these characters serve as powerful symbols of resilience and defiance, challenging traditional notions of femininity and subverting dominant power structures in their quest for survival and liberation.

**Index Terms:** Hunger Games, feminist, power structure, gender roles, cinema

## I. Introduction

For decades, Hollywood films have been criticised for their depiction of gender and power dynamics. From the earliest days of cinema, male characters have dominated the screen, with female characters often relegated to secondary roles or reduced to sexual objects. Despite some progress in recent years, gender inequality and power imbalances continue to be pervasive themes in many Hollywood films.

This research paper seeks to explore the representation of gender and power dynamics in Hollywood films, particularly the Hunger Games franchise. Through a close analysis of the four films - The Hunger Games, The Hunger Games: Catching Fire, The Hunger Games: Mockingjay Part 1, and The Hunger Games: Mockingjay Part 2 - this paper will examine the ways in which gender roles are constructed, reinforced, and challenged in

contemporary cinema. The franchise offers a unique perspective on the intersection of gender and power dynamics. The Hunger Games depicts a dystopian society in which power is concentrated in the hands of a wealthy few, and the vast majority of citizens are subject to their rule. Through the character of Katniss Everdeen, as well as the several female supporting characters, the films challenge traditional gender roles and explore the ways in which women can exercise agency and challenge the power structures that oppress them. This research hopes to shed light on the ways in which gender and power dynamics intersect in Hollywood films and the impact that these representations have on society. By examining the ways in which films construct and reinforce gender roles and power imbalances, we can begin to challenge these norms and work towards a more equitable and just society.

This research paper seeks to contribute to the ongoing conversation around gender and power dynamics in popular culture. By focusing on The Hunger Games franchise, this research hopes to provide a nuanced analysis of the ways in which gender and power intersect in contemporary cinema. Ultimately, we believe that a critical examination of gender and power dynamics in Hollywood films is essential in order to challenge these norms and work towards a more conscientious and honest society.

## **II. Research Objectives**

1. To analyse the role of female supporting characters in challenging or reinforcing gender stereotypes in the Hunger Games film franchise
2. To explore the ways in which female supporting characters in the Hunger Games film franchise negotiate power dynamics within the Games, as well as within broader societal structures such as the Capitol and Districts.
3. To examine how the female supporting characters in the Hunger Games film franchise contribute to the overall themes of resistance, rebellion, and social justice and how their actions and narratives intersect with broader social and political issues.
4. To explore how the portrayal of female supporting characters in the Hunger Games film franchise has changed or evolved over the course of the series and how this reflects changing attitudes towards gender and power in popular culture more broadly.

## **III. Methods and Methodology**

To achieve the research objectives, this study will employ a qualitative approach utilising content analysis of the Hunger Games film franchise. Specifically, the study will conduct a close reading of the films to examine the representation of female supporting characters and their roles in challenging or reinforcing gender and power dynamics. The data will be gathered from secondary sources, including the film franchise itself.

This study will use a feminist lens to examine the representation of female supporting characters in the Hunger Games film franchise. Feminist theory emphasises the importance of recognising gender as a social construct that shapes power dynamics and the distribution of resources and opportunities. By using a feminist lens, the study seeks to challenge traditional gender roles and expectations in popular culture and highlight the potential for marginalised individuals to challenge dominant power structures.

#### IV. Literature Review

Gender representation in films is often related to power dynamics between men and women. Power is a central theme in many films, and it is often linked to gender. Men are often portrayed as powerful and dominant, while women are depicted as vulnerable and submissive. This reinforces the idea that men are inherently more powerful than women and perpetuates gender inequalities.

One of the ways that power dynamics are represented in films is through character development. Male characters are often portrayed as strong and confident, with a clear sense of purpose and agency. Female characters, on the other hand, are often portrayed as weak and passive, with little agency or control over their lives. This reinforces the idea that women are subordinate to men and should be dependent on them for protection and guidance.

Gender representation is also related to the roles that men and women play in films. Men are often cast in heroic roles, while women are relegated to supporting roles that reinforce gender stereotypes. For example, women are often portrayed as caregivers and nurturers, while men are depicted as protectors and providers. This reinforces the idea that men are the natural leaders and women are meant to support them.

The Hunger Games franchise, based on the novel series by Suzanne Collins, challenges this gender representation. The series is known for its strong female protagonist, Katniss Everdeen, who challenges gender stereotypes and defies traditional gender roles throughout the course of the films. Katniss is a complex and multifaceted character who challenges traditional gender roles in a number of ways. She is portrayed as a strong and capable fighter with a clear sense of purpose and agency. She is not dependent on male characters for protection or guidance, and she is able to take control of her own destiny. She and the depiction of males and females in the film franchise challenge the traditional gender roles in multiple ways, which will be further explored in the analysis section of the research, which will also touch on the impact that films have on young people's attitudes.

When it comes to the existing literature on gender and power dynamics in cinema and its depiction in films, especially films like The Hunger Games, there are quite a few articles that explore this area of research. Ashley Elaine York's article "From Chick Flicks to Millennial Blockbusters: Spinning Female-Driven Narratives into Franchises" discusses the shift in Hollywood towards female-driven narratives becoming successful franchises. The article highlights the emergence of "chick flick" franchises such as Twilight and The Hunger Games and how these franchises appeal to a wide audience beyond just their targeted female demographic. York argues that these female-driven franchises have become a significant part of Hollywood's success, challenging the long-standing notion that male-driven stories are the only way to create successful blockbusters.

To illustrate these challenges, York analyses the marketing campaigns for the Hunger Games franchise. She notes that while the franchise is centred around a strong female protagonist, the marketing campaigns have often emphasised her physical appearance and romantic relationships. She argues that this framing perpetuates harmful gender stereotypes and reinforces the idea that women are primarily valued for their appearance and relationships with men. She calls for a more diverse representation of women in popular culture and for a critical examination of the ways in which female characters are marketed and represented in these franchises.

In "Here's Looking at Her: An Intersectional Analysis of Women, Power, and Feminism in Film", Jean-Anne Sutherland and Kathryn Feltey examine how power and feminism are represented in films with female protagonists. The authors use an intersectional lens to analyse how race, class, and sexuality intersect with gender

in the portrayal of powerful women on screen. They begin by discussing the history of feminist film theory, which has traditionally focused on the representation of women in films by male directors. However, Sutherland and Feltey argue that this approach is limited in its scope and that feminist film theory needs to take into account the intersectional identities of women in film.

Anneke Smelik's "Feminist Film Theory" is a comprehensive overview of feminist film theory, exploring the ways in which feminist film scholars have analysed and critiqued gender representation in film. The book covers a broad range of topics, including the history of feminist film theory, the male gaze, the intersection of race and gender in film, and the ways in which feminist filmmakers have challenged dominant representations of gender. Smelik argues that feminist film theory has been instrumental in challenging the dominant patriarchal structures of Hollywood, bringing attention to the ways in which film perpetuates harmful stereotypes and limiting representations of women. She explores key concepts such as the male gaze, arguing that this concept is crucial in understanding how women are represented in film and how their bodies are objectified and fetishised.

When it comes to the impact that films have on young people's attitudes regarding gender roles and other values, Tina Kubrak has an interesting insight. In her article "Impact of Films: Changes in Young People's Attitudes after Watching a Movie", she examines the role of films in shaping young people's attitudes and values. Kubrak argues that films have a significant impact on the attitudes and behaviours of young people and that this impact can be both positive and negative. The article discusses the ways in which films can influence young people's attitudes and values. Kubrak notes that films have the ability to shape young people's perceptions of social issues, including gender roles, violence, and substance abuse. She argues that young people are particularly susceptible to the messages conveyed in films, as they are still in the process of developing their own values and beliefs. She places emphasis on the fact that it is important to critically examine the messages that films are conveying. She also suggests that filmmakers have a responsibility to consider the potential impact of their work and to promote positive social values.

In "Middle School Girls and the Gender Stereotypes We Teach Them: Can Girls be Saved by Proper Pedagogy and The Hunger Games?", Jacqueline J. Alderman examines the ways in which gender stereotypes are reinforced in middle school classrooms, and explores the potential for media, such as The Hunger Games, to challenge and disrupt these stereotypes. She turns to The Hunger Games as an example of media that has the potential to disrupt gender stereotypes and challenge traditional gender roles. She argues that the character of Katniss, the protagonist of The Hunger Games, serves as a powerful role model for young girls, as she defies traditional gender roles and embodies qualities such as strength, resilience, and independence.

Jordana Lopez-da Silva's "Convention and Defiance: The Female Hero's Performance of Gender Roles in the Hunger Games and the Divergent series" explores the ways in which the female hero in The Hunger Games challenges and defies traditional gender roles while also conforming to certain conventions of femininity. Lopez-da Silva argues that while these films offer empowering representations of female characters, they also perpetuate certain gender stereotypes and reinforce patriarchal norms. Through a close analysis of key scenes and characters, the article highlights the complex and nuanced ways in which gender is represented in contemporary Hollywood films.

In "The Hunger Games: A Feminist Approach through Gender Performance", Gunn-Laila Kalkenberg explores the ways in which the female characters in The Hunger Games series challenge traditional gender norms through their performances of gender. She argues that The Hunger Games series presents a dystopian world in which gender roles are rigidly enforced, with men and women occupying distinct social and cultural spheres. However, the female characters in the series, particularly the protagonist Katniss, challenge these gender norms

through their performances of gender. She, like Lopez-da Silva, argues that Katniss embodies both masculine and feminine qualities and that her performance of gender is complex and nuanced.

In their article, “‘She's More like a Guy’ and ‘He's More like a Teddy Bear’: Girls’ Perception of Violence and Gender in The Hunger Games,” Nancy Taber, Vera Woloshyn, and Laura Lane examine young girls' perceptions of gender and violence in The Hunger Games franchise. The article presents findings from a study that interviewed girls aged 11 to 14 about their opinions on the film series. The study found that while the girls appreciated the strong female lead character, they also believed that violence was a masculine trait and were critical of male characters who exhibited more nurturing behaviour. The article highlights the ways in which gender stereotypes and expectations are perpetuated and reinforced through popular media and raises important questions about the impact of these messages on young people.

Lykke Guanio-Uluru's article “Female Focalizers and Masculine Ideals: Gender as Performance in Twilight and The Hunger Games” explores the ways in which gender is performed in the Twilight and The Hunger Games film franchises. The author argues that the protagonists in these franchises, Bella and Katniss, respectively, challenge traditional gender roles and perform a hybrid form of masculinity and femininity. Through a close analysis of the films, Guanio-Uluru highlights how these female characters serve as "focalizers," or points of view, that shape the audience's understanding of gender and power dynamics in the films.

In “The Hunger Games: A Conversation”, Margaret Skinner and Kailyn McCord engage in a dialogue about the themes and messages of The Hunger Games film franchise. Through their discussion, the authors explore topics such as power dynamics, gender, violence, and political resistance. They also reflect on the impact of the films on popular culture and the wider social and political context. The conversation highlights the complexity and richness of The Hunger Games as a cultural phenomenon and offers insights into the ways in which popular media can provoke critical reflection and inspire political action.

Overall, this review of literature examines the various research that has been done on gender representation in films, the depiction of gender and power dynamics in media, and how The Hunger Games film franchise promotes a different perspective on gender roles than what has been tradition. However, the power and gender dynamics in The Hunger Games, especially those of the various supporting female and male characters, have not been explored, with research mainly focusing on the protagonists. The aim of this paper will be to explore these representations and the subtleties of the female supporting characters with respect to the protagonists.

## V. Analysis

“As Budd Boetticher has put it: What counts is what the heroine provokes, or rather what she represents. She is the one, or rather the love or fear she inspires in the hero, or else the concern he feels for her, or who makes him act the way he does. In herself, the woman has not the slightest importance.” (Mulvey) Gender and power dynamics have always been a prevalent subject of discussion in popular culture, particularly in Hollywood films, where the representation of gender roles plays a significant role in shaping societal perceptions. This paper seeks to analyse the portrayal of female supporting characters in The Hunger Games film franchise through a gender and power lens. The paper will explore the representation of all the female supporting characters, examining their roles in challenging or conforming to traditional gender and power norms. Utilising feminist film theory, the paper aims to investigate the complex and varied ways in which female characters are represented in the franchise. The analysis of these characters will contribute to our understanding of gender roles and power structures in popular culture and shed light on how media can perpetuate or challenge gender stereotypes and

inequality. Ultimately, this paper hopes to explore how representations of women in film can have a real-world impact on society and contribute to broader discussions about gender, power, and cultural representation.

The representation of gender and power dynamics in popular media has been a topic of discussion for decades. Female supporting characters in Hollywood films can either reinforce or challenge traditional gender roles and power structures. The way these characters are depicted can shape the representation of gender and power dynamics, influencing societal perceptions of gender and power. One example of female supporting characters that challenge traditional gender roles is those portrayed as strong and independent. These characters subvert societal expectations of femininity and instead embrace a more masculine persona, displaying physical and emotional strength and a willingness to challenge authority. These characters often challenge traditional power structures by refusing to be controlled by others and by acting independently. However, there are also examples of female supporting characters who reinforce traditional gender roles and power structures. These characters are often portrayed as superficial and focused on appearance and status, perpetuating the idea that women are valued based on their physical appearance rather than their abilities or accomplishments. They are also often placed in positions of power as a result of their relationship to a male character or because of their gender rather than their abilities or qualifications. Ultimately, the representation of female supporting characters in popular media reflects a complex and varied portrayal of gender and power dynamics. The way these characters are depicted influences societal perceptions of gender and power, and understanding the representation of these characters is important to better understand the representation of gender and power in society.

In The Hunger Games film franchise, the protagonist Katniss Everdeen is a prominent example of a female main character challenging gender stereotypes and power dynamics. Throughout the franchise, Katniss is shown as a headstrong girl who becomes the face of the rebellion against the all-controlling Capitol. She hunts, provides for her family, and takes care of her mother and sister - all the traits that are typically reserved for portraying male characters. She serves as the epitome of challenging gender stereotyping. However, like in the franchise, literature focusing on the films also presents just her as the prominent figure of challenging gender and power dynamics. Little light is shed on the supporting characters, whether male or female and how they conform to or challenge the dynamics throughout the films. Characters like Effie Trinket, Rue Barnette, Primrose Everdeen, Johanna Mason, and President Alma Coin are often forgotten. However, these are characters that serve to assist the goal that Katniss' character began to accomplish.

Effie Trinket is a complex character in The Hunger Games film franchise, portrayed by actress Elizabeth Banks. As an escort for the District 12 tributes, Effie initially appears as a superficial and frivolous character, focused solely on her appearance and social status. However, over the course of the series, Effie's character undergoes significant development, challenging traditional gender and power dynamics in a number of ways.

One way in which Effie challenges traditional gender roles is through her fashion and appearance. Effie is often seen wearing elaborate and outrageous outfits, which reflect her position as an eccentric member of the Capitol's upper class. However, rather than being portrayed as a passive object of the male gaze, Effie's fashion is shown as a means of self-expression and empowerment. For example, in The Hunger Games: Catching Fire, Effie defiantly wears a dress adorned with the symbol of the Mockingjay, an act of rebellion against the Capitol's oppressive regime. This example of the subversion of traditional feminine roles through fashion is in line with the ideas of feminist scholars such as Judith Butler (1990), who argue that gender is not a fixed biological category but is instead a performance that can be subverted and destabilised.

Effie also challenges traditional power structures by rejecting the idea that women are inferior to men. In The Hunger Games: Mockingjay - Part 1, Effie is forced to work as a stylist for the rebels, a position that is

traditionally held by women. However, rather than being intimidated by the male-dominated rebel leadership, Effie confidently asserts her authority and refuses to be belittled. For example, when she is chastised for not being "useful", she responds by saying, "I'm adaptable". This scene illustrates Effie's ability to challenge gender norms by being assertive and confident in a male-dominated environment.

Despite her efforts to challenge traditional gender roles and power structures, Effie's character also has elements of conformity. She is, after all, a member of the Capitol's upper class, and as such, her behaviour and attitudes are heavily influenced by the oppressive regime she serves. In *The Hunger Games*, Effie initially shows little concern for the well-being of the tributes, instead focusing on the spectacle of the Games and the opportunities they provide for her own social advancement. This is reflected in her comment to Katniss and Peeta - "The tributes are usually so ignored. But this year, I feel that our presence will be felt". This quote reveals Effie's desire for power and recognition, which is in line with traditional patriarchal values.

Effie's character thus presents a complex picture of gender and power dynamics. On the one hand, she challenges traditional gender roles through her fashion and assertive behaviour. On the other hand, she conforms to patriarchal values by valuing power and social status above the well-being of others. These contradictions are reflective of the complex and often contradictory ways in which gender and power operate in society and are a reminder of the need for continued analysis and critique of gender norms in popular media. Her character in *The Hunger Games* film franchise provides a nuanced portrayal of gender and power dynamics. Through her fashion and assertive behaviour, she challenges traditional gender roles and power structures. However, she also conforms to patriarchal values by valuing power and social status above the well-being of others.

Another character that plays a significant role in the *Hunger Games* film franchise is Rue Bennett, the youngest tribute from District 11. As a young black girl, Rue challenges the traditional gender and power dynamics within the Capitol's ruthless society. In her portrayal, Rue is an innocent victim of the oppressive system in which she is forced to participate, reflecting the exploitation of marginalised groups in society. Her character is a representation of the intersection of gender, race, and class struggles in the film. Through her, the audience is exposed to the ways in which young girls from poor districts are ruthlessly exploited for the entertainment of the wealthy Capitol citizens. Rue's vulnerability and her eventual death highlight the harsh reality of the Capitol's power over the districts.

Rue's portrayal in the film also challenges the traditional gender roles attributed to young girls. As a skilled hunter and a survivor in the dangerous wilderness, Rue displays traits of strength and resilience that are traditionally associated with male characters in the genre. Through her character, the film subverts gender norms and redefines the characteristics associated with strength and survival. Feminist theory supports this subversion of gender norms, as it argues that gender roles are social constructs imposed by patriarchal societies and can be challenged and redefined. Kimberle Crenshaw's intersectionality theory highlights the ways in which race, gender, and class intersect to shape the experiences of marginalised individuals in society, like Rue. She challenges gender and power dynamics in the *Hunger Games* film franchise by exposing the exploitation of marginalised groups and challenging traditional gender norms. Her character is a powerful representation of the intersection of gender, race, and class struggles within society, and her portrayal contributes to a larger discussion of the need for social change and the empowerment of marginalised groups.

Primrose Everdeen, also known as Prim, is the younger sister of the protagonist, Katniss, in *The Hunger Games* film franchise. She is a young and innocent character who is yet another example of challenging gender and power dynamics through her representation of the vulnerability of women and children in a society governed by an oppressive regime. Prim initially conforms to the traditional gender roles expected of her as a young girl,

as seen through her love of dresses and helping her mother with domestic chores in the first film. However, as the series progresses, she begins to challenge these gender norms.

Prim's character is an example of the "girl child" trope in feminist film theory. This trope represents the vulnerability and victimisation of young girls in media and their potential to become targets of violence. In *The Hunger Games*, Prim is initially chosen as a tribute for the Hunger Games, which reinforces the power dynamics between the Capitol and the districts. Her role as a tribute shows how girls are used as pawns in political games and the objectification of women as a means of exerting power. Despite her vulnerable position, Prim also challenges gender and power dynamics by becoming an active member of the rebellion. She becomes a healer, which is typically seen as a feminine role, but also helps provide medical care to injured rebels. Her role as a healer also shows the importance of women's knowledge and expertise, challenging the notion that women's intelligence is only useful in the domestic sphere. Prim's involvement in the rebellion and her knowledge of medicine further reinforce the idea that women can be powerful and influential beyond traditional gender roles.

Ultimately, her character in *The Hunger Games* film franchise challenges gender and power dynamics through her representation of the vulnerability of women and children and her active role in the rebellion. While it serves as an example of the "girl child" trope in feminist film theory, she also highlights the importance of recognising the potential of women and girls beyond traditional gender roles.

Johanna Mason, introduced in the second film of the *Hunger Games* franchise, *Catching Fire*, is a complex and multifaceted character who challenges gender and power dynamics in various ways. She is a previous victor of the *Hunger Games* from District 7 and was reaped to compete in the 75th *Hunger Games* in *Catching Fire*. Johanna is portrayed as tough, sarcastic, and unafraid to speak her mind. In contrast to other female characters who conform to societal expectations of femininity, Johanna subverts these expectations by rejecting the male gaze and traditional gender norms. She openly expresses her sexuality and uses it as a weapon, challenging the societal norms that view women as passive objects of male desire. For instance, in one scene in *Catching Fire*, she removes her dress in front of male tributes to show her defiance and dominance, subverting the male gaze and patriarchal expectations of female modesty. Furthermore, Johanna's character also challenges power dynamics by rebelling against the Capitol and joining the revolution. As a former victor, she has experienced the brutality of the *Hunger Games* firsthand and understands the corrupt nature of the Capitol. By joining the rebellion, she actively works to undermine the power structure that oppresses her and her fellow citizens.

Johanna's character can also be analysed through a feminist lens, as she subverts traditional gender roles and defies patriarchal expectations. She rejects the notion that women should be delicate and passive and instead asserts her agency and autonomy. In an on-set interview, actress Jena Malone, who portrays Johanna, stated that the character is "unapologetically herself," which is a refreshing change from the passive and one-dimensional female characters often seen in Hollywood films. Overall, Johanna Mason is a compelling and complex character who challenges gender and power dynamics in the latter two films of the *Hunger Games* franchise. Through her rejection of traditional gender roles and her rebellion against the Capitol, Johanna represents a feminist icon and an inspiration for women to assert their agency and autonomy.

In the latter two films of the *Hunger Games* franchise, President Alma Coin emerges as a powerful leader of the resistance movement against the Capitol. As a woman in a position of authority, she challenges traditional gender and power dynamics in the society of Panem. However, her actions also reveal the limitations of such challenges, particularly in the context of her own thirst for power and control.



While Coin initially appears as a strong and capable leader, her actions become increasingly authoritarian and ruthless, with little regard for the welfare of individual citizens. This highlights the complexities of women's participation in systems of power and the potential for gendered oppression to be perpetuated even by women in positions of authority. Furthermore, Coin's ultimate plan to eliminate Katniss and establish herself as the sole leader of the new Panem raises questions about the nature of power and its corrupting influence, regardless of the gender of those who hold it. This further reinforces the need for feminist analysis to focus not only on the representation of women in positions of power but also on the structures and systems that enable and constrain them. As feminist film scholar Laura Mulvey argues, "The problem for feminism is not simply that it must fight against male power, but also that it must fight against the internalised structures of male dominance that shape female subjectivity" (Mulvey, 1975). This highlights the importance of analysing not only the portrayal of women in film but also the wider social and political context in which such portrayals exist.

In conclusion, while President Alma Coin's position of power challenges traditional gender dynamics in the Hunger Games franchise, her actions also reveal the complexities and limitations of such challenges. This highlights the importance of feminist analysis that goes beyond surface-level representation and delves into the underlying structures and systems that shape the portrayal of women in film.

## VI. Conclusion

In conclusion, the Hunger Games film franchise provides a complex depiction of gender and power dynamics through its portrayal of female supporting characters. The supporting characters of Effie Trinket, Rue Barnette, Primrose Everdeen, Johanna Mason, and President Alma Coin challenge and subvert traditional gender roles and power structures in various ways, each serving as an example of how women can resist patriarchal oppression.

Effie Trinket, despite her initial adherence to Capitol fashion and values, undergoes a transformation throughout the series, ultimately breaking free from the constraints of her societal role and becoming a vocal supporter of the rebellion. Rue Barnette, through her innocence and vulnerability, disrupts traditional notions of femininity and highlights the unjust treatment of children in the Hunger Games. Primrose Everdeen, though ultimately a victim of the system, demonstrates the importance of empathy and compassion in resisting oppressive regimes. Johanna Mason, a former Games victor, defies gender stereotypes with her physical strength and confrontational attitude. She refuses to be objectified or controlled by the Capitol, and her actions serve as a reminder of the importance of agency and autonomy for women. Finally, President Alma Coin, though initially presented as a potential ally to the rebellion, ultimately reveals herself as yet another example of the dangers of unchecked power and authoritarianism, regardless of gender. The portrayal of these female characters challenges traditional gender roles and highlights the ways in which women can resist oppressive power structures. Through their portrayals, it can be noticed that fighting against male power is not enough; feminism must also challenge the internalised structures of male dominance that shape female subjectivity. The female supporting characters of the Hunger Games film franchise serve as powerful examples of this resistance, illustrating the importance of agency, empathy, and the rejection of patriarchal norms in challenging gender and power dynamics.

However, it is important to note that while the characters of the Hunger Games film franchise provide a nuanced portrayal of female resistance, the films themselves are not without flaws. Media can often perpetuate harmful stereotypes and contribute to the normalisation of oppressive power structures. It is crucial that we continue to critically examine media representations of gender and power, both within and beyond the Hunger Games franchise, in order to work towards a more equitable and just society. The Hunger Games film franchise provides a rich and complex depiction of gender and power dynamics through its portrayal of female supporting

characters. Through their actions, these characters challenge traditional gender roles and highlight the ways in which women can resist oppressive power structures. However, it is important to continue to engage in critical analysis of media representations of gender and power in order to work towards a more conscientious and fair society.

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