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The systematic subjugation of women and the environment in *The Hunger Games* and *The Windup Girl*

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**The systematic subjugation of women and the environment
in *The Hunger Games* and *The Windup Girl***

by

Rachel Binner Grotzke

A thesis submitted to the graduate faculty
in partial fulfillment of the requirements for the degree of
MASTER OF ARTS

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Program of Study Committee:
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The student author, whose presentation of the scholarship herein was approved by the program of study committee, is solely responsible for the content of this thesis. The Graduate College will ensure this thesis is globally accessible and will not permit alterations after a degree is conferred.

Iowa State University

Ames, Iowa

2018

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ABSTRACT

This analysis focuses on the system of subjugation present in the 21st century dystopian narratives *The Hunger Games* and *The Windup Girl* to show the dual entrapment of women and nature. The first step of the system of subjugation, lack of resources, manifests in both of the texts and points to the environmental justice underpinnings of the texts. Through close analysis of the type and breadth of the environmental injustices suffered, this lack of resources leads to the second step in the system of subjugation: objectification. Because of the need of resources those in power exploit, women are then seen and used as objects, as does the environment surrounding the women. Those in power use women and nature as resources through their objectification. This objectification of women and nature leads to their manipulation, which is the third step in the system of subjugation. This manipulation can be physical, mental, sexual, or emotional in nature and the manipulation can permeate into how community members perceive women and the natural surroundings. Because perception relates to representation, I focus on the current constructs of representation and their tie to the patriarchal system. This type of representation and the expectations tied to wifedom, motherhood, and daughterdom continue to fuel the system of subjugation. This analysis reveals the holes in current movements that claim to improve the situation of women and nature and it also points to the power of the on-going system of subjugation.

CHAPTER 1. INTRODUCTION

Though most critics have long recognized the independency that exists between humans and ecological systems, modern dystopic fiction still explores the intricacies and manifestations of the impacts of this relationship. The impacts of human activity on the natural environment are undeniable, and this cause and effect relationship between is mirrored in dystopic fiction in another relationship as well: the connection between the patriarchy and women. These twin relationships manifest in Collins' *The Hunger Games* and Bacigalupi's *the Windup Girl* and shed light on the intricacies of the system that keeps both natural elements—fruits, vegetation, animals—and women in a disadvantaged position.

The Windup Girl and *The Hunger Games* are 21st century dystopian novels, but both have significantly different storylines. *The Hunger Games* follows the story of a teenager, Katniss Everdeen, who resides in a poor district of the ruling Capitol. Every year, the Capitol randomly selects two tributes, one male and one female, from each district and forces them to participate in the Hunger Games. The tributes fight to the death in a created arena, and the Capitol citizens watch it all live throughout the day. On the day of the Reaping, Katniss' younger sister Prim is chosen, and in order to protect her, Katniss volunteers in her stead. This novel focuses on how Katniss and the male tribute, Peeta, prepare for, participate in, and survive the games. Another subplot involves a growing relationship between Peeta and Katniss, which rivals that of Katniss and her closest childhood friend, Gale. This novel has also been turned into a movie and both have received much praise for featuring a strong female protagonist--a claim with flaws. The same argument, however, cannot be said for *The Windup Girl*.

The Windup Girl is one tale woven together from multiple storylines that all converge. One line follows Anderson, a male geneticist investigating possible new crops in a world

ravaged by gene ripping and all kinds of pesticide resistant diseases; he wants to capitalize on those and use them to the benefit of his company. Another line follows Anderson's main underling, Hock Seng, a refugee fighting to survive and better his position by any means possible. Their paths later intersect with a genetically created being--a windup girl--named Emiko. She works as a sexual agent for an informant, Raleigh, and he later makes Anderson one of her clients. As all of this occurs, an on-going battle rages in the government regarding foreign interference, which impacts Anderson's status in the government. This novel "was named by *TIME Magazine* as one of the ten best novels of 2009, and also won the Hugo, Nebula, Locus, Compton Crook, and John W. Campbell Memorial Awards" (Liptak 1). In addition to those, it also won many international awards. The book's success lies in its rather dark view of the future fraught with greedy governments, corrupt companies, and selfish people, and a completely damaged environment.

In the first chapter, this analysis focuses on different instances in both novels that not only reveal the subjugation of the natural elements, but also show how the larger patriarchal society uses these elements as a tool to begin the systematic entrapment of women. Natural elements are much smaller entities within the ecosystem. For instance, a type of fruit, a plant, a body of water, or the coal within a mine are all examples of natural elements. Primarily, men in power use access to usable natural elements to deprive women of the resources they need for basic living, leading to an environmental justice reading of the texts. To understand the contents of that chapter, I will discuss the movement of environmental justice more in depth.

Environmental justice (EJ) has its roots in the Civil Rights Movement because it exposes threats posed to minority races disproportionate to other races (Neimanis et al. 349). However, the movement did not take a definitive form until the 1980s and 1990s, which is when people began

to notice a correlation between racial factors of a community and the amount of hazardous materials or waste in close proximity to it (Bowen and Wells 689). People realized that because certain populations did not have the means to fight exposure to certain hazards, they became easy targets. As a result, certain EJ concerns ended up confined to place, making these issues not as pressing for the rest of the population (Ceaser 210). Because of this divergent range of problems in different areas, the scope of the EJ movement expanded in the mid-1990s to include “not only communities of color, but also women, children, and the poor” (Bowen and Wells 689), causing the definition of EJ to broaden to “some notion of adequate protection for everyone from the adverse effects of environmental pollution, regardless of age, culture, ethnicity, gender, race, or socioeconomic status” (Phillips and Sexton 9). According to the EJ movement, everyone should have the same level of protection to the point where he or she can live free of environmental health issues.

In chapter one, the analysis focuses on several components of EJ that manifest in the primary texts. First, the women in the primary texts are denied access to usable natural elements that are basic necessities of life because women make up a minority group which lacks power. As a result, the patriarchy takes advantage of their deficit and uses it to make the women indebted to it, causing the beginning of the system of subjugation. The start of this system, though pervasive, is recognizable by the women trapped in it. The characters in the primary texts understand how others use their position against them, they show their anger at the system, but they continue to partake in it out of necessity, resulting in their ultimate indebtedness to those who supply the basic needs denied them. At the start of the cycle, another component of EJ presents itself: the continued disproportionate exposure of women to environmental hazards. This exposure is only made possible by the “othering” of certain people groups related to EJ

localized concerns connected to place, thus enabling subjugation of women and the exploitation of the natural elements to continue and ultimately end in the objectification of both parties.

When the objectification occurs, it allows for the second part of the system of subjugation to begin--manipulation--addressed in chapter two. The particular focus lies on manipulation of physical bodies and emotions. While the patriarchy manipulates physical bodies, there is an undeniable link between the type and breadth of manipulation of human bodies and natural bodies. The type of manipulation natural bodies suffer female bodies also endure. However, while discussing manipulation of natural elements and bodies, a counter argument arises surrounding the concept of "wilderness." Since those who document and tend to the wilderness see it as something free of patriarchal control, which diminishes the argument, the analysis and research address and refute that claim and analyze how both of the primary texts reveal "wilderness" as not only under patriarchal control, but also a construct of that domination. Many critics acknowledge the patriarchy's manipulation of the concept of wilderness, and they suggest that "the heart of the problem" revolves around "economics on the one hand, and politics on the other" (Cronon 674). This similarity between the construction, treatment, and control of natural elements and female bodies brings to light the concerns of ecofeminism.

This movement, though somewhat similar to EJ, has some differences from it and has not kept momentum as EJ. Ecofeminism, only taking a public face recently, explores the connection between women and natural elements (Sydee 282). It focuses on the concerns of ecology and feminism and "women's perceived responsibilities as caretakers of the land and the limitations imposed upon them as owners and managers of the land" (Dawson 335). Ecofeminism also investigates the "fundamental connection in Western culture, and in patriarchal cultures generally, between the domination of women and the domination of nature" (Reuther 72-73).

Ecofeminists tend to focus on two branches of the patriarchal system that continue to dominate nature and women: the government and the capitalist system (Sydee 281). Ecofeminists tend to highlight how this domination continues and they pinpoint the dualisms in culture as being partially responsible. Through the beliefs that fuel the capitalist system and that create those dualisms, women and natural elements are both “othered.” For this reason, some ecofeminists want to break these hierarchies and binaries. These power structures manipulate women in the civilizations represented in each of the primary texts. Part of this domination lies in how both parties--women and natural elements--are gendered as female and thus their essences are categorized to fit a concept rather than the reverse. This gendering impacts the female main characters’ physical bodies as well. Because many critics believe that Katniss challenges some of the stereotypes, I spend time refuting these claims by suggesting that she ends up confirming them through her emotions that manifest physically.

The second chapter also discusses how the primary texts reveal the feminization of poverty and how globalism only serves the system of subjugation--particularly in third world countries. This factor contributes heavily to the manipulation of bodies. Because women in all parts of the world “may be defined in a general sense as mothers, child raisers and sex-objects,” their bodies are obviously manipulated physically and that manipulation is justified by society because of their reproductive capacity (Ruether 74). However, despite this ability to reproduce, the women in the primary texts--Katniss and Emiko--remain more impoverished than their male counterparts. This phenomenon can be explained through the practices enacted upon their bodies which keeps them, and women in general, impoverished, and makes them more at risk than their male counterparts (Ruether 79). Another point of analysis centers upon the occupations available to the women in the texts, which are primarily high-risk, low-paid labor (if paid at all) that only

the women in the texts will do because male lives are considered more valuable because of their physical strength (Sydee 290). In the primary texts, these types of jobs are usually the result of globalization, which points to the connection between the feminization of poverty and globalization in this chapter. In both of these instances involving women functioning as reproductive machines or as laborers, women are *still* seen as caregivers for their families, which only serves to support the patriarchal preconceived gender role for women.

The analysis in the third chapter analyzes how representation creates a certain construct of gender and how it furthers objectification in the primary texts. The patriarchy portrays women and natural elements in such a way that fuels the system of subjugation that keeps both parties entrapped. In this chapter, I briefly analyze features of the movie *The Hunger Games*. This visual narrative shifts “the emphasis of the look” in the sense that it does not just highlight “a woman's to-be-looked-at-ness, [but] cinema builds the way she is to be looked at into, the spectacle itself” (Mulvey 843). This medium choice indicates how cinema not only makes women an object to be looked at, but it also constructs her into an object, and what she is created into matches the dominant patriarchal beliefs. These images--not just films--represent women in a certain manner to construct the concept of femininity (Kuhn 9). Since these “‘Mainstream’ images in our culture bear the traces of the capitalist and patriarchal social relations in which they are produced, exchanged and consumed” all the images then show a patriarchal view of how the female gender “should” be constructed (Kuhn 10). For this reason, images that support the current patriarchal system should also be deconstructed like the dualisms that concern ecofeminists. This chapter also addresses how images perpetuate a certain gender construction and how they also promote objectification. Because possessing “a woman’s sexuality is to possess the woman; to possess the image of a woman’s sexuality, however mass-produced the image, also...[is] to possess, to

maintain a degree of control over, [the] woman in general” (Kuhn 11). The subjugation of women is furthered to the point where they can be objectified in image form, and thus, keeps women in the system of subjugation present in the primary texts.

In these texts and in 21st century dystopian narratives in general, the portrayal of women, and correspondingly, natural elements, as entrapped in a system of subjugation creates a need for visual narratives to depict women as empowered. This cycle of subjugation stretches from the past into the present and includes the deprivation of resources that women encounter, which leads to their objectification, and manipulation. This system keeps women entrenched in an endless cycle of entrapment, objectification, and manipulation that they cannot leave, seen in how Katniss and Emiko cannot escape their life circumstances without outside help. The objectified, limited representation of Katniss and Emiko also support each portion of this cycle of subjugation.

CHAPTER 2. ENTRAPMENT—THE DESCENT INTO THE SYSTEM OF SUBJUGATION

In *The Hunger Games* and *The Windup Girl*, both Katniss and Emiko rely on outside forces to provide them some physical need, like food or ice, causing a shift of control from their hands to another's. Both Katniss and Emiko's descent into servitude begins with physical needs that they cannot meet by themselves. In Katniss' case, she and her family both have a need of food, which she frequently describes. On the Reaping day, she wonders how her and Gale's family would ever get along without their hunting abilities: "with both of us hunting daily, there are still nights when game has to be swapped for lard or shoelaces or wool, still nights when we go to bed with our stomachs growling" (Collins 9). This need is not passing; rather, the whole book reverberates with her thoughts, impressions, and obsession with food. How Katniss describes the food resembles almost a "food pornography," which shows her intense need of food because of how much energy she expends thinking about it and trying to retrieve it. Similarly, Emiko has basic needs, like food and shelter, which must get fulfilled. While she does not specifically state many of her needs, Emiko does let on that she has expenses that someone needs to pay. When one of her clients asks her where she lives and who pays for it, Emiko shrugs and states, "Raleigh-san keeps a tally of my debts" (Bacigalupi 50). She cannot hope to satisfy these expenses on her own, thus opening her to exploitation. This phenomenon is not atypical because for "marginalized groups...[since] social disadvantages and environmental disadvantages are directly intertwined" (Ceaser 207). In Katniss' and Emiko's cases they both suffer social disadvantages because of their lack of materials to meet their basic needs. This social disadvantage makes them susceptible to environmental ones as well.

Because of where they live, both Katniss and Emiko are more at risk of "natural" hazards, only opening them to more exploitation by those in power. Katniss lives in District 12—

the coal mining district. The Capitol chooses to mine at high levels without any regard of what it does to the miners or to the environment. While the Capitol ravages the land in all of the Districts, no party seems to worry about protecting the environment, even though the imagery in the novel and film seems to convey the idea “that our planet is fragile and that everyone living on Earth must work together to protect it” (Tesh and Williams 286). While the earth does not need humans to protect it, “humans have a far more real charge, that is, to remediate environmental contamination and safeguard earth's air, water, and soil so that humans may continue to persist on its surface” (Schneiderman 124-125). Even though saving the environment is not Katniss’ first concern, she does prioritize the reclaiming of its resources. Her interest in this reclamation suggests that when each district has control over its resources, not only will the earth will be better managed, but human health problems will also decrease.

As a result of the mining in District 12, those that work in or near the mine tend to have lung issues, if they survive the occasional mine collapse. Katniss’ own father died in a mining accident, or in her words he “was blown to bits in a mine explosion (Collins 5). These threats constitute a real hazard unique to this area, which only occurs because this community has no recourse, showing how these “poor communities.... are made most vulnerable to environmental hazards” (Berila 96). Not only does the mining adversely impact the health of those in the proximity, but it also has an impact on the surrounding natural elements. That amount of mining is unnatural and saps many resources that the community and the local ecosystem need to survive. As a result, the wildlife in the area migrates to other areas, leaving the locals of District 12 without much game to hunt. This cycle--over mining, natural element degradation, human suffering--continues and makes it clear “how relations with the environment affect different

communities” (Berila 94). For these reasons, Katniss is more prone to health issues resulting from the coal mining, which results directly from her location.

Though forbidden from entering it, Katniss loves the forest in District 12, and she sees it as her solace. Gale even tells her that she “never smile[s] except in the woods” (Collins 6). The forest shows Katniss that she can achieve distance from the Capitol, or it symbolizes peace to her. Peace holds particular importance to Katniss because she has “a lot of classic post-traumatic stress disorder symptoms. She has nightmares. She has flashbacks. And in the beginning you can see she’s practicing avoidance.... So she’s dealing with all that, and her method of dealing with it is to go to the woods and be alone and keep all of that as far away as possible, because there just are so many triggers in her everyday life” (Collins in Grossman 1). However, even the peacefulness of her treasured forest gets ruined by the capitalistic reach of the Capitol: “Even though she’s in the place she loves in the forest... She’s still disturbed by things, and can’t get certain thoughts and images out of her head” (Lawrence in Grossman 1). While those reactions primarily happen after the games, an instance occurs in the first book of the trilogy where the Peacekeepers catch a young girl in the forest, which Katniss witnesses, and that experience haunts her. Katniss’ response shows how the system can pervert the aura of a place and ruin it for those who love it.

Katniss also shows her connection to place via her clothing and emotions, but the Capitol citizens physically show their connection to their home through changes to their bodies. Due to the high technological capability of the Capitol, its citizens can push the limits of the physicality of the body. The limits of the body, “its physical connection to space and place, its birth-given organs and parts, its ordinary signs of aging—appear less fixed in high-tech culture” (Pitts 230). The Capitol twists that theory slightly because while people in the higher-tech Capitol do have

access to technologies that help keep a youthful visage, they still have a distinct connection to place. In the Capitol, people show their connection to place by how they dress and by how they alter their appearances. Katniss notices differences in the bodies of the Capitol residents when she “is conveyed to the Capitol by high-speed train” and she sees “their grotesque cosmetics, lurid hair dye, and ornate clothes” (Fisher 30). People in the Capitol normally have distinctly bright hair colors and they even alter their skin color to a neon pigment. These differences show how the bodies of the citizens are connected to their physical place, but also the impact of technology on the body. Despite the fact that both parties have a connection to their location, the Capitol citizens do not have the same hazards that Katniss faces due to her location.

Emiko also faces natural hazards, but different from Katniss’, which reveals the universality of the subjugation of women. As one of the New People, Emiko is genetically engineered for a particular purpose: sex. In order to make her more appealing to potential customers, her designers worked hard to make her beautiful, which includes making her skin look and feel soft. They accomplish this by making her pores tiny, resulting in Emiko not sweating often, making the tropical climate where she lives a problem. This sweating issue makes it so Emiko either needs a lot of ice, or she overheats. While she muses by herself one time, she admits that she was “made for Nippon and a rich man’s climate control, not for here. Here, she is too hot and sweats too little” (Bacigalupi 40). She faces a very real threat from her place because of the living conditions, and she shows her connection to her original place—the place for which she is created. In addition, the social conditions of Emiko’s place pose a distinct menace, yet she remains in this location. She stays attached to her place more out of obligation and necessity than admiration, which causes her to eventually try to run away to a different place where she can be with other New People. She grows attached to that new notion of place which

gives her willpower to survive: “Place matters because without a recognition of and attachment to places...we cannot fight for anything” (Underhill-Sem 56). Emiko remains bound to her location until she finds a new place that matters, making her want to fight and this “defiant public gesture...[was] necessary” (Fraiman 536). Until she discovers her inner and physical power, she tries to ignore her surroundings and pay attention to the people around her since they pose a threat. The population in Thailand dislikes wind-ups and will “mulch” them if they discover them, which explains why Emiko needs Raleigh’s protection; he frequently bribes the authorities to overlook Emiko’s presence. Thus, Emiko’s place creates an environmental hazard and a social hazard to her life.

Katniss and Emiko face these environmental hazards because “women and children who do the daily work...bear the burden of environmental degradation as a result of heavier workloads, inferior nutrition, or direct pollution, and thus predominantly suffer from health problems” (Schneiderman 128). Their physical needs, resulting from deprivation of resources, drive them to have heavier workloads, completing riskier tasks like hunting or sleeping with countless customers, thus making them more susceptible. Their actions create an “understanding of oppressions based on power discrepancies stemming from differences,” and these differences are related to gender and socioeconomic status (Schneiderman 133). This connection is mildly ironic because “decisions about environmental exposures should contribute to improving the lot of individuals...who are less well off,” but often those who lack necessities, like Katniss and Emiko, have no say over what happens to their local natural elements or what happens to their own bodies (Phillips and Sexton 12). By Emiko and Katniss having their physical needs met by another, they take the first step into servitude. The patriarchal network apparent in these exploitations shows one of the “big, systemic issues that we refuse to grapple with seriously”

causing the continual downslide in society and the environment (Bacigalupi in Liptak 1). This beginning step of the cycle of subjugation involving the deprivation of resources will only continue because of the elapse of time. Each generation does not get mad at the previous one for mistakes in handling each other and the environment because “they don’t have a good basis for comparison with something better” (Bacigalupi in Liptak 2). This aspect of the cycle presents in Bacigalupi’s novel through characters, like Emiko, who do not seem to know better “will accept terrible circumstances” (Bacigalupi in Liptak 2). This acceptance comes from lack of familiarity with other times or places. Because Katniss and Emiko do not have experience with other places to live, they accept their fate. Since the patriarchy in the novels keep Emiko and Katniss mired in their poverty, these women take reasonable steps to rectify their needs, but how each acts to satisfy her needs is unique. Through their actions, each woman shows the micro-steps that keep her mired in her lack of resources: acknowledgment of their exploitation by the system, anger at the system, and then continued use of the system.

Emiko and Katniss both understand and recognize how the system takes advantage of them. They show the first major life event for anyone experiencing an environmental injustice: “the recognition of their social/environmental marginality” (Ceaser 208). Katniss understands that the system exploits the most disadvantaged among them in her explanation of the system:

“The reaping system is unfair, with the poor getting the worst of it. You become eligible for the reaping the day you turn twelve. That year, your name is entered once. At thirteen, twice. And so on and so on until you reach the age of eighteen, the final year of eligibility, when your name goes into the pool seven times. That’s true for every citizen in all twelve districts in the entire country of Panem. But here’s the catch. Say you are poor and starving as we were. You can opt to add your name more times in exchange for

tesserae. Each tessera is worth a meager year's supply of grain and oil for one person.

You may do this for each of your family members as well. So, at the age of twelve, I had my name entered four times. Once because I had to, and three times for tesserae for grain and oil for myself, Prim, and my mother. In fact, every year I had needed to do this. And the entries are cumulative" (Collins 13).

If a family wants more food in the form of grain, they must put the name of an eligible child into the reaping extra times; for one extra share of grain, a child's name would be put in an extra time. In the case of Katniss, if she wants to get a share for herself, her mother, and her sister without putting her sister more at risk, she has to put her name in three extra times. She does not have to enter her name as often because she only has a sister and a mother and she can offset some of the food needs through hunting. However, for other families with multiple children (probably due to lack of health education and access to any sort of birth control), this process becomes a serious problem. The system results in having a child's name put into the reaping dozens of times, making the system unfair towards those with the most needs. Katniss reaches the first micro-step of the system of subjugation because recognizes this injustice in the system, and Emiko has a similar understanding of the system. However, for Emiko the system is not as faceless as it is for Katniss. All Katniss sees is President Snow and the Peacekeepers, but they are not close to her like Emiko's oppressors.

Emiko sees the oppression of the system in her patron, Raleigh, his helper, Kannika, and all the men and women who daily see her, taunt her, and use her, making her suppression different from Katniss'. The patriarchal system she sees is closer and more personal, making it more difficult for her to separate herself from it. Her patron, Raleigh, and his accomplice or madam, Kannika, both take advantage of Emiko for their gain. Toward the beginning of the

novel when Emiko considers her life and its worth, she admits that “Nothing that Raleigh demands has not been demanded before. Nothing that Kannika conceives to hurt her...is truly different” (Bacigalupi 39). She conjectures that her needs and her role in life are not different from many. Emiko demonstrates her understanding of her place in the patriarchy by her obedience and compliance to those who exploit her; she does what others tell her to do because she realizes that she cannot fight the system and because she understands how “the old bargain of sex for love under changed material and social conditions” functions (Thompson 299). She knows what goods and commodities she is expected to produce. Emiko, also a New Person, is physically different and that difference causes some understood power relations due to social constructions. Emiko’s experience shows that the physical body can be a social construction because the body “is itself presupposed as a passive surface, outside the social and yet its necessary counterpart” (Butler 4). Not only are bodies linked to the system, but they operate exclusively within it as well. Since Emiko and Katniss’ physical needs both revolve around their bodies, their bodies then become part of the system and commodities within it. As both find their bodies subjected to those in power, it creates “interlocking toxic social/environmental relationships which motivate[s] people to acknowledge reality in new ways,” leading to the second micro-step of the entrapment section of the system of subjugation (Ceaser 210). When Emiko and Katniss are confronted with their reality, both women have similar reactions to it.

Throughout each book, Katniss and Emiko experience fear and complacency at times, but they predominantly feel anger when they consider their impoverished circumstances. When talking with Gale about their place in the capitalistic society, Katniss seems matter-of-fact about it. Gale suggests that they run away from it all, but Katniss thinks, “I don’t know how to respond. The idea is so preposterous” (Collins 9). Even though she knows the intention of the patriarchy,

she is complacent about it. Her attitude shifts later on in the book and she becomes angry at the people in the Capitol when she sees the selfishness and corruption of the system first-hand. When training for the games, she needs to perform for the Gamemakers to get a rating. When her turn arrives, the Gamemaker's dinner gets delivered, distracting them. While this happens, Katniss admits, "Suddenly I am furious, that with my life on the line, they don't even have the decency to pay attention to me. My heart starts to pound, I can feel my face burning. Without thinking, I pull an arrow from my quiver and send it straight at the Gamemaker's table" (Collins 100-102). When Katniss puts a face to the corruption, she becomes angry and takes action. She has this same reaction when she sees Prim being reaped, Rue being killed, or Haymitch's complacency; she becomes angry and that anger fuels her in each of her next steps against the Capitol.

Similar to Collins' portrayal of Katniss, Bacigalupi likes to channel these emotions because he enjoys portraying "a certain unease over where we're headed in terms of our wealth and prosperity. There are a lot of really interesting, really big question marks hanging over us as a species, and it seems like people are hungry to start grappling with those questions" (Yant 1). He wants people to feel the tension and unease in the characters, which he shows in Emiko and her reaction to the system. Emiko feels anger, but not necessarily at the people in the system who oppress her--she directs her rage toward herself and those who designed her. She is a construct of the patriarchy, so by hating herself, she hates the system that created her. She loathes her genetic design that makes her docile and subservient, and she finds herself feeling shame for not being obedient, or at times, for being too obedient. In one instance, a man questions her about another client she has, but she does not want to go into details, so she "wills herself to resist, but the in-built urge of a New Person to obey is too strong, the feeling of shame at her rebellion too

overwhelming” (Bacigalupi 51). Those moments when she feels shame at what she is and in her position in life, she becomes angry. After a particularly bad abuse session, Emiko questions her patron about a different place to live and he deflates any hope that she has. All she does at that point is contemplate that “Some things can never be borne” and that makes her take action (Bacigalupi 89). Her anger causes her to lash out at those who abuse her and to try take steps to better her situation in life. Despite their anger towards the system, both Katniss and Emiko must still take part in it.

Even though both Emiko and Katniss acknowledge the unfairness of the system, both choose to continue to use it, making them reach the third micro-step in the system of subjugation. Katniss knows that the patriarchy has designed and use the system unfairly, but she still finds herself using it. She gets grain from the government and she even volunteers to go to the Hunger Games in the place of her sister--both choices. After Katniss gets over her initial shock when Prim’s name is called, she still rushes to the stage and yells, “I volunteer...I volunteer as tribute!” (Collins 22). Now, a privileged outsider could look at that situation and say, “She didn’t have to get grain from the government” or “She didn’t have to volunteer for her sister--she made a choice. She has a say in her situation.” While she could have made a different choice, she could not have made that choice without sacrificing her essence, her humanity, or her life, thus cornering her into only one real viable option. However, the patriarchy uses this “choice” to create her identity. The Capitol controls the districts’ identities and her identity, but makes it “constructed through the ideological filter of global capital...[and] is strategically and repeatedly constructed” (Yang 367). Each of her choices solidifies her construction because she has no other option. Katniss continually plays into the hands of the patriarchy throughout the book as she completes training for the games, participates in the parades and interviews for the games,

and competes in the game itself, ending with her taking the life of another tribute. In all of those scenarios, Katniss chooses to do those things, but in reality, she has no other option, so she humbles herself by becoming the plaything of the Capitol.

Similarly, Emiko continues to partake in the system where she lives, but her situation shows more hopelessness than Katniss' because Emiko has less choice and freedom than Katniss. She continues to rely on her patron, Raleigh even though she knows that he takes advantage of her and that she will never earn his respect or her freedom; she still lives in his brothel doing as he commands. He tells her that "If a man wants you, you go with him and make him happy enough that he wants to come back and try the novelty again" (Bacigalupi 176). Refusal to meet any one of his demands would mean loss of his protection, and perhaps, ultimately, her life. She does make the choice to remain in the system, but she has no other viable option, so she continues on in the degradation of her life. This repeated action leads to a construction of both Emiko and Katniss' social identities. In the eyes of their respective patriarchal publics, the singular deliberative act does not provide identity, but "the reiterative and citational practice" (Butler 2). By continuing to remain in the patriarchy's system and following its rules, Katniss and Emiko both solidify their own understanding of their identities and the perception that others have of them. Not only do Katniss and Emiko have to humble themselves to go through the process of getting the necessities to live which those in power deny them in the first place, but this action creates emotional distance between them and their oppressors, revealing another micro-step in the system of subjugation.

In this system, when one meets a physical need of a disadvantaged person, it creates distance between the two parties because of social constructions. The action of giving in the patriarchal system causes a master/servant dualism that gives a "distinction between

active/passive, with agency and dynamism being confined to the master's sphere and a marked fixidity projected onto the devalued sphere of nature, women, and the body" (Twine 37). Those who fall into the master's category, in this case the patriarchal agents who meet the needs, have the power in the relationship and automatically deem the disadvantaged party as less valuable. This dualism also gives the person in the servant category an essence or body "regarded primarily as being 'bodily' rather than rational" and thus makes the "animalization of certain peoples [as]... 'logical'" (Twine 38). Because the patriarchy meets the need of another, it causes distance and permits the patriarchy to see the disadvantaged party as less than human. These needs of the disadvantaged party, like Emiko and Katniss, do not result due to a flaw on her part, but because of her situation; however, this does not seem to matter as much to the patriarchy, which becomes apparent in Emiko's and Katniss' situations.

Regarding Katniss, the Peacekeepers in her district hand out the extra food. When they perform that task, they and she both acknowledge that Katniss lacks, that they have a surplus, and that she is indebted to them for their gift, working, as Gale says, as "just another tool to cause misery" and "plant hatred" (Collins 14). As this happens, the Peacekeepers--agents of the patriarchy--do not see Katniss as a fellow citizen, but as an outsider, or as an other. The Peacekeepers who work in District 12 do not come from that district. Readers find out much later that they normally originate from District 2 or the Capitol and that they take this job to work off debts. The literal physical distance between the Peacekeepers home and Katniss' home makes their relationship more closely reflect the master/servant dualism. This dualism also presents in the relationship between the nature in District 12 and the patriarchal government. The government sees that District 12 as more of a wilderness because it is located further away than the other districts, which raises a bit of a problem because then it suggests that some form of

nature can exist outside the control of the Capitol. However, the “ultimate authority to create wilderness is in the hands of...the same people who have willingly authorized nuclear waste dumps, destruction of old-growth forests, diversion and damming of rivers, draining of wetlands, and countless other environmental abuses” (Vance 60). Not only does the patriarchy control the wilderness, but their concept of wilderness, which it transmits to its citizens, causes a problem. This problem “lies in the premise...wilderness is a construction of patriarchal thinking that defines an Other in ways that serve patriarchal interests while marginalizing all manifestations of that Other which exist outside the desired norm” (Vance 62-63). By thinking of wilderness in a certain way, it makes it an other, and objectifies it. This relationship mirrors how the patriarchy sees Katniss—as something distant, but controllable. This distance created by othering allows certain actions to happen against Katniss and the population of the Districts, which would not normally be permissible.

Emiko faces a similar situation, but the othering that happens to her manifests more clearly because of her genetic makeup. Unlike Katniss, Emiko *solely* relies on others for her basic needs, and she does not procure any of these needs herself, creating more distance between Emiko and her oppressors because they do not see any inherent value she has. Additionally, because Emiko is a New Person, everyone sees her as an other due to her genetic dissimilarities and different creation. Her body is a “collection of cells and manipulated DNA” that allows her to “have perfect eyesight and perfect skin and disease-and cancer-resistant genes” (Bacigalupi 39). In terms of her personality, Emiko notes that “New People serve and do not question” (Bacigalupi 41). Due to her docility and her genetic makeup, those who control her see her only as a thing or a toy, not an entity with dignity or rights, which places even more distance between her and the larger population. Not only does the distance create a sense of “the other,” but it also

implies something else about the item given to the disadvantaged party, revealing another micro-step in this stage of the system of subjugation.

When the patriarchy gives a physical necessity to another person, not only does the patriarchy see the disadvantaged as an “other,” thereby creating distance, but the action also implies some sort of debt between the two parties. This debt normally requires some sort of payment. In Katniss’ case, when she takes the extra grain, she first has to go through the humbling experience of getting the grain, but she also has to put her name in the reaping more times. Even though she does not pay monetarily for the grain, it still costs her because her name could be drawn for the reaping. The emotional and mental turmoil caused by knowing how many times her name was in the reaping takes a toll on Katniss, making the “generosity” of the Capitol not free. Katniss even knows the exact number of times her name is in the reaping: “my name will be in the reaping twenty times. Gale, who is eighteen and has been either helping or single-handedly feeding a family of five for seven years, will have his name in forty-two times” (Collins 13). The collective knowledge of the population that “the lives and livelihoods of many people... are under constant threat” creates a feeling of a large debt that overshadows their daily lives and resembles a feeling that women all over the world have (Underhill-Sem 56-57). Even Gale, cast as an emotionally strong character, seems plagued with the knowledge of how many times his name is in the reaping jar due to his family’s lack of food, which indicates that “many environmental problems may not appear to differentiate between men and women” (Underhill-Sem 56-57). The lack of natural resources impacts both Gale and Katniss, though Katniss experiences more natural hazards because of her gender. Because of the continuous nature of returning to get more grain or having others pay living costs, the understood debt cycles consistently.

Emiko quite literally has to work to pay off her understood debt, even though she never sees a tabulation or itemization of her debt. She works as a sex slave, giving her services to whoever her patron dictates. She suffers abuse and countless humiliations because she believes she owes her life to Raleigh. Even after she endured a particularly bad instance, Raleigh slaps her and as he does “she watches his hand proceed toward her face with that sort of servile gratitude” (Bacigalupi 282). This reaction is part of her genetic makeup, but also presents because of her sense of indebtedness. This extreme treatment of Emiko causes mixed reactions to the book making one wonder if the author needed to include such brutality in a narrative. These scenes make the book ““unsellable...too dark, too depressing, just too awful to be considered to be viable”” (Bacigalupi in Juris 1). In fact, the most difficult part about this novel is that it is ““a very, very dark story with very little human hope in it. The characters are fairly selfish and short-sighted and not particularly loyal to one another, so it made for a very intense and depressing story to write”” (Bacigalupi in Juris 2). The reader sees this lack of hope and selfishness clearly in the treatment of Emiko in how she must continually act a certain way to pay off her debt that she should not have in the first place. Her debt, though not as implied in nature as Katniss’, still clearly needs to be paid by her submission to the patriarchy. In addition to the understanding of debt, the true price of the debt also becomes apparent--ownership--revealing another micro-step in this stage of the system of subjugation.

Because the item given is usually a necessity for life, the patriarchy then assumes a sense of ownership over the disadvantaged person, due to the implied debt and the distance between the two parties. In Katniss’ situation the patriarchal agents of President Snow and the Capitol citizens certainly believe that they own her and the other tributes, shown by the way they dispose of the tributes in the arena. Since the Capitol meets the physical needs of the districts (although,

ironically, the districts actually provide all the raw materials the Capitol needs), it gets to view the districts as helpless or ignorant, granting it the mentality that it can justifiably control the districts. This power also makes the districts feel that the Capitol exploits their helpless position. By understanding their position, it allows the disadvantaged districts to have “conscious recognition of their social/environmental marginalization” (Ceaser 211). This recognition can empower them or it can entrap them further. In tangible manner, the Capitol owns the Districts and everyone in them through the delivering of necessary goods. This control of others, primarily women, through improper spreading of resources is nothing new. In many locations, “the scarcity and the maldistribution of natural resources” threaten “basic livelihoods worldwide” causing “irreparable harm on the systems required to support human development and also affects the health and sustainability of other species” (Neimanis et al. 351). This maldistribution manifests in the human population through groups of people struggling to make a livelihood and people going hungry, like in District 12. However, the maldistribution also shows in the natural elements in the environment. Because of the lack of resources (due to poor distribution), humans tend to strip the environment or alter it to better suit their needs, seen in the gene-ripping in *The Windup Girl* and the depletion of natural resources in *The Hunger Games*. The Capitol’s ownership of the districts causes this chain of events, ending in the result of a larger lack of usable natural resources, thus continually perpetuating the system of subjugation.

Compared to Katniss, Emiko’s ownership is much more tangible and she admits it frequently in the book. When one of her customers gives her some extra money for herself before settling with Raleigh, she asks him what she could possibly do with the money because “it makes no difference if I am rich or poor. I am owned” (Bacigalupi 52). She knows her status and she sees no purpose in her life outside her role in the brothel. While Emiko knows her place, she

“is struggling with her subjectivity as a machine that is both a sentient being and the property of another” (Hageman 284). Her attitude results from her perceived ownership and the hazards around her. These hazards make her fearful of nature and society, causing her unwillingness to venture outside her brothel or rely on others in the public that could help her. Her unwillingness to stray far from her confines reveals how “environmental hazards threaten the interdependence required for both humans and non-human species to develop sustainably and in good health” (Neimanis et al. 350). In Emiko’s case, it keeps her confined from nature and keeps her confined socially as a result. Her ownership shapes her mentality; it also allows the patriarchy to view and use their subjects as they choose, revealing another micro-step in this stage of the system of subjugation—objectification.

Since the patriarchy sees their subjects as theirs to control, the disadvantaged become resources in their objectification—especially apparent with women. The patriarchy strives for control over bodies because they “have become territories for technological innovation, for politics and for trafficking goods, and are fought over by subcultures and social movements as well as medical, cosmetic, fashion, and culture industries” (Pitts 234-235). In Katniss’ case, the patriarchal Capitol sees her as a body to use in the Hunger Games arena. She and the other children earned the title of tributes, creating more distance and showing the implied debt that the districts collectively have to the Capitol. Even before she leaves for the Capitol, it shows its control over Katniss’ body through a “forcibly taken blood sample” (Kirby 465-466). The control of the Capitol stems even to the molecular level within her own hometown. When Katniss also appears on the stage for the Reaping, the patriarchal Capitol see her in more traditional garb, thus causing “the indigenous communities of the districts are deemed curiosities by the imperial Capitol while in their traditional and tattered working dress” (Kirby 465-466).

The people of the district become a novelty and a resource for entertainment. Because all of the District 12 inhabitants dress similarly, it also puts an emphasis on “physical sameness” which “echoes the demand for ideological conformity in which all...are expected to think and act in accordance” with the policies of a higher order--the Capitol (Booker 345). In the showmanship before the Games, the Capitol’s use of Katniss’ body manifests through the cleansing process and the tribute parade. Before the tributes are presented to the public, “they must literally shed their embodied connections to their former selves, lives and homes” through the “various cleansing and depilatory treatments” (Kirby 465-466). During the induction parade “Katniss’s dress burst into flames...a stunt which connects the Capitol’s excessive pageantry to the working concerns of Katniss, her family and her home district” (Kirby 466). Her dress connects her body to her place and also to the concerns of her place, but by doing so, it makes her almost as concrete of an object as her place. The Capitol’s control of bodies is “exemplified, too, through the violence that permeates the series. District residents... are able to engage only in visceral, hand-to-hand combat,” which makes the entertainment that the Capitol garners from the use of their bodies even more thrilling (Kirby 465-466). The Capitol also alters her after the games and puts her through a “body polish” that makes her skin “smooth and glowing” taking away the scars from the arena and those from years of hunting (Collins 351). Katniss’ body gets used as a resource in her hometown, before the games, during the games, and after the games to help compensate the Capitol for delivering necessities of life that the Capitol should not have deprived her of in the first place. In District 12, and other districts, women’s bodies are used and objectified in another way as well.

Since the Capitol relies on the raw materials supplied by the districts, it needs a large workforce to supply those materials. To that end, the patriarchal Capitol uses the bodies of the

district women for their reproduction purposes. Women get pigeonholed “into the reproductive sphere” since the Capitol depends “on women and children as workers—productive units—and power was exercised over them” (Sydee 295). While the exact career of women in district 12 is not abundantly clear, the novel shows what women do not do. The novel never mentions women working in the mines. In fact, it portrays women as hardly working, or if they do work it revolves around caretaking, nurturing professions, or something to do with the home. By putting women more in the caretaking sphere, it makes them “especially vulnerable to a degraded environment since they are responsible for providing fuel and clean water for daily living” (Schneiderman 124). While ideally the women in District 12 should have access to the resources they need and they should not have to face environmental hazards, “the goal of zero risk is impossible” (Phillips and Sexton 12). This sad truth resonates in the example of the female workers *The Hunger Games*. A prime example of a working woman in District 12 is Katniss’ mother, who would presumably work more since her husband died and since she has a medical background. Katniss’ mother uses her medical training in later novels, but she seems to have no other real skill. Her lack of skills and usefulness indicates that women’s value “is exclusively guaranteed by their maternal role” (Buck 296). Because of the Capitol’s political importance placed on the female body, women do not work in the mines because of the danger posed to them and their bodies, which could hamper the growth of the population of the workforce.

Emiko’s situation is slightly different; the government does not use her as a resource for her reproductive abilities, but for her sexual abilities and her combat abilities, making her abuse more graphic and palpable. Early in the text, it describes that geneticists created Emiko to be sexually appealing and gratifying to any number of clients. Her creators made her to be perfect, but this “ideal of the feminine... is one prescribed by male...mentors...[and] is one that seems

readily to adopt the postulations...that spring from the imaginations of men” (Phillips 9). Her female perfection is what men believe it should be. Also, because of her status as a New Person, her patron sees her as a unique commodity that would intrigue people, so she is a resource in that way. Her patron and others utilize her as a resource for monetary gain due to her sexuality. Raleigh additionally employs her as a status symbol; when people walk in and see a wind-up, an illegal commodity, the customers marvel at his ability to keep her alive. In the beginning of the book, Raleigh brings in a man to Emiko asking her questions about a man—a client of hers. He does not realize that Raleigh would house a wind-up, so when he sees her he says, “Jesus and Noah, you didn’t tell me she was a wind-up...Keeping something this risky...You’re playing with blister rust, Raleigh” (Bacigalupi 45). The customer acknowledges Raleigh’s own high status because, in order to accomplish the feat of keeping a wind-up, he infers that Raleigh must control some powerful people. Using Emiko for status and sex only happens in the first half of the book. In the latter half, others seek after her for her combat ability. They look to use her a resource to gain the upper hand in the political realm because she can assassinate people and because they hope to use her in battle to gain momentum. In both of these cases, the patriarchy uses women and their bodies in multiple ways as a resource. Ironically, because women lack resources due to the perpetuation of the patriarchal system, they are left susceptible to objectification and left open to exploitation as resources in the system of subjugation. This view of women makes certain uses of them and manipulation of them justifiable to the patriarchy.

The system of subjugation only begins by one disadvantaged party having a need that she cannot meet through no flaw of her own, but because of uncontrollable circumstances of life, like having to live in an area that makes her more susceptible to natural hazards. When she relies on the patriarchy to meet that need, it creates distance between her and the patriarchy, allowing the

patriarchy to objectify her. It also implies a debt and subsequent ownership of her, making her a resource in how she is objectified. Because her need does not go away, she will have to continually take part in the system, impacting the construction of her identity. This ownership of the woman also mirrors the domination of natural elements.

CHAPTER 3. MANIPULATION—THE TOOL OF THE SYSTEM OF SUBJUGATION

Both *The Hunger Games* and *The Windup Girl* connect women to natural elements in a way that suggests an understood link between the two. Ecofeminism takes this connection a step further; it not only recognizes this relationship between women and natural elements, but it also claims “the patriarchal domination of women runs parallel to the patriarchal domination of nature” and that “Both women and nature have been controlled and manipulated to satisfy masculinist desires” (Vance 60). Both parties get handled in similar fashions in order to meet the wishes of the powerful patriarchal society. This manipulation--the second part of the system of subjugation--would not exist without the exploitation and objectification due to lack of resources from environmental injustices seen in the previous chapters which discuss the first major stage in the system of subjugation. In the primary texts, the women in those impoverished circumstances become marked through “identification, classification, and control...bound up in bureaucratic preparation for some economic purpose, as part of the commodification process” (Twine 39). They become commodities in the larger capitalistic system, and as such, they get manipulated. In *The Hunger Games* and *The Windup Girl*, women endure manipulation of their bodies in a similar fashion as the natural elements around them, thus concurrently revealing further abuses that globalization causes and showing the resulting feminization of poverty.

In *The Hunger Games*, Katniss finds her body and the natural elements getting manipulated by the districts. The objectification of Katniss lands her in the Hunger Games, but she gets pushed to do things that she would not do otherwise, like try to convince Peeta that she loves him and try to kill other tributes. After her interview in front of the Capitol, where Peeta exclaims his love for her and where Katniss has had no coaching on how to respond, she chooses to attack Peeta, not understanding what he has done for her. This recourse makes her seem dense,

not intelligent. This situation with Peeta also upsets Katniss because it makes her think that others will question her strength and her control of a situation. Her reaction to Peeta shows how “women recognise the impossibility of society's expectations on them to fulfil traditionally feminine nurturing and caring roles without access to more power” (Rowntree 68). When Katniss realizes her delusion of having access to more power, it upsets her and she lashes out at Peeta. After Haymitch explains it to her and she has time to cool off, she goes to the roof where she finds Peeta and she apologizes. During this time, she discovers that he is thinking about how to die well. In her words “Peeta has been struggling with how to maintain his identity. His purity of self” (Collins 142). He also claims that he wants to show the “Capitol they don’t own me. That I’m more than just a piece in their Games” (Collins 142). When she hears this, Katniss tells him that he and everyone else only acts as a player in their game (Collins 142). Katniss shows, in this moment, a complete lack of defiance. She accepts her role and the fact that the government will manipulate her. Peeta, through his strength of character, fights against the system more than she does. Her powerlessness against the Capitol shows through her killing Rue’s murderer. Not only does Katniss kill the boy from District 1, but right after she shot him, she thinks of her safety and asks Rue several times if there are any more before she actually goes to help Rue (Collins 233). The Capitol turns Katniss into the animal that they envision by manipulating her to kill others. They also manipulate her into acting toward Peeta in a loving manner. She knows that to keep Peeta alive, she has “got to give the audience something more to care about. Star-crossed lovers desperate to get home together...two hearts beating as one. Romance. Never having been in love, this is going to be a real trick (Collins 261). After she keeps kissing Peeta and showing him love, Haymitch sends a pot of broth to them. Katniss notes that “one kiss equals one pot of broth” (Collins 261). She must do what the patriarchy wants in order to survive. Katniss gets

manipulated to do almost anything it seems, whether killing or kissing another person. Despite this blatant powerlessness, many people argue that Katniss truly defies the Capitol at the end of the Games when she takes the berries. Katniss tries this stunt because she believes that “if he dies, I’ll never go home, not really. I’ll spend the rest of my life in this arena trying to think my way out” (Collins 343). In this moment, she does not think of Peeta or how to overthrow the Capitol--she thinks of herself. The patriarchal Capitol purely manipulates her because while no one explicitly tells her that she must do these things, they make the repercussions of not killing the other tributes quite clear; thus, she gets manipulated into doing things she would not normally do for the pleasure of the patriarchy. Despite some obvious manipulation, many people still see Katniss as a powerful role model for young women. They see her hunting skills and minor aspects of role reversal and they claim that this is a new age where the media portrays powerful women. While this text, through the example of Peeta, does “challenge traditional beliefs about sex and gender," there is not quite enough proof of a difference in Katniss to claim her as a powerful woman (Gordon 159-160). Even the author, Suzanne Collins, wrote a letter to fans when she and the director chose the actress to portray Katniss. She said that she only saw only one actress “who truly captured the character I wrote in the book...Jennifer Lawrence” (Collins in Franich 1). She goes on to state why she likes this choice:

“I watched Jennifer embody every essential quality necessary to play Katniss. I saw a girl who has the potential rage to send an arrow into the Gamemakers and the protectiveness to make Rue her ally. Who has conquered both Peeta and Gale’s hearts even though she’s done her best to wall herself off emotionally from anything that would lead to romance. Most of all, I believed that this was a girl who could hold out that handful of berries and incite the beaten down districts of Panem to rebel. I think that was the essential question

for me. Did she project the strength, defiance and intellect you would need to follow her into certain war? For me, she did...So powerful, vulnerable, beautiful, unforgiving and brave” (Collins in Franich 1).

Here, Collins states that Katniss has “walled herself off emotionally,” that she incites the districts to rebel, and that she possesses strength. While those claims may hold true at the surface level, they do not hold under closer scrutiny. Many optimistic critics see Katniss as “strong and brave...but fragile to the point of breaking” due to her overwhelming and conflicting emotions (Simmons 23). Katniss has fairly obvious feelings for Gale and blushes when Peeta brings him up (Collins 136). However, in later novels, Katniss seems quite distraught over who to choose, revealing that she is she not “walled off,” and that she suffers from girlish indecision. She similarly falls prey to her own emotions, which paints her as far more feminine because she relies on her emotions rather than her rational nature. The dependence on her emotions shows less reliance on her intellect which “by itself is...cold, [and] is ever more masculine than feminine” (Phillips 16). Collins also praises Katniss as a person who incites a rebellion, but when Katniss chose the berries in the arena, she does not think of a rebellion at all. She even tries to avoid being a figurehead or getting involved in the rebellion, and others must manipulate her into doing so. On many counts, Katniss, though brave and endearing, is not the powerful woman others claim because she acts only as a puppet of the patriarchal Capitol, and later on, President Coin, Heavensbee, and Haymitch, the agents of the patriarchy.

The natural elements around Katniss also face a similar manipulation, which manifests mostly in the arena of the Games. While Katniss does not talk much about if the Gamemakers completely manufacture the arena or if they choose an area then tweak it, she does let on that the Gamemakers have direct control of the environment. When talking with Gale, they revisit a past

game that was quite unpopular with the public because all the tributes froze to death due to lack of firewood, resulting in no bloody deaths. She notes that after that game, the Gamemakers normally supplied wood in the arena (Collins 39). Additionally, while Katniss is in the arena, she has to escape a deadly fire. She notes that the flames of the fire “have an unnatural height, a uniformity that marks them as human-made, machine-made, Gamemaker-made” (Collins 173). The Gamemakers have control of the natural elements in the environment and can manipulate it in any way they choose, making it act unnaturally at times. Katniss also sees this manipulation in the mutts that chase her, Peeta, and Cato and end up killing Cato at the cornucopia. These mutts, created by Snow’s scientists, are unnaturally aggressive and contain the eyes and some physical traits of the fallen tributes (Collins 332-334). The Gamemakers take natural elements and twist them into something that suits their purpose--much like they do with Katniss. While Katniss and some natural elements face obvious manipulation, Katniss love of nature in District 12 brings to the forefront the argument of “the wilderness.”

Though it may appear as though wilderness exists outside of the influences and manipulation of the patriarchal system, in reality the concept of wilderness only further creates a damaging dualism. Part of what makes wilderness inside the control of the patriarchal system is that men in power (who have seen fit to demolish other land) have set it aside, an act of othering. In addition to the overarching patriarchal bureaucracy, other people tend to the wilderness and these people “are charged with determining what will and won't occur, what can and can't be taken into or brought out of wilderness, or what animals may and may not live in wilderness and in what numbers. And all the while they themselves live comfortably on its edges in an approximation or re-creation of ‘civilization’- which, of course, they lament, wallowing in an imperialist nostalgia for the ‘good old days’ before tourism and second home development

'ruined things'" (Vance 65). The natural elements within wilderness get physically controlled by people who treat it as an "other," which arises partially from its definition. Even the government in Katniss' area sections off the wilderness and guards it with an electric fence designed to distance the two parties. The definition of wilderness also makes it a subjugated subject. People today tend to think of wilderness as a place where no humans live; as such, one concludes that "nature is at its best when utterly separated from the human world. The idea of wilderness is thus an extreme manifestation of the general Western conceptual rift between culture and nature" (Vance 62). The thought of wilderness as the absence of humans creates distance between the two entities. It also makes the definition of wilderness more anthropocentric because then "the defining feature of wilderness is the absence of humans" (Vance 62). This focus highlights wilderness from a purely human perspective and makes it seem as though humans and natural elements could exist separately--that they are not interdependent. The government also tells people to "leave no trace" and several other rules safeguard nature from humans. Humans also try to guard themselves against the effects of nature by selling wilderness gear designed to make one "impervious to the elements" (Vance 63). Through these measures, humans and the government contain, control, and separate natural elements from humans so that one party does not feel the effects of the other, which is, of course, a ridiculous hubristic notion. In order to begin correcting this error, people must begin to see that "the relationships of domination...intrude on all our interactions, whether among humans or between humans and the non-human world. To imagine that there is a place which is free from those relationships, where all problems are reducible to a simple self-other dichotomy that can be overcome by a trick of consciousness, is at best self-deluding and at worst an act of capitulation to patriarchal ideology" (Vance 72). By thinking of the wilderness as an other when it is part of the human world, the

patriarchy “negate[s] parts of [itself], hating, fearing, denying” (Duchamp 116-117). This “self-other dichotomy” makes the objectification and manipulation of women and natural elements in the system of subjugation possible. Katniss’ relationship to the wilderness does not create an association between her and unbridled strength, but points to the reality that even things that appear to transcend the reach of the patriarchy still exist under its influence. Just as Katniss gets manipulated, so does the natural elements around her. Though their stories lie in different settings and time, Emiko also faces manipulation.

In *The Windup Girl*, the patriarchy and its agents manipulate Emiko into suffering abuses because of her unique situation; however, unlike Katniss, there is no argument about Emiko’s strength as a female lead, revealing how Emiko’s circumstance leaves the readers with less hope. In almost all the situations in the novel, Emiko ends up serving because her creators designed her to do so. She thinks about it often and she hates her design. At one point when Kannika viciously abuses her sexually, Emiko responds according to her blueprint: “Emiko moans again as her body betrays her. She cries out. Arches. Her body performs just as it was designed--just as the scientists with their test tubes intended. She cannot control it no matter how much she despises it. The scientists will not allow her even this small disobedience. She comes” (Bacigalupi 43). Sexual abuse does not normally lead to sexual gratification, but in this scenario, Emiko experiences that gratification. This fate seems too gruesome and too horrible for someone to even write. However, this scene where “Emiko is really abused” is where the author felt free to be “aggressive” in his writing to show the violence in the system (Bacigalupi in Yant 3). The violence lies in the fact that Emiko must enjoy her servitude; her body does not even have the choice to resist. These scientists that “design” her, manipulate her genes to make the rest of her act the way they want. By changing her genetics, they manipulate her body and mentality.

Because she is created, it makes those in the patriarchy see her as less than human and because of her location, she becomes the lowest of the lowest class, which means that she has “vastly different privileges and comforts” from even women in the lower class (Ruether 74). As part of her creation, Emiko also suffers sterility, making her construction as a pure sex-object even more apparent. Even recent summaries of the text highlight only Emiko’s sexual purposes:

“Capt. Jaidee Rojjanasukchai of the Thai Environment Ministry fights desperately to protect his beloved nation from foreign influences. Factory manager Anderson Lake covertly searches for new and useful mutations for a hated Western agribusiness. Aging Chinese immigrant Tan Hock Seng lives by his wits while looking for one last score. Emiko, the titular despised but impossibly seductive product of Japanese genetic engineering, works in a brothel until she accidentally triggers a civil war” (“The Windup Girl” 48).

The male characters listed in this summary all have unique causes or interests for which they fight, but Emiko only gets noted for her seductive nature and her work “in a brothel.” It diminishes her to the sex object others see her as, and suggests a lack of any sort of will on her part. Not only does her body suffer manipulation, but her mind bends easily to others. Most obviously, she consents to her patron, Raleigh. One time when he shoots down her idea of going to the colony of New People, she notes that “His words have the finality of true authority” and “Reflexively, Emiko starts to bow, acquiescing to his wishes” (Bacigalupi 175). She follows the chain of command due to her genetic makeup, which extends beyond her employer; it applies to almost everyone with whom she comes into contact. She also yields to another man--Anderson. When she talks to Anderson about one of her clients, she responds to the “command” in his voice so that “she’s nearly pissing herself with her need to please him” (Bacigalupi 51). Not only does

she feel that she should please him, but she has a need to do it and she receives pleasure from it. The scientists have manipulated her genetics to the point that she derives physical pleasure from being sexually abused and pleasure from serving and pleasing others. This idea of design runs throughout Bacigalupi's work. In an interview, he talks about another book with a character designed to kill: "I started centering on these concepts of, what does it mean to be at war with one another, what does it mean to kill people... And Tool suddenly became hugely meaningful because he had been designed to kill, because he was supposed to obey, because he was supposed to be a war machine, all those different things" (Juris 3). Emiko showcases this concept of design because it plays into how she acts and what she becomes. The importance of design also manifests in the environment in the Thai setting in *The Windup Girl*. Similar to the manipulation of Emiko's body and mentality, the natural elements in the book suffers the same fate. One of the biggest problems mentioned in the book is that the genetic modifications to the food created super viruses, like blister rust. The companies that manufacture produce struggle to stay ahead of the plagues of the plant-life. The natural produce and Emiko are both created entities and both struggle in their environment. Emiko and Katniss suffer manipulation because of their position in life due to lack of resources, exploitation, and objectification, but this suffering also arises partly due to their gender.

Katniss and Emiko's female gender matters because of its connection to natural elements and its relationship to patriarchal society. According to ecofeminists, the domination of women and nature have similarities because "both are characterised as having an essential capacity to provide and nurture life and therefore both are subject to the patriarchal need to dominate" (Underhill-Sem 58). Since both women and natural elements have different abilities than men, making them an other, the patriarchal society feels compelled to subjugate them both. Women

get ostracized primarily to one role: life-giver / nurturer. When that marginalization occurs, “a woman's right to life, work, justice and so on is critically curtailed” because she is seen as a different type of citizen (Underhill-Sem 59). In countries of various economic standings, equal representation of women lacks in several fields. In *The Windup Girl*, Emiko’s owners limit her to the role of sex-object, while in *The Hunger Games*, Katniss has the role of caretaker as does her mother and sister. Their limited rights to work mirror their right to justice, and this truth pertains to the natural elements in each woman’s environment as well. This occurrence results from the influence of the patriarchal society on gendered bodies: “bodies are conceived, technologized, and debated within politically and socially meaningful contexts by people who face different and multiple situations of power” (Pitts 231). The context of the patriarchal society conceives and creates the concept of the female body and the body of natural elements. As a result, “Instead of willful choice... the meanings already written by culture are what shape our ideas about what we want and can do with our bodies” (Pitts 233). Because of the meanings written by their cultures about their bodies, Katniss and Emiko may not do certain things because others would see it outside of the confines of their gender. This becomes quite clear with Katniss; she takes on a bit more masculine role of provider and as such, she becomes a loner. Also, by accepting some of these more masculine roles, Katniss clearly represents some of the beginnings of third wave feminism issues (Loobeek 5). However, Katniss, by revealing some masculine traits, “draws on girl power and liberal feminism” but her portrayal only “reinforces patriarchal authority by emphasizing individual achievements and isolating one woman, the heroine, as an exception to standard feminine behavior” (Williams 101). She ends up looking like the exception to the rule, instead of being the rule, nullifying some of the strength of her depiction. While Katniss moderately challenges some role issues, Emiko only solidifies them. The problems tied to

Emiko's gender roles go unnoticed in her culture because "Feminist concerns...are rarely given prominence, which reinforces enduring notions that present women as silent victims of dominant capitalist practices" (Underhill-Sem 59). In *The Windup Girl*, Emiko and her social and health concerns have absolutely no voice or advocate, even though she has great power, making her life grimmer than Katniss'; Katniss and her family also cannot get involved in the patriarchal government and have no power as well. In both of these situations, the women appear helpless against patriarchal capitalism. Because both Emiko and Katniss are women, the patriarchy puts them in precarious positions partially through constructions of gender, which Katniss seems to challenge and Emiko validates.

Not only does gender matter, but how current society constructs that gender and the correlating body. The patriarchy constructs the body in a gendered lens and solidifies its gender through reiterative acts that only reinforce dualisms and beliefs about that body's essence. Katniss appears to challenge the gender construct on the surface level, while Emiko confirms them. Bodies and their construction is difficult to broach because "Thinking [of] the body as constructed demands a rethinking of the meaning of construction itself. And if certain constructions appear constitutive, that is, have this character of being that 'without which' we could not think at all, we might suggest that bodies only appear, only endure, only live within the productive constraints of certain highly gendered regulatory schemas" (Butler xi). Butler acknowledges that bodies seem to only exist within gendered schemas, which then taints the construction and meaning of the body. Not only does construction happen within these patriarchal bounds, but the process is complex. Butler describes the process as "neither a single act nor a causal process initiated by a subject and culminating in a set of fixed effects. Construction not only takes place in time, but is itself a temporal process which operates through

the reiteration of norms; sex is both produced and destabilized in the course of this reiteration” (Butler 10). This process takes time and involves reiteration. Emiko, by continually enduring abuses and performing sexual acts, only constructs the gender of women as a sex-object, even though her actions result from the constraints and exploitation of her by the patriarchal society. As such, women become “materiality,” as Butler calls it, and on this basis, “it has been argued that women ought to perform certain social functions and not others, indeed, that women ought to be fully restricted to the reproductive domain,” which completes the cycle (Butler 33).

Through the reiterative process of construction, set in the gendered schemas, women get shouldered into positions that entrap them. The construction of gender leads to this patriarchal domination and is made first “on the cultural-symbolic level” as in the connection of women to nature or their identification with sex, flesh, and weakness (Reuther 73). The patriarchal Capitol sees the connection between Katniss and flesh because of the amount of work they put into her body to make her presentable; the same does not occur with the male tributes. Because of how the construction of the female gender and its connection to nature, natural elements share some of the same constructions as females. Thus, both “bodies are subject to evaluation” and their similarities suggest “an important commonality between different oppressions” (Twine 41). This commonality, Twine posits deals with something called “social usefulness.” This idea suggests that society should use something in such a way that it benefits the majority of society. In regards to Katniss and Emiko, this idea argues that they only want to give birth and be used as sex objects (Twine 41). If one chooses to go against this concept, it can change the societal view of their body or their view of their usefulness, which results in bodies marked for particular purposes and negative implications made about the body’s essence. Emiko shows this quite clearly in the sense that others can easily identify her as a New Person based on her skin, her

beauty, and her stuttering walk. Based on those physical features, other people categorize her as a toy with no human essence or soul, much like the genetically modified natural elements around her. This opens a whole new argument where essence is at the heart of the issue: “In fact the tasks of re-defining essence and escaping dualism are intimately tied to each other. This is due to the role of dualism in constructing essence” (Twine 49). This dualism gets constructed through a patriarchal lens that dictates what can and cannot be done with the body. These dualisms which create distance between male and female and which construct their genders, also add distance between mankind and the natural elements in the environment, allowing humans to deny “their reality as a part of nature and claimed to rule over it from outside” (Ruether 72). In *The Windup Girl*, Emiko and the natural elements in her environment have their bodies constructed in a gendered society that causes them to perform reiterative acts based on their social usefulness, like intercourse and growth, which only solidify their gender, the expectations of that gender, and the belief about their worthlessness of their essences. Both then keep getting manipulated and cycled through the system of subjugation. Katniss Everdeen, however, moderately challenges the idea of gender in this stage of the system of subjugation even though she still gets obviously manipulated by the system, making her situation more hopeful than Emiko’s.

Katniss shows a surface level rejection of the typical notions of gender through some of her emotions and through her role in the book, but still ultimately confirms society’s expectation of her role. Readers first notice Katniss’ lack of expression of her emotions, other than her dourness. Because the “binary trope of emotion” appears as if “negatively positioned in opposition to reason, as objectionably soft and implicitly feminized” Collins casts Katniss as less emotional in order to avoid falling into that trope (Kirby 463). While Katniss has emotions and they do impact her, they do not define her and place “no restriction upon her thoughts or actions”

(Kirby 461). For this reason, Katniss helps to place some perspective on that particular emotional trope and defy some of these gendered conceptions. Katniss also stands out from some other heroines that have more masculine traits. While other actresses have played parts that involve taking on manly personality or career traits, Katniss' role differs from these roles because

“she is neither principally defined by her masculine attributes (such as muscular strength, as with Sarah Connor), nor sexual appeal (as with Mrs. Smith and Lara Croft). This is not to say that Katniss is not lionised for her hunting abilities (a traditionally masculine pursuit), or that she is desexualised (she is romantically pursued by Peeta and Gale), but that neither of these categories is adequate to define her as an action heroine. Katniss undermines many of the conventional attributes of women on-screen because her gender is, in terms of narrative, largely irrelevant” (Kirby 467).

Katniss challenges gender not by being completely masculine, but by having her gender not matter as much. Collins puts less emphasis on genders because of their equal treatment in the games: “inequality of the sexes due to rights was not an issue. On the contrary, from each “district,” one male and one female “tribute” were chosen. The women tributes were given no special treatment, nor did they get a “head start” in the competition” (Loobeek 11). This equal gender treatment makes gender more of a non-issue in terms of the Hunger Games. Because of this “equalization,” Katniss “has little time to explore her sexuality,” another common aspect of similar films and novels (Kirby 468). Besides lacking common traits of other masculine heroines, she also contains other male characteristics that work to the same end. Katniss has several abilities usually associated with men “including her hunting prowess and ability to detach herself emotionally from the act of killing” (Kirby 471). These traits, coupled with Peeta's femininity, call gendered conceptions into question.

However, her male qualities even out with her female ones because Katniss “balances traditionally masculine qualities such as athleticism, independence, self-sufficiency, and a penchant for violence with traditionally feminine qualities such as idealized physical female beauty and vulnerability” (Kirby 469). This suggests that Katniss cannot exist as a female without having some feminine traits, which results from the expectations of the gendered, patriarchal society. Even though Katniss displays more male gender traits than most of her contemporaries, it should be noted that she still has less freedom than male “action hero” counterparts. She must continually “negotiate the safety of her family, the stability of her relationships, and the quality of her own emotional life, with the capricious, dehumanising dictates of the Capitol and President Snow,” and as a result, “Katniss has little freedom, either physically or emotionally, to live her life as she wishes and pursue justice on her own terms. Rather, she must continually manage family, friends and the wellbeing of her neighbours in District 12, while acting to bring down the Capitol” (Kirby 463-464). She seems to have the dual expectations of male and female placed upon her; not only must she take care of her family and country, but she must also must battle and rise victorious--a rather unrealistic expectation. Her end goals also confirm her femininity. While male heroes dream of glory or honor, “Katniss fights for her right to a private life...she repeatedly suggests that she would abandon her personal war, if only the Capitol would ensure the safety of those closest to her...Indeed, in the afterword of the final book, *Mockingjay*, she is seen to have resisted a political appointment with the revolutionary authority” (Kirby 469). While Katniss has more masculine qualities and while Collins tries to make her gender more of a non-issue, Katniss’ female traits emerge, like her vocational expectations, which have a domesticized, patriarchal spin on them. However, Katniss’ traits and qualities do begin to “open minds to a different type of female” who can be “a strong,

yet nurturing woman, and yet is also a positive display to men that a woman can be powerful and attractive” and who “normalizes a female who does not feel the need to be overtly ‘feminine’” (Loobeek 12). Although Katniss seems to reverse some gender constructs, her character “no matter how feisty or independent, is not necessarily representative of feminist thought,” and those gains still cannot displace her disadvantage from her living conditions or from lens of the patriarchal society (Vandergrift 62).

While both of these women and their environments suffer similar manipulations, Emiko’s situation only worsens due to the impacts of globalization, and Katniss and her family act as the posterchild for the feminization of poverty. The construction of gender also impacts the livelihood of those of the female gender or associated with that gender, like natural elements. This genders “the complex interaction of the environment and livelihoods” which “disproportionately affects poor women more than poor men” (Underhill-Sem 60). This disproportion is first seen in *The Hunger Games* where Collins shows more females as impoverished than males. For instance, Peeta’s family with all boys has regular food due to the father’s role as a baker (Collins 30-31). The mayor of the town is male and seems to want little (Collins 12-13). The only tribute, before Katniss, that seems to have any sort of financial security is Haymitch, a male. Even Gale, who is also impoverished does not struggle as much with poverty as Katniss and her all female family; while Katniss’ family only has a female head of house, Gale’s family has a male head of house. This “high incidence of women as heads of poor households is evidence of the gendered differentiation of access to resources. The implications for sustainable livelihoods are clear” (Underhill-Sem 59). These implications connect back to environmental hazards. Since women tend to suffer impoverishment more,

“they are often directly dependent on natural resources and suffer first from environmental problems concerning those resources. Gender ideology prevents women from having access to power with which they could help solve environmental problems that make it hard to carry out the activities of daily living” (Schneiderman 127).

The patriarchy keeps women and natural elements both silent as resources in a disadvantaged position. While differences exist between women in various countries, “what seems to be basic is that...the base line of domination of women and of nature is impoverishment; the impoverishment of the majority of local people, particularly women and children, and the impoverishment of the land” (Ruether 79). The impoverishment and exploitation of the natural elements leads to the impoverishment and exploitation of women. This manifests in many concrete ways in *The Hunger Games*. Since wild game gets scared off due to mining, Katniss has to spend longer time in the woods enduring natural hazards and the danger of Peacekeepers. This gives her less time to take care of herself and less time working to better her situation through other means. She gets so busy in her pursuit of food that she accepts her domination because she does not have the time or strength to fight it. Since this domination is the common ground between women and natural elements, it makes sense that poverty is more feminized. The patriarchal society uses the disadvantage of women that begins with a lack of natural resources and keeps them in a compromised position, which ensures that the system continues in its status quo. In the end, “the sexual division of labor, feminization of poverty, and gender ideology contribute to the close connection between gender, environment, and development” (Schneiderman 127). Katniss and her situation in District 12 reveal this connection in more detail and give a face to the feminization of poverty that results from the system of subjugation.

While Emiko also feels the effects of her environment, the combination of capitalism and globalization creates a more prevalent oppression for her than it does for Katniss. Globalization causes an issue because “it represents the consolidation and concentrating of the power of patriarchal capitalism” (Sydee 285). This patriarchal capitalism is the same that required “The ‘housewifization’ of women, or the split between production and reproduction” (Sydee 286). The breaching of the patriarchy into other parts of the globe will obviously have many negative impacts since the very nature of capitalism is for one force to dominate another (Sydee 281). When capitalism pervades to other areas, it acts as a source of “social and environmental crises” since it upsets the balance of many societies by ostracizing certain populations through created dualisms in order to increase personal gain, thus rendering those populations less useful for larger society (Sydee 281). Emiko experiences this in her own life. Capitalization in the form of silent genetic food wars break out in her city; American corporations want an exclusive market and try to stay ahead of any natural products by either stealing them or gene-ripping other products so they resemble the food naturally grown in the region. This competition creates corruption in the patriarchal government through bribes and the rivalry pits different parts of the population against each other. This globalization pushes forth capitalistic endeavors, ending in an almost imperial state that impacts the fruits and vegetation and the inhabitants, revealing how “this ideology of mindless conquest applied to land, but...it also applies to women, who are equally devastated” (Dawson 347). Even Emiko herself reveals the impacts of globalization for two reasons. First, Emiko originates from Japan. Her owner sold her to the Thai due to expanding market from globalization. Her sale not only puts Emiko more at risk because the Thais do not look kindly toward people like her, but it also throws off the society’s social order. Second, Raleigh pushes Emiko to physically offer more to her clients because of her different

design; she must put out more than others in the same profession to stay ahead of the competition--a hallmark of the unforgiving beast of capitalism. True also to the nature of capitalism and conditions of women who serve under it, her “employment is paid pitifully if at all and conducted in poor conditions” (Sydee 290). Emiko and her creation also brings another component to the forefront of the globalization of capitalism: technology. The use of technology “links bodies in a global and transnational world of information, representation and production that is fluid and everchanging, but also saturated with inequality and power relations” (Pitts 229). It makes the world more connected and allows patriarchal ideals to flood the globe, so that female bodies and the bodies of natural elements, whether touched by technology or not, still bear the marks of the patriarchal society that produced the technology. For instance, Emiko often consumes ice not naturally made in the heat of her environment; it gets manufactured for her since the scientists did not make her body for her surroundings. Thus, she bears the mark of her technology. Emiko’s body also reveals how the combination of technology and globalization suggests “that when the classical ideal of the body more regularly encounters other cultural norms of the body...the body appears more plastic, more available for cultural expression and transformation” which does “contribute to a widespread acknowledgement of the ‘denatured’ character of our bodies” (Pitts 230). Technology can separate humans even more from the natural elements of their environment. This happens with Emiko; others do not consider her as “natural” because of her technological underpinnings, and they distance themselves physically and emotionally from her, which leads to her abuse. Not does the use of capitalistic technology distance the natural elements of the environment from humans, but it also distorts the natural world. The people all around Emiko consume the warped product of technology: gene-ripped produce. This consumption of the technological products of a capitalistic system gets noticed,

but then pushed to the background because nothing can be done about it and because it all happens so quickly. The speed of capitalism and technology make it hard to fight against them and now bodies are “it seems, irreversibly linked to technology and technology’s acceleration” (Pitts 229). Since technology and its acceleration stem from a capitalistic society, an inherent power relation comes into play regarding access to speed, technology, or its products. Raleigh’s peers, for instance, consider him a more prominent person because he has access to a unique product of technology: Emiko. Similarly, Anderson only needs to find a natural fruit first because he has the fastest technology to duplicate it. As patriarchal capitalism continues to seep into the rest of the world via technology and globalization, the system of subjugation for women and the natural world will only continue and thrive.

Katniss and Emiko both shed further light on the step of manipulation in the system of subjugation. They reveal that bodies and their essences are both constructed within a gendered, patriarchal society which then dictates the roles of those bodies, the same way that it does for bodies of natural elements. As a result, women and natural elements both perform certain roles in a reiterative process that solidifies the expectation and conception of society. If any would think of breaking free from this cycle, the other parts of the system, like the deprivation of resources and the objectification of women and the environment, hold it in place. Capitalism and globalization only exacerbate the injustice of the system and both add to the increased feminization of poverty. In particular, *The Windup Girl* highlights these problems the most, making it a darker book and causing the author to feel shame: “With *The Windup Girl*, I felt ashamed all the time. I felt ashamed while I was writing it, I felt ashamed that I had written it, I felt ashamed that I was inflicting it on other people, and now I feel ashamed when people criticize it. It’s interesting because I feel like that’s the book where I took lots of risks [like]

being so unapologetic about the violence in it or what. It was all risky” (Bacigalupi in Yant 4). However, the shame needs to be exposed and the risks needed to be taken because the problems presented in the book will not go away without someone exposing them. This means bringing some of this issues to life, giving them a face and identity so that these victims do not go on without some sort of advocate. The system shown--the same that holds so many entities captives--needs revolution and reconfiguration. The best way to change the patriarchal mentality is to change what feeds that mentality.

CHAPTER 4. BONDAGE—THE PERPETUATION OF THE SYSTEM OF SUBJUGATION

The representations of the women in the primary texts and countless others make it appear as though there is “a right way to be a woman and a wrong way to be a woman” according to a standard which “appears to be...unachievable” (Loobek 4). Not only are these standards unachievable, but they tend to follow a mainstream patriarchal representation. Even literary dystopias, which tend to give “frequent lip service to equality of the genders...have typically been places where men are men and women are women, and in relatively conventional ways” (Booker 337). These Young Adult dystopian texts additionally provide “multitudinous representations of young girls as sexual beings,” making it harder for women to redefine themselves and take control of their bodies (Younger 45). Even in current films, our culture clearly is deeply committed to “demarcated sex differences...that revolve on first, a complex gaze-apparatus; and second, dominance-submission patterns” (Loobek 4). The dominance-submission patterns are set and maintained by the patriarchal system of subjugation, but the male gaze and patriarchal image portrayal keep the system running. The common visual display through images and cinema of women in these specific and submissive roles only supports the construction of the female gender as singularly tied to them and it does not allow “women to choose how they wanted to define themselves” (Fraiman 542). In *The Hunger Games* and *The Windup Girl*, Katniss and Emiko remain in the system of subjugation through several fixtures of the patriarchal system present at every level of the system: expectations tied to wifedom and daughterdom, slower access to information, and their physical and emotional portrayal within their respective texts.

Katniss’ daughter role and Katniss’ mother’s role keeps both of them trapped in their subjugation. First and most obviously, Katniss’ mother’s lack of a name shows how her role

defines her; others know her as Katniss' mother or as Mrs. Everdeen, which makes her identity rest in her husband or her children. Just as her name ties her to her familial roles, the expectation of those roles hold her hostage as well. As a mother, others in her community, acting as unwitting agents of the patriarchy, thought Mrs. Everdeen should take care of her family-- especially after her husband died, and thought that she needs to take care of her family by herself. The only other occupation she has is mentioned in a later text and it is nursing. By only giving her this occupation, the patriarchal government "reinforced limiting notions of femininity and worked to acculturate girls into passive roles under patriarchy" (Williams 100). In addition to her more feminized occupation as a nurse, she has another feminine duty. Her singular role of motherhood shows how the joy of childrearing "entraps women on the wrong side of the opposition of gendered and separate spheres" and limits her "civic role...[to] raising good...citizens" (Buck 291). Mrs. Everdeen has no other real option other than raising her children because of how the patriarchy has marginalized and objectified her and because of her husband's death. Others in the community would not help because they see it as her responsibility. Because of this expectation held by Mrs. Everdeen's community in District 12, the novel shows "the difficulty of re-imagining and re-constructing gender relations" to include different gender roles (Stimpson 2). Her own family has this expectation as well, including Katniss. It does not matter that Mrs. Everdeen suffered the loss of the love of her life, a man below her in social rank for whom she left a more privileged lifestyle. Her daughter and others, acting as agents of the patriarchy, thought that she should put her own feelings or depression aside, and when she does not, they hold it against her. When Katniss gets reaped, she has a chance to talk to her mom before she leaves for the Capitol, and the past comes up. Katniss gives her mother instructions: "You can't leave again" (Collins 35). Her mother tries to explain what

happened and why she checked out, but Katniss tells her that she has, “to help it this time...There’s no me now to keep you both alive” (Collins 35). Katniss feels that she entirely bears the responsibility of the family because she believes her mother abandoned her, and she resents her mother for that burden. She admits that she was “waiting for her to disappear on us again,” that she “didn’t trust her,” and that she “hated her for her weakness, for her neglect, for the months she had put us through” (Collins 53). Katniss’ unmet expectations of her mother creates animosity between them and makes Katniss take on more roles. Not only does Mrs. Everdeen get trapped, but her daughter does as well. Katniss ends up taking on the role of mother for her family, and her friend, Gale, does for his family. Both ending up working together to make “sure that both...families [have] food” (Collins 111). Gale’s own mother seems to have motherhood as her main role in life. Katniss describes her first recollection of Gale’s mother as a “woman whose swollen belly announced she was just days away from giving birth” (Collins 110). Since Gale’s mother has so many children, she becomes bound to the house and relies on others to provide for her while she rears the children, and it also shows the prescribed family hierarchy. After women get married, she transfers to her husband’s family, “while males remain members of their own family for life. Within the household, meanwhile, the hierarchy of authority is clearly defined: ‘Wives are subject to their husbands, children to their parents, and generally the younger to their elders’” (Booker 338). Gale and Katniss are both tied to their families because others in their district expect that family members take care of each other and because that behavior is expected because of their place in the family. The flaws in this community-wide expectation “calls for a radical revision of our idea of the family. It pictures, not a monolith of a family, but families. Neither blood nor law alone defines them” (Stimpson 2). Because of this supposition, Katniss’ role of daughterdom causes her to take on extra roles that

she does not anticipate because of the expectations tied to family. In completing these roles, however, Katniss solidifies the gender expectations associated with females. Others identify her as feminine in that she “is family-centered/selfless... is nurturing and assumes the role of caregiver in multiple situations... [and] is modest” (Loobek 8). This portrayal makes others think that women should only have certain personality traits and certain roles; when she deviates from those roles, she is met with anger, mistrust, and ostracization. Not only do the expectations tied to these roles limit Katniss and her mother, but their slower access to information keeps them in a helpless situation.

Due to Katniss’ socioeconomic status and her gender, she receives information, like fashion, at a slower speed, putting her at more of a disadvantage. The patriarchal Capitol uses information and the speed of information to place obstacles in the districts’ way. They choose to do this because “speed implies hierarchy—as in faster or slower, updated or outdated, first-to-arrive or left-behind, and so on...For example, we can speak of the rate at which global body practices are surveilled, represented, and appropriated, such as when Westerners represent the bodies of indigenous people in fashion and anti-fashion” (Pitts 238). *The Hunger Games* clearly shows this hierarchy of speed even with how the districts dress for the Reaping—a televised event. All the inhabitants put on their best clothes, which happen to be vastly outdated, old-fashioned clothing that would never even be seen in the Capitol. This perspective serves as a reminder that “these representations and technologies can all be used as resources for identification,” and “the ability to participate in creating the meanings of these is a function of power” (Pitts 238). In the case of the representation through clothing, it makes the districts and its inhabitants seem almost unreal or further away, stuck in a different time. The patriarchal Capitol shows its power by its ability to create an image of the districts by limiting their clothing

options. In the first book of the trilogy, the reader only sees how District 12 people dress, but in the second book, it becomes obvious that this is the case in all of the districts, though some districts have it worse than others.

The patriarchal Capitol also shows this power hierarchy through speed of information. The lower the socioeconomic status of a district, the slower it receives information. For instance, District 12, arguably one of the most impoverished districts, has its reaping last, has its evaluation with the Gamemakers last, and gets its ratings last. Before her meeting with the Gamemakers, Katniss notes that they go “District by district, first the boy, then the girl tribute. As usual, District 12 is slated to go last” (Collins 180). When it comes to knowing her score from that performance, she states that “District 12 comes up last, as usual” (Collins 108). In each of these instances, the tributes from District 12 get information last, which puts them at a disadvantage because they do not have as much time to adjust to the information and plan accordingly as the other tributes. Not only does the district as a whole get this treatment, but the female tributes get the worst since they go absolutely last. Katniss also gets even less information because of her mentor; after the interview with Flickerman when Peeta announced his love for her, Katniss finds out that it was all a plan hatched between Peeta and Haymitch--a plan they had not told her. She complains to them that she should “have been told, so I didn’t look so stupid” (Collins 136). They purposely keep information from Katniss because they do not believe that she will handle it the way that they want; hence, they use information, or the lack of it to manipulate Katniss and change how others perceive her, or her representation, thus catering her image to those in power. Because everyone caters to the privileged few, it means that the subjugated body and its representation changes as fast as the consumer’s body. The Capitol changes Katniss’ representation as often as they desire which reveals the importance of being

“knowledgeable about the kinds of stories that shape the lives of girls and young women and, simultaneously, shape the ways females are perceived by young males” (Vandergrift 61). This change of representation of Katniss puts her at a disadvantage because of her lack of speed in getting information and because of her district and gender. Emiko, on the other hand, does not face the same issues as Katniss about particular role expectations or speed of information.

While Emiko is not a mother, wife, or daughter, she does have role expectations due to the newly created role that she has as a pure sex object, giving her existence less purpose than Katniss'. As previously mentioned, scientists create her and manipulate her genes so that she would be the perfect sexual partner: smooth skin, beautiful body, sexually gratifying, and would reciprocate with her own body. Her creation and its means point to how she, “as a woman...[is] made and not born,” hinting at issues of gender, identity, and social constructions (Sciolino 441). These attributes also make it so when Anderson rescues her off of the streets when she ventures out one day, he cannot help his attraction to her, and as she pulls in to him, he thinks “Her body is intoxicating” (Bacigalupi 129). His thoughts about her physical characteristics add to a stereotype about women: “young women whose bodies develop early or who are simply more endowed are automatically viewed as sexual” (Younger 51). Anderson does not think about her personality, only her body, because he only sees her as a sexual being. Not only is her body perfectly created for sex, but her personality and mentality also increase her desirability as a partner. The scientists who formed her body also made her desire to please others and obey others. They created her for subjugation in the sense that she “needs” an owner. Much later in the novel when they try to find Emiko and contain her, another wind-up tells the patriarchal authority that Emiko “will seek a new patron” (Bacigalupi 329). She claims that wind-ups naturally follow that course because “It is in our genes. We seek to obey. To have others direct

us. It is a necessity. As important as water for a fish” (Bacigalupi 329). They know this about Emiko, and they expect her to obey because of her genetics. Emiko experiences these expectations on a daily basis--every time she gets abused or every time others look at her, judging her movements. These little expectations add to a larger understanding of her essence. Her experiences and those of other women “are intricately connected to the social, cultural, and historical positions from which a person or group constructs their understanding of the world” so “these ‘subject-positions’ demonstrate both the subjective nature of social constructionism and the impact of dominant structural forces that situate people’s ontological positions” (Ceaser 206). This knowledge helps construct a person’s identity in relation to their surroundings, so in Emiko’s case, she constructs her identity based on the experiences from the expectations tied to her as a created sex object. She also copes with her identity as a technological creation: “technologies of body and self-modification and representation have a political economy” (Pitts 245). The representation of the body and corresponding self-modification consolidate political power and economic power. However, these “transactions/encounters/communications are always already gendered, as is the technology upon which they rely” which means that the technological interactions with the body modify the “subject's perception of how the physical self is regulated” (Mitchell 111 and 115). Raleigh and others use Emiko to garner more power for themselves in a dominance transaction. Raleigh, acting as an agent of the patriarchy, keeps her for status and because she can gain him more money because of her differences, impacting how she views herself. He uses her and he controls every aspect of her life, which is typical in a “world in which privileged white male...subjects commonly dictate the use and thus the life of marginalized others... this dominant subjectivity is unimaginable without those subjects it excludes” (Yampell 213). His life would not be the same without her, but he would not see her

as a person, which adds to how she perceives herself. Emiko's construction of herself is also tied to the technological aspect of her person, and this aspect of her created nature brings the issue of construction of the self to the surface and "calls for a questioning of the ways we see both the body and the self. This includes rejecting any foregone notion of proper embodiment" (Pitts 246). If the patriarchy did not tie a preconception to women's or natural element's appearance or role, then the perception of bodies, roles, and essence will change as well. This perception of bodies is not just tied to the viewer, but it also includes how the subject sees herself.

Consistently, "Emiko sees herself as the object of an orientalist male gaze that fixes on the special effect of her movement" causing her value and essence to lessen in her own eyes (Selisker 508). Removing preconceptions about gender would help someone like Emiko, seen only for her value as a body willing to give sex. She reveals how "Some bodies, such as those of women and racial and ethnic minorities, are more vulnerable to territorialization than others, to underexposure (in terms of their own definitions of self) or overexposure (in terms of their usefulness as spectacles and commodities)" (Pitts 235). Emiko, very obviously treated as a commodity, is more vulnerable. Emiko's body always holds up to scrutiny because she has no choice, but her personality does not always follow the expectations of patriarchal society around her. When her actions do not align to her original manufacturing, her community, acting as an agent of the patriarchy, turns on her, causing Emiko to continue to follow the self-fulfilling prophecy: because she is a created body, the patriarchy expects her to look and act a certain way, and when Emiko realizes that, she follows through on those expectations tied to her role as sex object so that she does not get ostracized, confirming the patriarchy's preconceived notion of her body and essence. Emiko's creation also suggests an interesting argument because in her case, "Sex here is very obviously a matter of construction rather than biology, because 'biology' itself

is a kind of construction” (Mitchell 118). Since scientists created her biology, it follows that the patriarchy then defines her sex and gender expectations. While Emiko’s role expectations continually put her in a compromised position, the representation of women and their roles makes her compromised position possible.

Typical of most women, Emiko and Katniss both get represented in a way that minimizes or objectifies them. In Katniss’ case, she has both a written and visual representation in the forms of the book and movie of *The Hunger Games*, and she has the audience within the novel’s storyline and the audience outside of it. The written representation portrays Katniss as a teenager focused on taking care of her family, no matter the cost, all while being trapped in the patriarchal system. The written narrative of Katniss exposes the “interweaving of linguistic manipulation and dominant patriarchal ideologies in the dystopic spaces” (Cavalcanti 152). The outside audience sees her as having agency, though trapped in a system that denies her power and reveals how often she lacks a voice. However, her portrayal gets complicated through her two-fold representation in cinema. Collins does not just represent Katniss to the reader, but to the Capitol viewers in the book as well. Katniss also bears the brunt of the gaze of another audience in the recent film. In the novel, the Capitol sees her portrayal as one of true love; they see her as caring deeply for Peeta and her sister Prim. The viewers of the movie see something similar, but they get to see even more of Katniss than the Capitol does. Because of this extended view of Katniss, the film has both positive and negative power. While film has “the possibility...of shifting the emphasis of the look,” it is “the place of the look that defines cinema,” and makes it voyeuristic (Mulvey 843). Not only does cinema allow an audience to privately watch others, but it highlights certain aspects of a person’s being. Cinema goes “far beyond highlighting a woman's to-be-looked-at-ness,” but “builds the way she is to be looked at into, the spectacle

itself” (Mulvey 843). By having Katniss in a T.V. show and by turning the book into the movie, she becomes a spectacle. People may turn on their television and watch her at any time, and even if she did the most private of actions, it would not stop her audience. This factor adds to her objectification because the easy access to her makes her something that belongs to her patriarchal audience. By also having her in the show, it suggests that she should be looked at and highlights her physical features. Throughout the show, the woman, Katniss, is “isolated, glamorous, on display, sexualised” (Mulvey 843). All the showmanship that surrounds the game supports this isolated, glamorous portrayal. *The Hunger Games* also shows a typical feature of a visual narrative: “But as the narrative progresses she falls in love with the main male protagonist and becomes his property, losing her outward glamorous characteristics, her generalised sexuality, her show-girl connotations; her eroticism is subjected to the male star alone. By means of identification with him, through participation in his power, the spectator can indirectly possess her too)” (Mulvey 843). This analysis rings true of the T.V. show that the patriarchal Capitol sees. In the Capitol’s eyes, Katniss does fall in love with Peeta, and no one else, and by siding with him, revealing “the myth of romantic love as organized by monogamous, heterosexual convention” (Sciolino 439). Her choice of Peeta’s love makes Katniss become more powerful, which manifests in the different commodities sponsors give her during the game. However, it can be argued either way if Katniss does or does not lose her glamorous characteristics during the course of the narrative. As the game progresses, she does not get more attractive; she does not bathe, she loses muscle mass due to lack of food, and she suffers bruises and burns typical of battling the elements, though the Capitol audience does not seem to care about those aspects of her experience. Instead, they focus on her relationship with Peeta. This “emphasis on her femininity...allowed the media to play with her romantic relationship” despite some of her more

unattractive physical appearance toward the end of the games (Yang 371). While she does not necessarily become more attractive, others could see her care of Peeta as attractive and become more attracted to her as a result or become attracted to her celebrity status, even if she becomes less physically glamorous. This focus shows that the men in the narrative have the real power because theirs is the role of “the active one of forwarding the story, making things happen” (Mulvey 838). Even though Katniss is the main lead, most of what she does functions as a reaction against an action of Snow, Haymitch, or Peeta, which means the power of directing (not verbalizing) the narrative rests with them. While Katniss has some factors that make her a stronger lead than some of her contemporaries, the film industry has not yet realized the dream of complete female lead because women still remain mired in the system of subjugation present in the text due to the lack “of the construction of a women's language and of a woman's act of narration, respectively” which would create a feminist utopia (Cavalcanti 175). Another reason why strong female leads are few is because “Nowadays, the film industry cannot cope with ‘real women’” (Kuhn 14). Women with their imperfections and their strengths do not fit with what a patriarchal society wants to see or with how it wants women portrayed based on preconceived gender roles. Women can also threaten patriarchal society because the main “potential threat to male sexuality...[is] female desire” (Kuhn 14). This female desire has not fully come to pass yet, because it has been confined to the physical realm of attractiveness, much like how the Capitol sees Katniss. Katniss’ representation in both the book and the movie turns her into a spectacle, seen on a whim and possessed. Collins brings this issue of medium to the forefront and exposes some of its damaging effects on those within the patriarchal system and those that participate in it through their voyeuristic pleasures. *The Hunger Games* movie “is self-referential, critiquing the medium through which it is viewed and the increasing desensitisation of younger audiences

to violence” (Kirby 466). While Collins shows much violence, she addresses complicity of the viewer in both the violent acts and objectification of others, which makes *The Hunger Games* unique because it both uses and demonizes the nature of representation and it shows how there can be no “utopia if the warped values, manipulative tactics, and oppression of patriarchy remain intact” (Harges 35-36). This patriarchy exploits and overexposes Katniss to its own benefit. Emiko, conversely, though still a spectacle, is minimized.

Emiko’s has no physical representation and her written representation reveals her primarily as a sex-object with little to no understanding of the larger world, making her situation less hopeful. Throughout the book, the vantage point shifts between several characters--most of them male. When Emiko’s point of view comes into focus, one of four things typically happens: Emiko thinks about her creation and hates it, she contemplates how to please others, the author describes her physical features, or she suffers abuse. These graphic, prolonged abuse scenes represent the genders and the power dynamic between them: “Here men, because they are men, exercise power over women, because they are women, an exertion that shows most brutally in... beating and in rape. Demonstrably, our gendered power structures have infected our construction of sexuality as well” (Stimpson 3). This representation reveals the relationship between the genders, but other aspects of Emiko’s representation demonstrate the patriarchy’s view of women. Even during the reader’s first introduction to Emiko, she muses about her own body and existence (Bacigalupi 39). Because of her focus, readers tend to see her as more of a physical being. The description of her person focuses on her sexuality, showing “a revealing intersection of sexuality and body image, [where] heavy [curvaceous] characters are all represented as sexually promiscuous, passive, and powerless” (Younger 46). Her physical description simultaneously paints her as sensual and powerless. Despite the emphasis her physicality, there

is no real visual of Emiko; even on the covers of the book, she is absent. The cover typically shows the city and the people that would have worked with Jaidee and Anderson, which indicates that the other social issues tied to the patriarchal government hold more importance than the injustices happening to Emiko. This lack of representation speaks volumes about how other sees Emiko and women. A key part of understanding female gender is “Trying to understand how ‘mainstream’ photographic images work, how women are represented, [and] how femininity is constructed within them” (Kuhn 9). Since Emiko has no real representation, she becomes less important than the other issues in the book. It also indicates that she has no real voice, and in this way she is different than Katniss; while Katniss is the main attraction, Emiko is a sideshow. For Emiko to break free of her stereotype, she must challenge her dominant representation, since that representation continually keeps her in the patriarchal system of subjugation and “Because the dominant group controls the structures through which these beliefs are articulated, the muted group must modify its ideas and speak through the mechanisms of the dominant order” (Harges 23). For that to happen “it is necessary first of all to understand how [dominant representations] work, and thus where to seek points of possible productive transformation” (Kuhn 10). In this case, the important word is “productive” transformation. Because simply representing Emiko could make her more of a mass-produced product that men can possess, it should go beyond a surface level focus on her appearance and basic thoughts so that her essence can take a real form (Kuhn 11). Having a certain embodiment and having it projected is important for a number of reasons. First, “the human body, as a constant reminder of our organic embeddedness, has been the location of the intersection between both the mastery of nature and nature-associated peoples...The important point here is the way in which meaning percolates vertically through the structure of dualisms, with each pair obtaining reinforcement in

alliance with others” (Twine 32). Because the representation of an embodiment can work against the person, in that it can remind of patriarchal dualisms and enforce those, a person should follow a set criterion when helping to form a representation. Though difficult to achieve, this representation is important for two reasons. First, women must use visuals because of all the fast, positive change that can happen as a result. In both of the primary texts, when some fast change occurs, the patriarchy uses visuals to achieve that change. The novels show the importance of visuals because they reveal how disenfranchised “members struggle to replace negative stereotypes with strong and positive images of themselves” (Tesh and Williams 294). Second, women must use visuals as their representation because of their connection to power and the patriarchal system. Using positive visuals will help dismantle some of the beliefs held by the patriarchal system, while women simultaneously use a tool of the patriarchy against it. While using positive representation, one thing that women should avoid is the concept of the “other” because women “have been exploited as a rich source for images of otherness” (Twine 42). Since Emiko’s creators have marked her body by creating it differently and giving it obvious differences, any image of her needs to be crafted carefully so that it does not cast her as an other. Emiko’s lack of physical representation and her verbal representation paints her in a more sexualized manner, thus reducing her to a base level of existence, keeping her in the system of subjugation and making her embrace “traditional gender roles... that constrained... [her life]” (Mann 20). By giving Emiko, Katniss, and women the power of accurate representation, it takes away one of the supports of the patriarchal system of subjugation.

Emiko and Katniss in their immortal, written identities remain trapped in this patriarchal system for eternity. The system begins with exploitation of women due to lack of resources, which moves to their objectification, then manipulation: the major tenets of the system.

However, the issue of representation keeps the system afloat, and their representation connects to the constructions of their gender, roles, and expectations. Before Katniss and Emiko's existence, the patriarchal system determined in what ways they wanted their gender construed and what roles they would be allowed to have. The patriarchy also decided what those roles should look like--in physicality and in action. Should either woman have the gall to do something different or fight the system in any way, the agents of the patriarchy would punish her, either physically or socially, to serve as an example to other women who would consider venturing away from the predetermined path. This type of representation--both physical and verbal-- keeps the system rolling after it begins with the initial exploitation due to lack of resources. Uncovering this system and its pieces and raising awareness of it can help in dismantling it.

CHAPTER 5. CONCLUSION

Through the analysis of the texts *The Hunger Games* and *Windup Girl*, the systematic subjugation of women is still shown as thriving in the 21st century. The system begins with the exploitation of women by depriving them of resources needed to survive. The patriarchy takes away, restricts, or pollutes these natural resources. For instance, Katniss struggles with hunger and Emiko with thirst. Both women additionally face certain environmental and social hazards specific to their location. This lack of resources and exposure to hazards leads to an environmental justice perspective on the texts. Having access to resources and being free of hazards would create a better living situation with more opportunities for these women; however, without these resources, women fall prey to the patriarchy—offering to meet their needs—which creates a literal or figurative indebtedness, allowing the patriarchy and its agents to see those in need as an “other.”

By othering those in need, the patriarchy creates distance between itself and the women and can then objectify them. The objectification looks different for each woman. Katniss becomes objectified as a piece in a game, while others see Emiko only as a sex-object. Because the patriarchy sees these women as indebted objects, it can justify manipulating them in any way it chooses. In *The Hunger Games*, Katniss gets manipulated by Snow, Haymitch, and at times, Peeta, to make her do certain things in the games. Her stylists even put her body through different processes to make her look beautiful according to that society’s standards. Emiko faces consistent manipulation by her patron, Raleigh, and her new love interest, Anderson. Both make her perform certain sexual deeds and twist her emotions to get her to act in particular ways that function to add to their power. This power dynamic between the agents of the patriarchy and their object-women mirrors the relationship that the patriarchy feels to nature, showing how it

feels free to manipulate the natural elements in the same manner that it does women, revealing the ecofeminist perspective. The dualisms of the patriarchal society also work to connect women and natural elements to the concept of the inferior body. The natural elements have no choice but to stay in this cycle, and the women have little choice as well.

Beyond the continual need for physical necessities, women remained trapped in this system of subjugation because of expectations tied to the roles of motherhood, wifedom, and daughterdom and because of the representation of these roles and gender in writing, cinema, and images. The patriarchy and its agents expect women in those different roles to stay loyal to their family and to take care of their families; as such, women end up tied to their family and one location, which limits them and imprisons them. Not only do the agents of the patriarchy expect women to take care of their family, but they must do so in a manner prescribed by the patriarchy, as communicated through their representation. For instance, others see Emiko primarily as a sex-object, and as such they expect her to be beautiful and be submissive. The Capitol sees Katniss as a piece in the games, so it expects her to act dynamic, interesting, and entertaining. The people in District 12 see her as a daughter and sister who should take care of her family. The Capitol, an agent of the patriarchy, places her and other women in this position so that others do not hear their “voices speaking opposition to the oppressor's version of reality” (Duchamp 116). If the women try to deviate from these roles and their prescribed behaviors, then the patriarchy feels justified in ostracizing them or punishing them in other ways. For this reason, roles of women and their representation only work to keep the system of subjugation moving.

In both of these novels, the patriarchal governments manipulate the natural elements by changing their genetic makeup or how they are created. They feel free to dabble with the natural elements in any way that suits them without regard for the larger repercussions on the population

or the ecosystem. The patriarchy does not see the natural elements as its own entity with any sort of rights, so it does as it wishes. The time-frame of these narratives makes this action more appalling because both are set in times where they have an obvious, deep understanding of nature. Because these characters and government have this knowledge, they should understand how influencing nature with their own methods will not end well; but, despite all of their knowledge, they still make poor decisions regarding nature elements because of the patriarchal power.

Similarly, women experience victimization although the patriarchal societies in both novels should know better. In *Windup Girl*, Emiko suffers and women around her suffer, yet the country holds up and idolizes their Child Queen, who, consequently, functions as nothing more than a figurehead. They understand that every person can contribute, but they still refuse to treat women as equals. However, in *The Hunger Games*, more equality manifests in treatment of genders in the arena, but not in their day-to-day life due to different gender roles. While many people argue that Katniss is a strong female in this narrative, she still suffers because of how others treat her and because of her own emotions, yet her depiction offers more hope to the readers than Emiko's portrayal does.

For all of these reasons, citizens must work more to advance the feminist and environmental causes. The patriarchal societies in the settings of the books and the current patriarchal society have similar issues when it comes to women and the environment, so to avoid the negative impacts of these issues, the government, researchers, and regular citizens all need to do more work in these areas.

One way to begin improving the situation involves more research and building on what people already know. As I researched, I saw areas for more growth. The research focused on four

main concerns: feminism, environmental justice, ecofeminism, and representation. Each concern has differing levels of research with distinct areas of focus, leading to natural conclusions about what else needs to be studied further.

Feminism has evolved to focus on more identity concerns and “the web of human and nonhuman relations binding communities” (Engelhardt 12). While some second wave feminist concerns are still valid (like those of abortion), third wave feminism focuses on how the patriarchy constructs gender identity and gender roles and on the expression of gender. The analysis focused on more third wave feminist concerns, because they resonate with issues in the primary texts; however, a primary area in the analysis neglected by most researchers is emotion because that seems to be a continual area of contention for anti-feminist supporters. In most articles that referenced third wave feminism, emotion and its link to gender do not surface when they address expression of gender, which shows how current “feminism has few quicky solutions to the contemporary problems of relationship [between the genders] ...and short-term tactics for making the best of a bad situation. But that is about it” (Thompson 298). The articles focus on the physical manifestations of the expression of gender, like occupation or appearance, but emotional expression of gender is a more pertinent issue because the typical link between female and emotional seems to be a stronger dualism than others. The primary texts reveal a very strong link between women and emotions to the point where the novels almost portray women as victims of their own emotions. This dualism would be an area for more advancement and research.

In the field of environmental justice, the current scholarship has focused on areas such as defining the basic tenets of environmental justice, discussing what constitutes a hazard, and proper compensation for exposure to hazards. Most of this research seems to focus on giving

some sort of understandable form to environmental justice and coming up with a feasible way of putting it into action. As a result, quite a few of the texts have a more philosophical bend and use utilitarian ethics. After reading several of these articles, it became clear that the main focus of environmental justice is how to apply it in the government and put the principles to use in that manner. However, many people concerned with environmental justice do not look at literary texts through that lens, and this analysis brings more awareness to how this issue manifests in current literature. This analysis also discusses how environmental injustice can create distance between people. This distance happens as a result of the economic distance between people groups, and it happens because of the different environmental hazard concerns tied to various physical places. However, this analysis also suggests that “Readers are, by extension, connected to these characters [with environmental justice concerns]; they can neither be separate nor superior” which adds to the theoretical aspect of the current research regarding environmental justice (Engelhardt 13).

Ecofeminism research grapples with its own definition and with differences between economic and spiritual ecofeminism. Much of this research also focuses on how dual domination of women and the environment occurs in third world countries, and another small part of the research revolves around technology and bodies. In the scholarship surrounding ecofeminism, the topics span many fields, but each piece of research seems so specialized that its practical application can be elusive. This analysis makes this research more applicable by discussing how ecofeminism manifests in fiction and by showing how the dominations of bodies are similar within the primary texts; in both narratives, there is equal domination of both parties, but also the domination differs in its intricacies. By pinpointing ecofeminist concerns in literature, this analysis shows its practical side and helps surface some of the underlying issues that cause this

domination. While the current scholarship focuses on dualisms, my analysis adds that the roles, expectations, and representations of females (and by a transitive dualism--natural elements) also lead to domination.

The concept of representation probably has the most diversified body of research. The areas of focus include sexuality and representation, use of images, use of cinema, and others. Some other research deals with the history of representation, which helps to see how females have been represented, or absent, throughout history. This analysis adds to the current research by discussing how lack of representation is still a current issue, not just a problem of the past, which is particularly apparent in one of the primary texts, created in this century and set in a futuristic time. By also drawing attention to emotional representation and how that can counter physical representation, through the example of Katniss Everdeen, this analysis also adds to current research by discussing representation and emotion. This shows that representation involves more than just physical appearance and context--it involves essence.

Besides some of the obvious gaps in the current research, there were a few other obstacles to overcome. The first major obstacle was the newness and genre of the primary texts. Because both authors wrote their texts in the last decade, few people have written analytical or peer-reviewed pieces about them. As a result, there were plenty of reactions to the books in terms of reviews or regular articles, but little to no scholarly work on them. For this reason, I could not see any other researcher's analysis to the texts and was limited to my own thoughts combined with closely related research. Both of these texts could be labelled as speculative or science fiction, and one of them falls into the category of "Young Adult Fiction." As such, neither tends to attract the attention of serious scholars because they do not take these genres as seriously, or because they think these genres lack depth, which made it more difficult to find in-depth research

on these texts. However, the lack of research also allowed for more freedom in the interpretation of the texts because I did not have my thoughts penned in by other scholars.

The newness of the movements mentioned also presented an obstacle. Environmental justice and ecofeminism have taken form only in the last fifty to sixty years. Because they are both so new, a lot of the research focuses on defining them. In addition, because both campaigns have political ramifications, the research converges on their political application. While that is helpful and interesting, it did not always fit in seamlessly with the focus of this analysis.

The last area that limited the research of this analysis involved the actual articles used; most of these articles have very specific, specialized focuses. For instance, in Laura Mulvey's text about narrative cinema, the concentration was on sexuality and cinema; there is more to representation than just sexuality and there are more mediums than cinema. The tight emphasis of these articles made it a little more difficult to apply their principles within the texts. However, these limitations give rise to several areas for future research.

For these movements to move forward and create a more comprehensive body of research, scholars should focus on several areas. First, researchers should work with more recent works--21st century texts. Since so little credible work exists with recent narratives, more analysis needs to happen. These texts represent the current culture with its anxieties, celebrations, and trends; as such, to better understand the present world, these narratives need more attention even though experts may not view them as "classics." Not only would this shift aid those researching current works, but it will also allow academia to keep up to speed. By embracing more popular, current texts, academia can stay relevant and bring new ideas and perspectives to its clientele.

A second area of potential future research revolves around the environmental justice movement. Because it encompasses many concerns, scholars need to find some basic principles that act as its foundation. They should have more discussion about common ground between the political version of environmental justice, the philosophical version of environmental justice, and the practical version of environmental justice. Without having some sort of common understanding, the movement and its research will not gain any sort of traction. In addition, researching the cause of the disparity between these different veins of environmental justice could help pinpoint some underlying issues that should be addressed.

While environmental justice research needs more commonality, ecofeminism research needs more practicality. Most of the ecofeminist texts agreed that people need to dismantle the patriarchal dualisms in order to progress. However, these authors never suggested how to accomplish that feat; it seems that a good place to pick up this research is in the area of dismantling dualisms. Researching common physical edifices of dualisms present in the world today and considering how people can strategically destruct them would help lift the movement out of its current mire.

A final area of future research revolves around representation. Since many portrayals today happen through cinema or television, more research needs to happen on depictions in those mediums. Researching how the medium impacts the perception the viewer has on the item or person shown would open many doors as well. Researchers could focus on the physiological, psychological, and sociological impacts of seeing a female lead role, which would reveal the impact of the medium and how it affects a person's body, mentality, and relationships. Out of all the areas where future research could occur, this seems the most relevant because the other

changes in the environmental justice and ecofeminist movements cannot necessarily happen without understanding how representation impacts people on an individual and collective level.

Women and natural elements still have a long journey ahead before the system of subjugation is fully dismantled and before they are represented accurately. These small steps and new insights will make the difference and help disassemble the system of subjugation that entraps women and natural elements.

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