

**Západočeská univerzita v Plzni**

**Fakulta filozofická**

**Bakalářská práce**

**2016**

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**Portrayal of Women in the novel “Hunger Games” by  
Suzanne Collins and “Divergent” by Veronica Roth**

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**Fakulta filozofická**

**Katedra anglického jazyka a literatury**

**Studijní program Filologie**

**Studijní obor Cizí jazyky pro komerční praxi**

**Kombinace angličtina – francouzština**

**Bakalářská práce**

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Suzanne Collins and “Divergent” by Veronica Roth**

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Plzeň 2016

Prohlašuji, že jsem práci zpracovala samostatně a použila jen uvedených pramenů a literatury.

Plzeň, duben 2016 .....

## Poděkování

Ráda bych poděkovala PhDr. Ivoně Mišterové Ph.D. za cenné rady a vstřícnost při konzultacích a vypracování bakalářské práce.

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# 1 Introduction

This bachelor thesis is concerned with a portrayal of women in literature. Its aim is to present female authors with heroines of their novels and analyze dystopian portrayal of women with direct examples and characterizations from the books of Suzanne Collins and Veronica Roth based on reader's own experience. This work is meant to analyze and find similarities and differences of Katniss Everdeen and Beatrice Prior, heroines of dystopian novels Hunger Games and Divergent where female protagonists resist the forces of their societies and create their own identities. Similarities in the Divergent trilogy, often called the next Hunger Games are that both are science fiction dystopias with domination of female protagonists. Hunger Games, where the main heroine struggles with rebellion in society because of suppression of freedom, starving in her poor district and rebellion of herself and Divergent series about realizing if current social status is sufficiently free society and if there is a space to develop ourselves in governed factions.

The thesis is divided into 5 main sections. The first section is a theoretical introduction of the topic, according to Marie Anne Ferguson's depiction of women archetypes, which is used as approximate presentation of the women's archetypes. Subsequent second section deals with dystopian fiction, its definition and basic portrayal of dystopian heroine. Further the third section is focused on portrayal of women in Hunger Games with subsections including information about the author, plot of the novel in order to expand the context of the whole work and analyses of main heroine supplemented with direct quotations from the novels. Fourth section is identical to the second but is focused on the Divergent research. The last section of the thesis is practical and consists of a systematic comparison of theoretical information about women archetypes with obtained novel's characteristics of heroines.

## 2 Gender Stereotypes in Literature

"Term stereotypes is taken by sociologist from printing, where it refers to metal plates used to make exact copies. Stereotypes of people differ in one major way from metal ones: they need not duplicate the pattern exactly. As long as some aspects of the stereotype are present, the observer supplies the other from previous experience. Such pattern are called prejudices- they provoke judgment before full knowledge is possible." [1]

According to some psychologist, certain stereotypes are particularly strong because they are formed not by a single society but by the entire experience of humanity. [2] In matters of passivity and activity the domination is put on men. Women seem to be passive according to their thoughts in contrast with men, for example taking the initiative in politics. Passivity has generally a lower value. Although women's roles in literature are depicted in standard ways according to their appearances men are often characterized as strong and powerful heroes. [3]

Nevertheless the desire to resist the limitations of gender and age can be found in many contemporary girl protagonists, particularly in the dystopian novels that are commanding attention in the world of young adult literature. The female protagonists of contemporary young adult dystopias seek to understand their places in the world, live their lives on their own terms and claim their identities. Further, and perhaps most significantly, these young women also attempt to recreate world in which they live, making their societies more egalitarian, more progressive, and more free. These aspects are portrayed in *Hunger Games's* girl warrior Katniss and *Divergent's* fearless Beatrice. [4] Before specifying characters of two main heroines from the aspect of dystopian novel by demonstrating it by examples from the books there is an explanation of some observed archetypes of women in general. This part of work is focused on the book *Images of Women in Literature*. Author Marie Anne Ferguson describes several portrayals of women in literature based on literal research in anthology of works, stories, plays and



poems that illustrate traditional images of women, where no image is merely a stereotype but an outline of the images often used.

First of all when determining the type of characters is important focusing on what statements are based. Understanding of literary images is widespread to the sectors as psychology, sociology and anthropology but everything is based on fair interpretation or perspective on certain object. Literary history and theory tell something about the process by which literature is related to other interpretations of the world and literature gives in majority representations of woman see by a men. This could be the point of disinformation. These information could lead to disinformation, prejudices and stereotypes. [5] Using the term archetypes is also possible. Archetype denotes recurrent narrative designs, patterns and images which are identifiable in a wide variety of works of literature. This concept is derived from the repeated observation that, for instance, the religious myths and fairytales contain.

The first of female archetypes is The Mother because images of women in literature always been ambivalent. Although her biological role there is negative and also positive view. "In the biblical creation myth , Eve, the Mother of us all is the temptress who brought sin and death into the world. However the virgin Mary, passively acted on by the Holy ghost, pondering in her heart the experience of her Son, is the Queen of Heaven, The Mother of God, and though Him, of us all". In our early years we consider mothers as bringers of life, nurturers, sources of pleasure and comfort. However they also does an opposite- they say no, and we blame them for denying satisfaction, no matter what their reason may be.[6] The role of mother resembles the role of wife because many of function of mother are performed by her. They both take care of children and husband require her attentions as cook and nurse. On the other hand when mother extends to her husband her motherly role of disciplinarian, scolding, nagging or withholding her services, husband reacts as negatively maybe could be said as a child because he considers good mother as firmness, decisiveness with ability to organize time. The ideal is a

submissive wife, happy to be supportive, knows where her place is. A dominating wife could be ridiculed or hated.

Another type is Woman on a Pedestal. Outside of marriage, a beautiful woman may be exalted- her beauty can makes of men a victim who fall into her power. Not only in courtship but within marriage the obligation to be beautiful and to use one's powers beneficently is women's heritage from the view first established in the fantasies of 12th century courtly love romances. [7] Higher level of Woman on Pedestal could be women considered as a Sex Object. She could be the fulfiller of man's sexual needs but once she fulfills this role and becomes a fallen woman, she may be discarded. Virgins have been valued as youth and free from venereal diseases. Therefore they could become wives and mothers, the legitimacy of whose children would not be questioned- through their offsprings, property could be lawfully transferred. In myths Virgins have their place too with their special power over beasts like the unicorn. For both men and women, marriage has been a way of obtaining a status as well as sexual service. But this status was closed for women as servants or governess seamstress, washerwoman, prostitute..*Sexual politics have kept woman as man's dependents, often literally their chattel, properly to be kept locked into a chastity belt as rigid as any stereotype can be.*

The opposite of woman dependent on man is Woman Alone. Throughout history many women have been single and image of these women is for example the Old Maid- a single woman beyond the marriageable age of thirty has been pitied or ridiculed. Fate of this woman was to be bride of the church. But a single woman who remains in society is seen as queer, frequently symbolizing withdrawal from life. [8] Related to these women is the title of "mistress" or "madame" . The title missis is used ironically as opinion that these women have missed out on living. Other single women could be named pejoratively as an old maids, widows or divorcées. In the past widowhood represented freedom from the cycle of child bearing- yet the need of male protector usually led to a new marriage. Our modern knowledge of contraception and the possibility of abortion allow decision to

marry or remain single. It is based on personal desires instead of on social necessity.

Among often used female characters belong The Young girls. Silly, flirtatious behavior is concerned with the externals of sexual attractiveness such as cosmetic and clothes. [9] Ungrateful position is determined for The Educated Woman. Beginning in puberty, American girls become afraid of success in school, hiding their learning as much as possible. Though they make better grades than men, their success is usually dismissed as superficial because it is not as important as areas such as math and science. Even women do not expect highly intellectual achievement from other women. As the last one The Lady- stereotype dependent more on social class than biology. Special rules for her behavior were prescribed by rigid social systems and popular images of these women are rich, pampered and not working. [10]

### 3 Dystopian Fiction

Dystopian fiction describes non-existent society and seems it is the reverse of a utopia, the non-existent society better than the current world. Difference from the utopia is that prescription is negative, rather than positive but tells us not how to build a better world but how to avoid destroying of the one existing.

The narrative techniques often place us close to the action, with first person narration, engaging dialogue, or even diary entries imparting.

Dystopia typically deals with vision that there is a future and also consideration of the present, essentially occupying a liminal space between these times. The recent rise of young adult dystopian novels is focused on female protagonists emphasizing several ways in which women in particular find themselves caught on periphery of multiple states simultaneously. [11] The topic common for many of these stories is a potential for hope that differentiates young adult dystopias from those written for adult readers. This type of writing involves interests as is environmental destruction, liberty and self determination, catastrophes, questions of identity and the increasingly fragile boundaries between technology and the self. [12] Many novels feature an awakening of what has really been going on in society. [13]

Often includes rebellious nature of women protagonists and romantic elements such as love triangles often not resulting to relationship. [14] A young heroine uncovers the injustice of her society and fights it, through her own determination, as part of someone else's plan, or through some twist of fate. Protagonist's rebellion involves an attempt for freedom from the enslaving forces of the dystopian government, often represent of an adult authority that has denied its responsibility to the young people it rules. [15]

"The young adult dystopia presumes that adolescents should be idealists, offering a gratifying view of adolescent readers as budding political activists- a portrayal that flatters adolescents and reassures adults that they are more than

passive youth." [16] Accessible messages that may have the potential to motivate a generation on the edge of adulthood. [17]

## **4 Portrayal of Women in Hunger Games**

### **4.1. Suzanne Collins**

Since analyzing heroines such as themselves is important to focus on the author- person who gave existence to characters and creates new story. As is said in the previous chapter, understanding of literary images is based on fair interpretation or perspective on certain object. Suzanne Collins caught her inspiration for writing the Hunger Games during watching television. She connected theme of reality show with war footage. [18] Motive of war was close to her because she grew up in American military family and her childhood influenced her writing in many ways. Her father was a veteran and doctor of political sciences, her grandfather had been gassed in the Great War and her uncle suffered shrapnel wounds during the Second World War. Furthermore she studied European history, especially the Second World War. Collins was interested in reading mythology and reflected this knowledge into her novels when using mythological names for her characters. She advised students who wanted to become writers to "write about the things you love and feel passionately about ". [19] This opinion reflects her attitude to the novel Hunger Games where she uses the motif of war that affected her life already in her childhood.

## 4.2. The Hunger Games

The Hunger Games, young adult dystopian science-fiction series consist of three books by Suzanne Collins: The Hunger Games, Catching Fire, and Mockingjay. All three books are narrated in first person by the female protagonist, Katniss Everdeen. The first book- Hunger Games, focuses on Katniss' survival in the games. In further sequels she is confronted by totalitarian leaders President Snow and President Coin- leader of new created District 13.

The first novel takes place in dystopian society of Panem- ancient North America, with the city Capitol ringed by 12 districts. Every district is, unlike the high-tech city Capitol, poor and determined to provide goods for those who live in the capital city. The government of Panem is run by President Snow who during annual public Reaping ceremony, takes two male and female teenagers, between the ages of 12 and 18 from each district as tributes to compete in the Hunger Games- television spectacle created as a symbol of punishment caused by lost rebellion for reinforce the power of the Capitol and for entertain its citizens.

Games are created on the basis of reality show- teenagers compete to the death in arena created by game makers, supervising on contestants and creating hard and inhuman conditions for them. Only one tribute comes back alive from arena and as a survivor is surrounded by luxury for him and also for his district.

### 4.3. Katniss Everdeen

Already the beginning of the book provides details from Katniss's life. She lives with her mother and sister and takes care about whole family because her dad had died at mine explosion when she was eleven. Because she live in the poorest District where hunger is an everyday occurrence, she has to hunt behind the woods even it is forbidden and dangerous, just with the bow made by her father. "The woods became our savior, and each day I went a bit farther into its arms. It was slow-going at first, but I was determined to feed us." [20] "My bow is a rarity, crafted by my father along with a few others that I keep well hidden in the woods, carefully wrapped in waterproof covers." [21]

According to this situation she had to change her ordinary behavior and adapt her life to living in the Slum. " I learned to hold my tongue and to turn my features into an indifferent mask so that no one could ever read my thoughts. Even at home, where I am less pleasant, I avoid discussing tricky topics. Like the reaping, or food short- ages, or the Hunger Games." [22]

Place, where she can be herself is wood where she hunts with her friend Gale. She is thinking about him as a brother. "There's never been anything romantic between Gale and me." [23] "Finally, Gale is here and maybe there is nothing romantic between us, but when he opens his arms I don't hesitate to go into them." [24]

She also expose her relationship with her mother. She can not forgive her her attitude after father's death. "I try to remember that when all I can see is the woman who sat by, blank and unreachable, while her children turned to skin and bones. I try to forgive her for my father's sake. But to be honest, I'm not the forgiving type." [25] She has to take care of herself, her sister and also her mother. That is the reason why she do not want her own kids. She do not want to give them same life as she has. "I never want to have kids." [26] "I know I'll never marry, never risk bringing a child into the world. Because if there's one thing be-



ing a victor doesn't guarantee, it's your children's safety." [27] "That it's no good loving me because I'm never going to get married anyway and he'd just end up hating me later instead of sooner. That if I do have feelings for him, it doesn't matter because I'll never be able to afford the kind of love that leads to a family, to children." [28]

In her unstable life she has to struggle with the reaping day, especially dangerous for her. Every year from 12 years to 18 years children's have their name in public drawing once. But there is an option to add name more times in exchange for some necessity and it is more probable to be chosen to Hunger Games. There is the difference between children's from poor and from rich districts, where they are not starving and where they have often the best training for the Games. "Kids from wealthier districts, where winning is a huge honor, who've been trained their whole lives for this. Boys who are two to three times my size. Girls who know twenty different ways to kill you with a knife." [29]

When the reaping day is coming, she is not interested in herself but she takes care just about her sister. Katniss knows that it is the only one place where she can not protect her. "I protect Prim in every way I can, but I'm powerless against the reaping." [30]

Everything has changed for Katniss when her sister Prim is chosen in reaping. Without any hesitations she volunteer instead of her "I volunteer!" I gasp. "I volunteer as tribute!" [31] and everything she can thinking about is that she can not cry because of television and because she can became easy target. "When they televise the replay of the reapings tonight, everyone will make note of my tears, and I'll be marked as an easy target. A weakling. I will give no one that satisfaction." [32]

She also mets her companion Peeta Mellark. Their interaction happened years ago when she was starving to death after father's death. He secretly throw her burned bread. "I feel like I owe him something, and I hate owing people." [33]

After reaping, Katniss has a time for saying goodbye to her family and unexpectedly comes also daughter of a man to whom Katniss sold her caught animals. She supports her and gives her a pin with Mockingjay- bird genetically modified by Panem's government, able to reproduce human's sound, that becomes Katniss's characteristic symbol but also a symbol of cover of the Collins's trilogy. [ 34,see Appendix 1]

"Here, I'll put it on your dress, all right?" Madge doesn't wait for an answer, she just leans in and fixes the bird to my dress. "Promise you'll wear it into the arena, Katniss?" she asks. [35] "For the first time, I get a good look at it. It's as if someone fashioned a small golden bird and then attached a ring around it. The bird is connected to the ring only by its wing tips. I suddenly recognize it. A mockingjay." [36] "They're funny birds and something of a slap in the face to the Capitol. During the rebellion, the Capitol bred a series of genetically altered animals as weapons. The common term for them was muttations, or sometimes mutts for short. One was a special bird called a jabberjay that had the ability to memorize and repeat whole human conversations. They were homing birds, exclusively male, that were released into regions where the Capitol's enemies were known to be hiding. After the birds gathered words, they'd fly back to centers to be recorded. It took people awhile to realize what was going on in the districts, how private conversations were being transmitted." [37] "I fasten the pin onto my shirt, and with the dark green fabric as a background, I can almost imagine the mockingjay flying through the trees." [38]

After reaping both contestants are moved to Panem, where they participate in procedures preparing them for the Hunger Games, including stylization of their appearance. Visible markers of traditional femininity in The Hunger Games such as dresses and jewelry tend to be connected to higher classes and Katniss only wears them when absolutely necessary. [39]

"My legs, arms, torso, underarms, and parts of my eye- brows have been stripped of the Muff, leaving me like a plucked bird, ready for roasting. I don't like it." [40]

"No fancy hair and clothes, no flaming capes. Just me. Looking like I could be headed for the woods. It calms me." [41]

During presentation of competitor's abilities, Katniss loses her temper at the Hunger Games coordinators for ignoring her during her private session and lashes out by launching an arrow at their banquet table. In doing so, Katniss is in many ways responding with the frustration any typical adolescent would feel who has been treated callously by adults, while at the same time performing an adamant and aggressive rejection of patronizing attitudes toward young women [42]

"Without thinking, I pull an arrow from my quiver and send it straight at the Gamemakers' table. I hear shouts of alarm as people stumble back. The arrow skewers the apple in the pig's mouth and pins it to the wall behind it. Everyone stares at me in disbelief." [43]

The beginning of the games itself is very frustrating. Katniss survives first few days, and even though she might die of thirst at any moment, she resists and also presents her cleverness when she climbs a tree and hides herself from other competitors. Her knowledge of forest cover saved her life. "I feel like an old piece of leather, drying and cracking in the heat. Every step is an effort, but I refuse to stop. I refuse to sit down." [44] "What I thought were blueberries have a slightly different shape, and when I break one open the insides are bloodred." [45]

Katniss proves her courage when she plucks up the courage to steal food supplies and weapons from another group of competitors, secured with hidden mines. Even though Katniss uncovers this booby trap, manages to steal it but this action results in deafness in one ear. "The dizziness has subsided and while my left ear is still deafened, I can hear a ringing in my right, which seems a good sign." [46]

One of the first of Katniss's rebellious acts is decking a dead body of her 12-year-old ally Rue with flowers, as a sign of disagreement with the senseless murders of young people in the arena. "I want to do something, right here, right now, to shame them, to make them accountable, to show the Capitol that whatever they

do or force us to do there is a part of every tribute they can't own." "Slowly, one stem at a time, I decorate her body in the flowers." [47]

When most of the competitors were killed there has been a rule change in the Games. "Under the new rule, both tributes from the same district will be declared winners if they are the last two alive." [48] It means for Katniss to find Peeta despite her initial hesitance about Peeta's attitude to her. "A warning bell goes off in my head. Don't be so stupid. Peeta is planning how to kill you, I remind myself. He is luring you in to make you easy prey. The more likable he is, the more deadly he is." [49] When she finds him seriously injured, she takes care of him and changes her point of view beginning to wonder if she does feel something for him; having always focused on surviving, she never considered romance. Their relationship of star-crossed lovers gains sympathy from Panem sponsors, which can provide them needed supply. "Peeta, it turns out, has never been a danger to me." [50] "I spend the night half-sitting, half-lying next to Peeta, refreshing the bandage, and trying not to dwell on the fact that by teaming up with him, I've made myself far more vulnerable than when I was alone." [51] "If I want to keep Peeta alive, I've got to give the audience something more to care about. Star-crossed lovers desperate to get home together. Two hearts beating as one. Romance." [52] "And while I was talking, the idea of actually losing Peeta hit me again and I realized how much I don't want him to die." [53] "This is the first kiss that makes me want another." [54]

The pair compete in the Games together. Katniss uses her knowledge of hunting and archery to survive, and the two become the victors after which rule about two winners is cancelled and the winner could be just one. Assuming the Game makers would rather have two victors than none, she suggests that they both commit suicide by eating poisonous nightlock berries. "I spread out my fingers, and the dark berries glisten in the sun. I give Peeta's hand one last squeeze as a signal, as a goodbye, and we begin counting. "One." Maybe I'm wrong. "Two." Maybe they don't care if we both die. "Three!" [55] The ploy works and they are both declared victors of the Hunger Games but this act is a real prove of

rebellion and Katniss becomes a symbol of revolution against the Capitol. “Listen up. You’re in trouble. Word is the Capitol’s furious about you showing them up in the arena. The one thing they can’t stand is being laughed at and they’re the joke of Panem,” [56]

## 5 Portrayal of Women in Divergent

### 5.1. Veronica Roth

Veronica Roth was born in New York City. Her parents divorced when she was five years old and her grandparents were concentration camp survivors. Roth graduated from Barrington High School. After attending a year of college at Carleton College, she transferred to Northwestern University for its creative writing program.

Author got idea of writing the series when she was studying in college and was motivated by concept of overcoming fear, bravery and division into groups which is based on personality types. By using her own words from her website blog she was inspired by several elements. These included interest in exposure therapy in the treatment of phobias. She was beginning to learn about social psychology and personality tests. Besides it she was interested in governmental systems that stick people in classes or castes. One of the main reasons was that she wanted *to write a character who could convincingly deliver these lines from Agamemnon, by Aeschylus: "My will is mine...I shall not make it soft for you."* [57]

## 5.2. Divergent

Divergent series consist of three books by Veronica Roth: *Divergent*, *Insurgent* and *Allegiant*. All three books are narrated in first person by the female protagonist Beatrice Prior. The story is set in the post apocalyptic future of dystopian Chicago where society is divided into five factions, each dedicated to particular virtue. These factions follow the rules and strict principles where people are seemingly free but under the supervision of the state and were created because people's thoughts were considered as dangerous. When thoughts are limited to one sector, it can lead to peace. The motto of this society is *Faction before blood and* means decisions between citizens preferences. Faction called Candor- they are the honest, which control law and justice, Abnegation- the selfless, they take control of the government, Dauntless- the brave, they are in charge of security both inside the city and at the city walls, Amity- the peaceful, which is the faction that grows most of the food and fills the role of caregivers and Erudite- the intelligent, they are in charge of education and research.

Although a child is born to a faction, on an appointed day of every year, all sixteen-year-olds must select the faction in which they will stay for the rest of their lives. Those who choose to leave their own factions are free to do so but must pledge loyalty to that faction of their own family. Before their choosing day they are given an aptitude test. The test will decide which faction their minds are compatible with and could help them decide which faction they will live in. Main heroine Beatrice, 16 years old girl born in Abnegation faction, fits for three different factions, Abnegation, Erudite, and Dauntless and discovers she is Divergent. Divergents are dangerous for society because they can not be controlled, they do not necessarily follow the rules and could break out of the norms. Her Divergence puts her in danger, but also means she has a choice- at choosing ceremony and also in every moment after. Between the desire to choose Dauntless and expectation she will choose Abnegation-faction where she grew up, Tris chooses to be

brave. After choosing, members of Dauntless faction must prove their courage and strength and be successful in initiations where at the end ,those who fail will become factionless. To be factionless mean that people become homeless, without any protection just with a little help from Amity faction. Since Beatrice is small, she is not a good fighter but she manages to get by and earns a respect of her companions and also of Four- one of Dauntless leaders. Their sympathies grow into a relationship. After some disagreements comes clear, that Erudite is making a plan to start a war against Abnegation and the Dauntless will be used by Erudite to fight the war using simulation serum. Because Beatrice's Divergence, she resist the stimulation and with Four they fight against inventor of the serum- Jeanine, the Erudite leader. Both turn off the simulation and walk out of the city with hope to find a safe place in the peaceful Amity compound.



### 5.3. Beatrice Prior

Tris proves herself to be a hero and shows that heroism is a choice you make, not something you were born with. [58] Although she was born to Abnegation, a faction where people are selfless and they forget themselves for the sake of others. Beatrice is dutiful but she does not feel like she wants to serve people for the rest of her life, she is not sure if she belongs to this faction and also whether the system works as it should.

Beatrice feels her changing, she is an adolescent young girl, her interest in appearance is obvious although her faction does not allow her to be engaged with these concerns. Even in these issues she begins to feel her divergence.

"I sneak a look at my reflection when she isn't paying attention—not for the sake of vanity, but out of curiosity. A lot can happen to a person's appearance in three months. In my reflection, I see a narrow face, wide, round eyes, and a long, thin nose—I still look like a little girl, though sometime in the last few months I turned sixteen." "The other factions celebrate birthdays, but we don't. It would be self-indulgent." [59] "I have tried to explain to him that my instincts are not the same as his—it didn't even enter my mind to give my seat to the Candor man on the bus—but he doesn't understand." [60] "I think of the motto I read in my Faction History textbook: Faction before blood. More than family, our factions are where we belong. Can that possibly be right?" [61] Beatrice is more focused on Dauntless faction, almost opposite of the Abnegation. It was formed by those who blamed fear and cowardice as a cause of the problems society faced. Beatrice is excited about this faction but does not show it, she is reserved because her faction says to be. "My father calls the Dauntless 'hellions.' They are pierced, tattooed, and black-clothed. Their primary purpose is to guard the fence that surrounds our city. From what, I don't know." [62] "Then there's Dauntless. They're our protectors, our soldiers, our police. I always thought they were amazing. Brave, fearless, and free. Some people think Dauntless are crazy, which they

kind of are." "They should perplex me. I should wonder what courage—which is the virtue they most value—has to do with a metal ring through your nostril. Instead my eyes cling to them wherever they go." [63] During choosing ceremony, she concentrates to decide whether she is going to stay in Abnegation or she switch factions and chooses Dauntless. "My eyes shift to the bowls in the center of the room. What do I believe? I do not know; I do not know; I do not know." But I am not selfless enough. Sixteen years of trying and I am not enough. [64]

After ceremony her life as Dauntless begins with dangerous command for the new Dauntless group to jump off a ledge to a black hole, where no one knows what there is. Beatrice proves her courageousness and chooses to jump first. "I don't think. I just bend my knees and jump." [65] Her enthusiasm and character suddenly coming through and Beatrice begins to feel like a fully fledged member of the Dauntless. During competitive initiation, Beatrice renames herself Tris as a sign of beginning of a new life. She feels free now, in her old faction she was not herself, she had to pretend who she really is not. She is sure about her decision without any hesitancy. "A new place, a new name. I can be remade here." "Tris," I say firmly. [66] "If my entire life is like this, loud laughter and bold action and the kind of exhaustion you feel after a hard but satisfying day, I will be content." [67] "I always knew I couldn't be Candor. I mean, I try to be honest, but some things you just don't want people to know. Plus, I like to be in control of my own mind." [68] "I am proud. It will get me into trouble someday, but today it makes me brave." [69] "At home, I could never do what I wanted, not even for an evening. I had to think of other people's needs first. I don't even know what I like to do." [70] "What makes you think I want to go home?" I ask, my cheeks hot. "You think I can't handle this or something?" "This is what I chose. This is it." [71] "I'm brave," I say, staring into her eyes. The other factions see the Dauntless a certain way. Brash, aggressive, impulsive. Cocky. I should be what she expects. I smirk at her. "I'm the best initiate they've got." [72]

Despite she must undergo extreme physical tests of endurance and intense psychological simulations, some with devastating consequences during initiati-

ons, as is said in previous chapter, she manages to get by her weaknesses. She proves her cleverness in initiation tradition of capturing the flag run by two leaders- Eric and Four. The point of this competition is to find hidden flag of the other team. While other members of Tris's team are thinking unsuccessfully about the strategy, she decides to act alone and with her quickness she manages to find this flag. "I look over my shoulder to make sure no one is watching. None of them look at me, so I walk toward the Ferris wheel with light, quiet footsteps, pressing my gun to my back with one hand to keep it from making noise."... "It isn't the height that scares me—the height makes me feel alive with energy, every organ and vessel and muscle in my body singing at the same pitch. [73]" "Yes, while the rest of you were twiddling your thumbs, Tris climbed the Ferris wheel to look for the other team," he says. [74]

This situation lead to her first interaction with Four, when he chooses her to his team despite she is an outsider in a group. "He scans the group of transfer initiates briefly, without calculation, and says, "I want the Stiff." Whatever Four's strategy is, it's based on the idea that I am weaker than the other initiates. And it gives me a bitter taste in my mouth. I have to prove him wrong—I have to. [75] Beatrice interpreting his behavior rather negative because she is not sure about his intentions and how she says during their later relationship "I'm not trying to be self-deprecating," I say, "I just don't get it. I'm younger. I'm not pretty. I—" [76] Nevertheless she feels comfortable near him. "Four lifts his hand and keeps walking. I feel the pressure of his palm even after he's gone. It's strange, but I have to stop and breathe for a few seconds before I can keep practicing again." [77] "Then I realize what it is. It's him. Something about him makes me feel like I am about to fall. Or turn to liquid. Or burst into flames." [78]

Since her results improved and performances begin to outweigh the other, she is attacked by some of the games companions but she deals with it with courage. "The blade doesn't stick, but I'm the first person to hit the target. [79] "The only thing worse than letting Peter put me in the hospital would be letting him put me there overnight." [80] "My chest hurts. I can't resist three people on my own."

"I thrash, but the arms holding me are too strong, and I bite down on one of the fingers." [81] The longer Tris trains, the more changes she is noticing. "I step to the side so I stand in front of the mirror. I see muscles that I couldn't see before in my arms, legs, and stomach. I pinch my side, where a layer of fat used to hint at curves to come. Nothing. Dauntless initiation has stolen whatever softness my body had. Is that good, or bad? At least I am stronger than I was." [82] She becomes stronger physically and mentally and when her friend is unjustly abused by one of the leaders, she stand by him despite the risk of expulsion of her from faction. "Any idiot can stand in front of a target," I say. "It doesn't prove anything except that you're bullying us. Which, as I recall, is a sign of cowardice." [83] "I stare at my eyes in the mirror. I want to, so I will." [84]

When government found that Tris is Divergent, they are trying to kill her but she resist and besides she is injured she is trying to safe the rest of her family. "Of all the pain I have suffered today—the pain of getting shot and almost drowning and taking the bullet out again, the pain of finding and losing my mother and Tobias, this is the easiest to bear." [85] "Because of that, and because I am Dauntless, it's my duty to lead now." [86] Despite her mother was killed and she was shot, her strong belief for power and intransigence forced her to try to safe the others. "I wipe the tears from my face. This is the first time I will see my father since I left him, and I don't want him to see me half-collapsed and sobbing." [87]

## 6 Comparative Analyses

The novels of Veronica Roth and Suzanne Collins portray growing up of the two main heroines. Process of adolescence in the real world and the world of dystopian novel differs in several facts. While the real world proposes a common transition between childhood and adolescence accompanied by many changes, both physical and mental, and is aimed, for example at relationship of men and women into the marriage as a principle of gender-definition, in the world of Veronica Roth and Suzanne Collins childhood ends and adolescence begins when developing itself into defined society and integrating into it. "In dystopian worlds, adolescence only concludes when individuals are integrated into their determined society's controlling framework. In Panem and Chicago, in these worlds heroines do not try to challenge their parents authority or to subvert social mores as a way to exert their burgeoning sense of independence." [88] Adolescence of these novels initially conform to the various rules, regulations and codes, to which they are held, remaining objects to be controlled rather than developing into self determining, authoritative subjects. Those, who rebel like Katniss and Tris risk punishment, imprisonment, and even death. [89]

If is considered surrounding of where both characters live, there are two different views. The main city Panem in Collins's Hunger Games is affected by poverty and majority of citizens have no ability for changing their future in contrast to Roth's Chicago where society believes in their factions which can provide them protection and stability. [90]

Panem and Chicago- in both cities, government requires a certain obedience in exchange of protection. In the simplest terms, adolescents behave rebelliously as a way to locate and to find their power. [91]

Suzanne Collins's portrayal of heroine is devoted to the center of her societies attention because she test her boundaries by fighting against the laws and norms, breaking rules, keeping secrets and mistrusting authorities. Veronica Roth portray her adolescent heroine as key agent in the resistance of dystopian

government and the rebuilding of a new world. [92]From the beginning of the trilogy Collins wants her protagonist to challenge from the image of the stereotypical teenage girl. Katniss Everdeen is strong, thoughtful and reserved. She is not boy crazy and not interested in marriage or motherhood. "In many ways her behavior attitude temperament character represents the norms of masculinity more than those of femininity." [93] A traditional femininity is often impractical, it is not essential for survival in a dystopian world for both of the heroines. Katniss's identity is formed of necessity which means she can not afford to think about questions of gender. [94]

Katniss does not have much room in her life for the pursuit of typical adolescent girls. Since her father's death, she has been focused on keeping her family alive. [95]

,Her role is a protector and provider, she has to hunt and to trade even it is illegal and punishable by death. She does not see these actions as rebellious, she sees them as necessary, protecting her mother and her sister against starvation.

Beatrice has a similar conditions as regards the typical adolescent concerns but she is limited by faction in which she is living. The surrounding in which she lives does not allow adequate development of her personality despite the fact she is as strong as she can get rid of her family and faction and start an entirely new, unknown life in Dauntless, even though other factions represent explicitly feminine qualities, such as cooperation, equality, sharing, compassion, caring or vulnerability.

She becomes protector as well but not for her own needs, she becomes protector of all Chicago's society.

Beatrice Prior is strong, clever, dutiful and displays adapting to more masculine behaviors, such as aggression, courage, and violence. Her attitude represents disagreement with her life determination and after awakening of what has really been going on in society of factions, typical example of dystopian fiction, she manifest her rebellion in a fight against the government.

Both heroines are created and characterized by women authors which represents clearer and more conclusive view on the characters.

## 7 Conclusion

This bachelor thesis dealt with a portrayal of women in literature. Its aim was to present female authors with heroines of their novels and analyze and compare dystopian portrayal of women with direct examples and characterizations from the books of Suzanne Collins and Veronica Roth. This work was meant to analyze Katniss Everdeen and Beatrice Prior, heroines of dystopian novels *Hunger Games* and *Divergent*.

The beginning of thesis was determined to brief explanation of stereotypes in literature. According to literal researches, mentioned types of character were mostly different from the researches of Katniss's and Beatrice's characters. Heroines are both adolescent girls with different life conditions. While Katniss had to grow up in poor district with her mother and sister she takes care of, with conditions worsened by her father's death and with daily dangerous situations she had to go through, Beatrice grew up in acceptable Abnegation faction with her parents and her brother.

While analyzing of the characters of both heroines appeared two types of courage. First, selfless love of family and the second, fearless adolescent, not afraid to join the the unknown. Although Katniss had no choice and was forced to participate in *Hunger Games*, Beatrice's transition to *Dauntless* was seemingly voluntary, but still limited by system of factions, where the motto is: *Faction before blood*. In this way, Beatrice was even forced to choose too. Katniss, who manifested her bravery by replacing her sister in the Games, Beatrice courageously decided to enter new lifestyle, without preparation and without her parents, which would be unusual in the real world of adolescents, who often depend on their parents. Their common feature is that both left their families, either voluntarily for the purpose of self-development , or involuntarily, for the purpose of protecting sister from death.

It may seem that Katniss had an advantage, although she grew up in difficult circumstances and got into the worse conditions, she was bit prepared for



hard conditions at least. On the other side Beatrice, who suddenly appeared in Dauntless, untrained and confronted with a *fait accompli*.

In the time of preparations for the Games Katniss did not lose her head and was ready to fight. The Hunger Games showed her cleverness in many ways and manifested her experiences of her difficult life. Even though her behavior in the arena had to tend to saving her own life, she was able to make friends there. When she pretended feelings to Peeta, she did it for saving their lives. However after she confirmed feeling sympathy to Peeta, she did not know how to handle these emotions. Her attitude should be excusable because of absence of emotions in her life. The only person who she really loved was her sister. Whereas she was concerned about ensuring of survival of her family she had not space for her own feelings. The greatest manifestation of courage and fearlessness accompanied by the idea for change of the cruel and inequitable society, Katniss demonstrated during the act with night lock berries and whatever it takes she defied the system.

Beatrice's bravery begun when she was first jumper from the ledge. Her determination to succeed even though she has been underestimated from the beginning not only for her appearance, was for her the aim she wanted to reach. Beatrice showed her independence, ability to solve the problems and ability to be a leader.

If the reader focuses on comparing mentioned archetypes with direct analysis of both characters, manifested similarities are presented with appreciable differences in many ways. Slightly approaching archetype was educated women. Beatrice improving her performances during training was lynched by the others participants because of her success. The characterization of Katniss emerged to archetype of wife, in her case girlfriends during pretending feelings for Peeta. However, in most cases the archetypes were not identical and heroines thus created a new character of women with qualities such as determination, bravery, fearlessness, tenacity or courage to defy bad systems, but still with honorable acting. All these properties belong to both depicted adolescent heroines.

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## **10 Abstract**

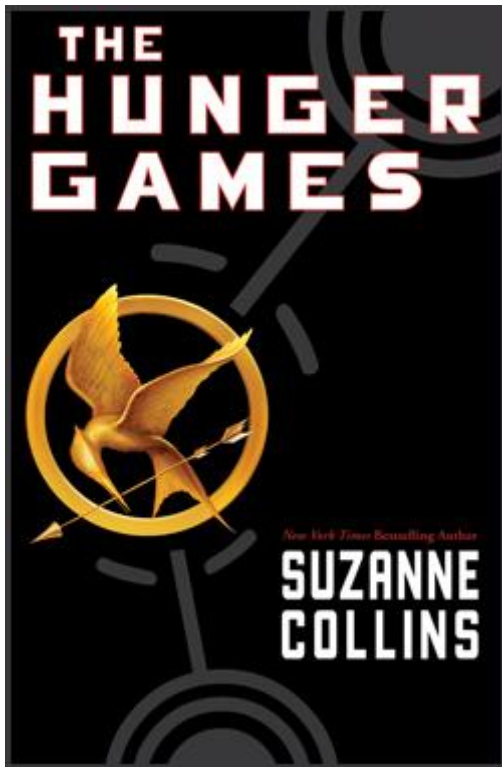
This bachelor thesis is concerned with a portrayal of women in literature. Its aim is to present female authors with heroines of their novels and analyze dystopian portrayal of women with direct examples and characterizations from the books of Suzanne Collins and Veronica Roth based on reader's own experience. This work is meant to analyze and find similarities and differences of Katniss Everdeen and Beatrice Prior, heroines of dystopian novels Hunger Games and Divergent.

## 11 Resumé

Tato bakalářská práce se zabývá zobrazením ženy v literatuře. Jejím cílem je představit spisovatelky s hrdinkami jejich románů a analyzovat dystopické zobrazení ženy pomocí přímých příkladů a charakterizací z knih Suzanne Collinsové a Veroniky Rothové, zakládající se na čtenářském prožitku. Tato práce si klade za cíl analyzovat a vyhledat podobnosti a rozdílnosti Katniss Everdeenové a Beatrice Priorové, hrdinek dystopických románů *Hunger Games* a *Divergent*.

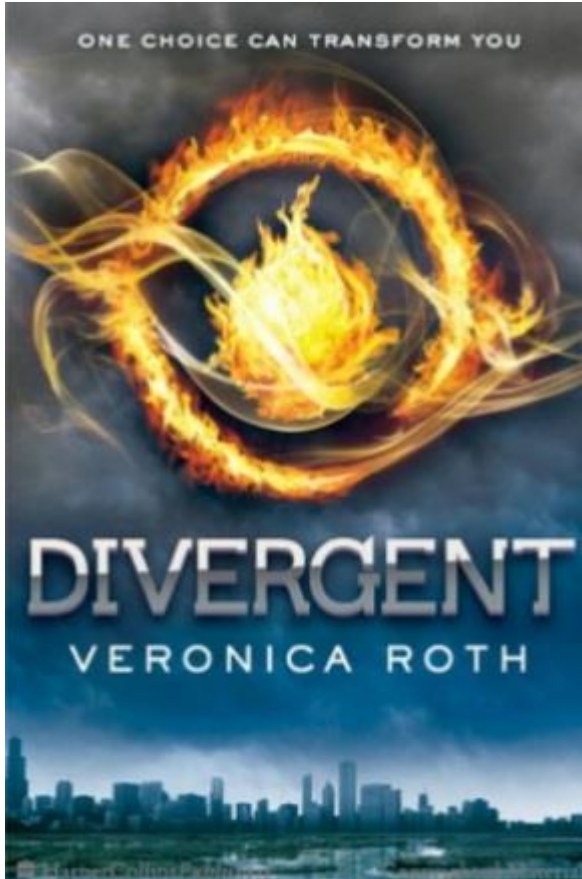
## 12 Appendices

Appendix 1 Cover of the book “Hunger Games” with a Mockingjay symbol.



**Source:** Scholastic [online]. [ Retrieved 15 April 2016] Available from:  
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**Appendix 2 Cover of the book “Divergent” with a Dauntless faction symbol.**



**Source:** HarperCollins Publishers [online]. [ Retrieved 15 April 2016]  
Available from: <https://www.harpercollins.com/9780062024022/divergent#>