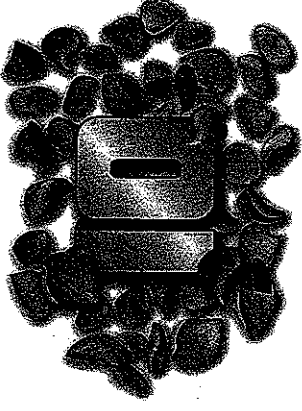


4. Epictetus, *The Enchiridion*, trans. Elizabeth Carter (Los Angeles: Bukamerica, 2007), 1.
5. *Ibid.*, 3.
6. *Ibid.*.
7. Mark Forstater, *The Spiritual Teachings of Marcus Aurelius* (New York: HarperCollins, 2000), 121.
8. *Ibid.*, 141.
9. *Ibid.*, 100.
10. *Ibid.*, 112–113.
11. *Ibid.*, 229.
12. Epictetus wasn't totally cold and devoid of emotion, however. For example, quite late in his life, he adopted an abandoned infant and married a woman to help him take care of the baby.
13. Forstater, *The Spiritual Teachings of Marcus Aurelius*, 228.



## “SHE HAS NO IDEA. THE EFFECT SHE CAN HAVE.”

Katniss and the Politics of Gender

*Jessica Miller*

When we first meet Katniss Everdeen, she's just waking up on the day of the reaping, when two children in her district will be chosen by lottery to participate in the Hunger Games. The Hunger Games are a public fight to the death between twenty-four contestants, one boy and one girl from each of the twelve districts of Panem. But Katniss isn't thinking about the reaping just now. She has to provide food for her family. She dons hunting boots, trousers, and a shirt. She retrieves her contraband bow and arrow from their hiding spot and heads into the woods to hunt, which is illegal in her district. Except for the reference to her “long dark braid” (which she tucks into a cap) there's nothing to suggest that Katniss is a girl.

Katniss's clothing, actions, and attitude reveal that she's not your stereotypical teenage girl. Far from being boy crazy, she insists that “there has never been anything romantic between Gale and me,” despite his good looks, charm, and obvious interest in her.<sup>1</sup> And she declares that she will never have children,

because she doesn't want them to endure a brutal and precarious life under Capitol rule. Even her name, Katniss, refers to a root, a bluish tuber, "not much to look at," but a hardy survivor.<sup>2</sup> When we consider that both the desire to become a mother and keen attention to physical appearance are strongly prescribed for women in our culture, Katniss stands out as atypical.

Katniss bends to feminine norms when she must—that is, when the Capitol makes it impossible for her not to do so. It's no accident that Katniss is first asked to conform to conventional standards of femininity when her hunting partner and friend, Gale Hawthorne, wryly says, "Wear something pretty," as he bids her good-bye before they get ready for the reaping.<sup>3</sup> Gale's words foreshadow how the Capitol will require Katniss to adopt some feminine norms to survive once she enters the Hunger Games.

What makes someone a woman or a man, feminine or masculine? Is it biology or culture or both? In Katniss and, as we'll see, in her fellow tribute Peeta Mellark, Suzanne Collins has given us characters who invite us to reflect on the categories of sex and gender and what they mean in Panem and what they might mean for us.

### "She's a Survivor, That One"

Katniss is an unusual female protagonist in the sense that her behavior, attitudes, temperament, and character seem to fit the norms of masculinity more than those of femininity. Although it's typical to think of fathers handing down certain skills to their sons and not their daughters, it was Katniss's father who taught her to hunt, use a bow and arrow, and forage in the woods for food and medicinal herbs—the very skills that would be so crucial to her survival in the Hunger Games.

When her father was killed in a mine explosion, leaving her mother catatonic with grief and unable to function, it was Katniss who took responsibility for supporting her family.

Just eleven years old, she learned how to bend or break the rules to keep her family together. She engaged in illegal hunting with an illegal weapon and foraged in a forbidden area full of flesh-eating beasts, blocked off by an electrified chain-link fence. Then, demonstrating her skills as a tough negotiator, she sold her kills in the Hob, a dangerous black market in an abandoned coal warehouse. Katniss doesn't meekly accept her fate; she does what it takes to survive. Many readers would associate qualities like breadwinning, physical and mental toughness, and fighting (literally) for survival with masculinity and manhood. But they describe Katniss through and through.

The stereotype of the nurturing mother tends to be associated with warmth and kindness. In contrast, Katniss's protectiveness requires actions more typically associated with masculinity. *The Hunger Games* begins and ends with two incredible physical displays of protectiveness. First, Katniss volunteers to take Prim's place in the Games, knowing it is a virtual death sentence. Second, Katniss threatens to kill herself rather than allow fellow District 12 tribute Peeta to die.

Katniss's only direct kill in *The Hunger Games* is for the purpose of protecting a friend and ally. In *Catching Fire*, she throws herself between a Peacekeeper and Gale to protect him from being whipped and is lashed herself in the process. Demonstrating traits prescribed for men in our society, Katniss takes risks and acts in ways that are strong and forceful. She may not be caring in the traditional sense associated with women, but she's intensely loyal and will lie, steal, fight, and even kill to keep those she loves alive.

Katniss is a young woman of few words, none of them flowery or emotional. She's often sullen and hostile, almost never smiling or laughing. As she puts it, "I could use a little sugarcoating."<sup>4</sup> Friendliness is strongly prescribed for women in our culture, yet Haymitch's remark, "You've got about as much charm as a dead slug," is an all too apt description of our heroine.<sup>5</sup>

Katniss's immediate reaction to being misled or surprised is often violent. She's straightforward and no-nonsense. To say that she's not prone to introspection—especially not to the romantic navel-gazing often, however unfairly, associated with teenage girls (think of the Twilight Saga's Bella Swan)—is to wildly understate how unreflective she often can be. Referring to her effect on Peeta personally, as well as to her potential to serve as a unifying symbol to a divided people, Peeta notes, "She has no idea. The effect she can have."<sup>6</sup> She has no idea because she's no narcissist; she's not in the least self-involved.

### Theseus, Spartacus, and Katniss

It is no accident that Katniss has some masculine traits: Suzanne Collins has said that Katniss—and the trilogy itself—was inspired by two famous male figures: Theseus and Spartacus.<sup>7</sup> In Greek mythology, King Minos of Crete forced the Athenians to send fourteen children every nine years to face the Minotaur, a terrifying half-man, half-bull monster, in his labyrinth. Just as Katniss did for Prim, Theseus took the place of one of his countrymen. He then slew the Minotaur and rescued his fellow tributes. Spartacus famously led a rebellion of slaves against the Roman Empire. "Katniss follows the same arc," according to Collins, "from slave to gladiator to rebel to face of a war."<sup>8</sup>

Like Theseus and Spartacus, Katniss is defiant, but never merely for the sake of asserting her will. Rebelliousness and defiance are closely associated in our culture with masculinity and tend to be discouraged for women. But Katniss knows her objectives and trusts her instincts, refusing to blindly follow authority. Although she occasionally seeks counsel, she's too independent to be told what to do by anyone, whether it's an admirer like Gale or Peeta, a mentor like Haymitch, or a political leader like President Snow or Alma Coin. She's not indiscriminately bloodthirsty like the Career tributes, but neither is she "the forgiving type."<sup>9</sup> She feels fury and the desire for vengeance, and she anticipates killing her enemies with pleasure.

Katniss is capable of the kind of fist-pumping heroic gestures we usually associate with male heroes. My favorite example is on the third day of her training for the Games during her session with the Gamemakers, who want to see her skill with a bow and arrow. When they ignore her impressive display in favor of a succulent roast pig that has just been placed on their already overloaded banquet table, Katniss's pride won't allow her to let their disrespect pass unchallenged:

Suddenly I am furious, that with my life on the line, they don't even have the decency to pay attention to me. That I'm being upstaged by a dead pig. My heart starts to pound, I can feel my face burning. Without thinking, I pull an arrow from my quiver and send it straight to 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.

"Thank you for your consideration," I say. Then I give a slight bow and walk straight toward the exit without being dismissed.<sup>10</sup>

Through multiple retellings over the centuries, the tales of Theseus and Spartacus have come to represent the inherent dignity of the human person and its potential to inspire opposition to oppressive regimes. Like the male—and very masculine—heroes on which her character is based, Katniss instinctively asserts her own basic human dignity, which serves as a spark that catches fire and changes the course of history for the people of Panem.

### "Fresh as a Raindrop": Prim and Femininity

Katniss may not be *feminine*, but she's definitely a *female*. French philosopher Simone de Beauvoir (1908–1986) introduced the sex-gender distinction to philosophy with her observation, "One is not born but becomes a woman."<sup>11</sup> *Sex* refers to the

unchangeable biological or physiological characteristics that distinguish men and women, such as reproductive organs and hormone levels. *Gender*, however, refers to the changeable roles, behaviors, activities, and personality traits that a society views as appropriate or "normal" for men and women.

Gender norms are influenced by family, peers, mass media, and the larger community. In Western civilization, for example, caring for dependents, preparing family meals, wearing makeup, and being empathetic are considered feminine, whereas breadwinning, making household repairs, building muscle, and being protective are considered masculine.

The clearest example of a traditionally feminine character in the Hunger Games trilogy is Katniss's younger sister, Primrose Everdeen. Named for a delicate flower, Prim is small, slender, and beautiful, with light hair and blue eyes. Her "face is as fresh as a raindrop, as lovely as the primrose for which she was named."<sup>12</sup> Her speech and other vocalizations are described in stereotypically feminine ways: she speaks softly, giggles, and chatters. Prim's dominant traits are empathy and caring: "Sweet, tiny Prim who cried when I cried before she even knew the reason, who brushed and plaited my mother's hair before we left for school, who still polished my father's shaving mirror each night because he'd hated the layer of coal dust that settled on everything in the Seam."<sup>13</sup>

Prim's solicitude extends even to nonhuman animals: "Whenever I shot something, she'd get teary and talk about how we might be able to heal it if we got it home soon enough."<sup>14</sup> Prim is described as being fragile, being terrified by the woods, and viewing adventures as ordeals. She is said to have a knack for traditionally feminine pursuits like cooking and flower arranging. Especially capable of ministering to the sick, Prim exhibits a type of strength that's more acceptable for women in our culture than Katniss's physical strength is. Prim's death while tending to the wounded

in *Mockingjay*, awful as it was both for Katniss and for us as readers, is very much an aspect of her self-sacrificing femininity.

According to Beauvoir, it's in being gendered, or limited to what's defined as feminine, that women are positioned as not just different from men but also inferior to them. Women are positioned as the "other," lacking agency and the ability to make choices and impose them on the world. Insisting that anatomy is not destiny, Beauvoir asked us to look closely at how patriarchal structures use sexual difference to oppress women, depriving them of the freedom to exercise their capabilities. She rejected the idea that gender was fated. "No biological, psychological, or economic fate determines the figure that the human female presents in society," she wrote. "It is civilization as a whole that produces this creature . . . described as feminine."<sup>15</sup>

Unfortunately, it often sounds as though Beauvoir thought that women have to stop being feminine in order to live truly fulfilling lives. She also seemed to think that gender differences weren't compatible with true equality between women and men. Since then, however, other feminist philosophers have championed traditionally feminine traits of the kind Prim displays, arguing that the problem isn't femininity itself, but rather its devaluation in society and the lack of choices available to women and men.<sup>16</sup>

What's wrong, on this view, isn't gender per se, but gender-based inequality that reinforces women's social subordination, along with sex-role stereotyping that forces boys to be masculine and girls to be feminine or pay a high social price. We've already seen that Katniss violates those gender norms willy-nilly and, for the most part, seems to suffer neither self-condemnation nor social condemnation for doing so. Panem seems to differ from our world in this respect, which leads to this question: How are gender roles configured in Panem?

## Gender in Panem

There seem to be fewer differences between the roles for women and men in Panem than in our own world. For example, coal miners in our world are overwhelmingly male, yet Katniss specifically refers to "men and women" heading for the mines in the Seam. When Katniss took over hunting duties from her father, her buyers didn't care: "Game was game, after all, no matter who shot it."<sup>17</sup>

Girls and boys participate equally in the Hunger Games, and there's no alteration of the game for male and female tributes as there is in many of our own sports, such as tennis, in which women play the best of three sets while men play the best of five, or basketball, in which the women's ball is slightly smaller. Even the Gamemakers, who devise the arena and its diabolical death traps, hail from both sexes, whereas today only about 11 percent of video game developers—the closest thing we have to Gamemakers, thank goodness!—are women.

There are very few explicit references to sexuality in the Hunger Games trilogy, but the ones we encounter point to a world where strong sexual appetites are not as exclusively associated with men as they are in ours. We tend to think of "sex symbols" as females (think of *Maxim's* "Hot 100"), but the one character called a sex symbol in Panem is Finnick Odair, a winning male tribute from District 4.<sup>18</sup>

In our world, most prostitutes and victims of the sex trade are women and girls. In Panem, however, it's Finnick who reports, "President Snow used to . . . sell me . . . my body, that is."<sup>19</sup> In an interview for the rebels, Finnick "outs" all of the politicians who violated him, but Collins is careful never to mention the sex of Finnick's lovers, referring to them generically as "citizens," who may be "[o]ld or young, lovely or plain, rich or very rich."<sup>20</sup> Compare this to the United States, where so-called sex scandals are typically associated with male politicians, prompting headlines like the one accompanying

a recent *Time* magazine cover story: "Sex. Lies. Arrogance. What Makes Powerful Men Act Like Pigs."<sup>21</sup>

Gendered beauty norms are a major focus of feminist attention in the United States, because they're much more costly, onerous, and even dangerous for women than they are for men and because violations of those norms are punished socially, politically, and economically. For example, since appearance is a much more significant indicator of social value for women than for men, it's no surprise that even though weight-based discrimination affects both sexes, obese women are penalized much more severely than obese men in hiring, promotion, and pay.<sup>22</sup>

In contrast, gendered beauty norms don't seem to be present in Panem. The best place to look is probably the Capitol, where vast amounts of money and leisure time make beauty a much more complicated pursuit. In our culture, gender differences can be seen in the application of makeup and in the types of cosmetic surgeries women and men undergo, as well as in the location and style of tattoos and piercings. But in the Capitol, it's all the same for women and men.

Like all of the other district pairs, Katniss and Peeta dress identically for the opening ceremonies. The best-looking tributes—and not just the best-looking *females*—are rewarded with sponsorships. Both men and women in the Capitol go in for elaborate self-beautification. Announcer Caesar Flickerman coats his face with white makeup and dyes his hair and eyelids powder blue. On Katniss's prep team, Octavia has dyed her entire body green and Venia has aqua hair and gold tattoos above her eyelids.<sup>23</sup>

District 13 seems especially gender-neutral, with no distinction between women and men in either their wardrobes or their roles. Everyone over the age of fourteen, boy or girl, is addressed as Soldier, and women and men assume the same duties when their units are sent out on combat missions. Compare this to the United States, where women make up only about 20 percent

of the military and are officially excluded from direct combat. District 13's leader, Alma Coin, is a middle-aged woman with shoulder-length gray hair, which might suggest a motherly figure, but she is far from maternal or nurturing. She has pale eyes "the color of slush that you wish would melt away."<sup>24</sup>

We often hear it said—sometimes backed up by data, but often just reflecting assumptions about gender—that female politicians are more collaborative, more enabling, and less interested in power for power's sake than male politicians are. That doesn't seem to hold in Panem, however, at least not judging from the autocratic way Coin runs District 13 and the lengths to which she goes to topple President Snow, even stooping to the slaughter of innocent children. When Coin proposes a new Hunger Games, the significance of her name becomes crystal clear: she may be female to Snow's male, but they're two sides of the same coin.

Of the major characters in the Hunger Games trilogy, Peeta is the closest to being an androgynous blend of the most desirable masculine and feminine traits. He's confident and self-reliant like Katniss, but unlike his fellow District 12 tribute, he's also trusting and open. He's physically strong, but he avoids violence and aggression except in self-defense. His occupation of baking matches his warm and nurturing personality. He cleans up a drunk and disheveled Haymitch, offers a chilly Katniss his coat, and is generally kind and thoughtful.

Emotional and expressive, Peeta isn't afraid to declare his love for Katniss before a crowd of thousands. And he cried openly when he took leave of his family for the Hunger Games. Katniss's earliest memory of Peeta is the day he risked his parents' wrath to burn some bread so he could pass it on to her. Later their eyes met briefly, and in the next moment Katniss glimpsed the first dandelion of the spring. Reflecting on those memories, she remarks, "To this day, I can never shake the connection between this boy, Peeta Mellark, and the bread that gave me hope, and the dandelion that reminded me that I was not doomed."<sup>25</sup>

Compare Peeta to Gale, his rival for Katniss's affections. A classic male romantic hero, Gale is tall, dark, and handsome. He's slightly mysterious, protective, and prone to displays of temper and violence. His worldview is black and white and leads to harsh judgment of wrongdoers. Gale fits the stereotype of rugged masculinity, but Katniss chooses Peeta, the baker, along with the dandelion, the sunlight, and warmth—and she not only chooses him but also protects and rescues him time and again.

Bucking the popular cultural trend of the helpless girlfriend (Bella in the Twilight Saga) who needs to be saved by her man (Edward), Collins presents Katniss as the savior, the strong one. Yet Katniss still needs Peeta's warmth and decency. Even their postwar domestic life bucks gender expectations: Peeta begs for children and Katniss relents; Peeta bakes and Katniss hunts. The romance between Katniss and Peeta offers a welcome foil to the many romances in popular culture that hew closely to the expectations of stereotypical femininity and masculinity.

## The Star-Crossed Lovers from District 12

You were about as romantic as dirt until he said he wanted you. Now they all do.<sup>26</sup>

—Haymitch Abernathy, in *The Hunger Games*

So far, we've focused on Katniss's masculine traits and actions. But her womanhood seems clearest when she is positioned as Peeta's love interest. From the moment Cinna asks Katniss and Peeta to hold hands at the opening ceremonies, we see a different Katniss: one who blows kisses, smiles widely, waves with excitement, and becomes much more interesting to everyone the moment Peeta publicly declares his love for her. "Silly girl spinning in a sparkling dress," she says. "Giggling."<sup>27</sup>

Initially skeptical, Katniss eventually sees the merit in using a romance with Peeta to make herself more likable. It means

she can get the kind of assistance during the competition that an adoring fan base can provide. Essentially, she adopts femininity as a *performance*. During the Games, Katniss reminds herself to act for the cameras in the way a girl in love would act, whether that means tender kisses, gentle caresses, affectionate glances, or fighting desperately to keep her lover alive when he is grievously injured.

For contemporary feminist philosopher Judith Butler, gender always *is* a kind of performance, something we do, not something we are.<sup>28</sup> We say things like “Oh, he does that because he’s a guy,” as if being a “guy” is a stable locus of identity from which masculine actions proceed. But in Butler’s postmodern view, it’s only by repeatedly engaging in gendering acts that gender is constituted. All of those things Katniss does to convince the world she’s in love with Peeta don’t just express her femininity; they also *constitute* it.

More radically, Butler questions the idea that sex is a purely biological category and gender is a cultural one, with the latter imposed on the former like a coat is placed on a rack. She argues that sex is not “a bodily given on which the construct of gender is artificially imposed, but . . . a cultural norm which governs the materialization of bodies.”<sup>29</sup> In other words, there’s no way to identify a human being as male or female that isn’t socially significant. Once the words “It’s a boy!” or “It’s a girl!” are uttered, a whole identity appears, constructed by social norms and determining the course of one’s life.

Think about it: Why is it more important to our society whether an infant has a penis or a vagina than whether it is bald or hairy? Why don’t we organize our society on the basis of hair color or eye color or having an “innie” belly button as opposed to an “outtie”? For Butler, the answer is that the penis and the vagina are significant because our social organization is gendered.

To return to Panem, it might seem that when the Capitol chooses one boy and one girl for the Hunger Games, it’s using presocial, biological categories, but Butler would say that the

choice *also* indicates a gendered organization of society. After all, why should the sex of the contestants matter? It does only because boys and girls are regarded as members of two different social groups.

For Butler, being ascribed a sexual identity always means being ascribed a sexual orientation as well. *Woman* is always assumed to be “heterosexual woman,” making it harder to conceive of lesbians as women. Following Adrienne Rich, Butler uses the term “compulsory heterosexuality” to refer to the idea that our cultural norms (discouragement of same-sex public displays of romantic affection), laws (same-sex marriage not universally legal), and regulations (country clubs, for instance, not including same-sex couples in their “family rates”) demand that individuals be heterosexual.<sup>30</sup> Butler sees no way to dismantle the gender hierarchy without at the same time overcoming compulsory heterosexuality. We don’t know whether compulsory heterosexuality exists in Panem, but Butler’s linkage of sexual orientation and gender helps to explain why Katniss seems most feminine when she’s acting as Peeta’s lover.

Butler’s claim that gender is a performance may sound like an invitation to behave however we want, as if one can change one’s gender merely by donning a different outfit. In fact, Butler’s own view is that we’re severely restricted by the gender scripts we inherit. Her critics, however, insist there’s always room for critical reflection and subversive action.<sup>31</sup>

Putting gender aside for a moment, consider the seemingly all-pervasive political power of the Capitol. The Capitol seemed unstopppable. But it became complacent about District 12, turning off its electric fence and allowing its Peacekeepers to become friendly with the residents. Those actions created an environment in which someone like Katniss could thrive, learning to create community, think critically, and develop survival skills that would eventually make her a serious threat. Like the mockingjay, that unexpected and unwanted amalgam of the Capitol-created jabberjays and wild mockingbirds, Katniss developed strength where the Capitol was weak.

Likewise, in a world where gender seems less fixed than in our own, Katniss and Peeta are able to use gender to garner power for themselves. When they're the only remaining tributes, the Capitol expects a gut-churning finale of lover against lover. But rather than kill each other, they threaten dual suicide. As readers, we know this to be an act of defiance, a refusal to betray their integrity, but the romantic narrative they've been constructing since the opening ceremonies allows Panem's television audience to interpret their open rebellion as merely the act of desperate lovers. Katniss subversively uses the tools of femininity to control how her story is interpreted.

After the Games, to bolster the romantic interpretation—and to help save Katniss's life—stylist Cinna dresses Katniss demurely as a harmless innocent, albeit with breast padding to enhance her femininity. And the charade continues in *Catching Fire*, when Katniss and Peeta make appearances as an engaged couple. Her choice of wedding gowns is a nationally televised event.

Katniss, of course, forgets all about wedding dresses once she discovers she'll have to fight in the Quarter Quell. To her shock, however, she's forced to wear the most popular dress for the televised interviews prior to the games. "It's so bar-ba-ric," she says, "the president turning my bridal gown into my shroud."<sup>32</sup> But Cinna has other plans. Following his instructions, she twirls in her dress at the conclusion of her interview with Caesar Flickerman, causing the dress to burst into flames and transform her once again into a girl on fire.

For a split second I'm gasping, completely engulfed in the strange flames. Then all at once, the fire is gone. I slowly come to a stop, wondering if I'm naked and why Cinna has arranged to burn away my wedding dress.

But I'm not naked. I'm in a dress of the exact design of my wedding dress, only it's the color of coal and made of tiny feathers. Wonderingly, I lift my long,

flowing sleeves into the air, and that's when I see myself on the television screen. Clothed in black except for the white patches on my sleeves. Or should I say my wings. Because Cinna has turned me into a mockingjay.<sup>33</sup>

The mockingjay, a creature that should never have existed, is the symbol of the rebellion that began when Katniss defied the Capitol at the end of the 74th Hunger Games. Cinna has crafted a scene in which Katniss's performance as a bride—one of the most feminine of social roles—becomes firmly associated with her growing political power. Gender is a performance for Katniss, perhaps not quite in Butler's sense, but in the sense of being a momentous strategy that's at once political and deeply personal.

### "I Really Can't Think about Kissing"

Gender is constructed differently in Panem than in our world, with male and female characters expressing a wide range of gendered traits and actions. It is significant that on the one hand, Katniss is never less than an equal to the two main rivals for her affection. On the other hand, the necessity of the star-crossed lovers narrative seems to reaffirm, at least to some extent, the linkage of sex, gender, and heterosexual orientation.

Still, unlike many heroines in young adult literature, Katniss refuses to see herself as the ingenue caught between two lovers. "I really can't think about kissing when I've got a rebellion to incite," she says levelheadedly.<sup>34</sup> Even though some readers are undoubtedly disappointed that she didn't choose Gale, Katniss and Peeta—the hunter and the baker—offer something that Gale and Katniss never could have: a partnership that helps us imagine an alternative to dominant romance narratives and a way of valuing both masculine and feminine roles, regardless of who fills them.



## NOTES

1. Suzanne Collins, *The Hunger Games* (New York: Scholastic Press, 2008), 10.
2. *Ibid.*, 52.
3. *Ibid.*, 14.
4. Suzanne Collins, *Mockingjay* (New York: Scholastic Press, 2010), 240.
5. Collins, *The Hunger Games*, 117.
6. *Ibid.*, 91.
7. James Blasingame, "An Interview with Suzanne Collins." *Journal of Adolescent and Adult Literacy* 52, no.8 (2009): 726.
8. Susan Dominus, "Suzanne Collins's War Stories for Kids," *New York Times*, April 8, 2011, <http://www.nytimes.com/2011/04/10/magazine/mag-10collins-t.html>.
9. Collins, *The Hunger Games*, 8.
10. *Ibid.*, 101.
11. Simone de Beauvoir, *The Second Sex* (New York: Vintage Books, 1973), 301. However, Beauvoir herself never used the terms *sex* and *gender* in precisely this way.
12. Collins, *The Hunger Games*, 3.
13. *Ibid.*, 27.
14. *Ibid.*, 35.
15. Beauvoir, *The Second Sex*, 301.
16. For a discussion of contemporary philosophers who argue on behalf of a feminist care ethic that puts a premium on an empathetic and caring disposition like Prim's, see chapter 11, "Sometimes the World Is Hungry for People Who Care: Katniss and the Feminist Care Ethic."
17. Collins, *The Hunger Games*, 52.
18. Collins, *Mockingjay*, 11.
19. *Ibid.*, 170.
20. Suzanne Collins, *Catching Fire* (New York: Scholastic Press, 2009), 209.
21. Nancy Gibbs, *Time*, May 30, 2011.
22. Janna L. Fikkan and Esther D. Rothblum. "Is Fat a Feminist Issue? Exploring the Gendered Nature of Weight Bias," *Sex Roles* (June 18, 2011) 1-18.
23. For more on the significance of fashion and body modification in the Capitol, see chapter 17, "Discipline and the Docile Body: Regulating Hungers in the Capitol."
24. Collins, *Mockingjay*, 10.
25. Collins, *The Hunger Games*, 32.
26. *Ibid.*, 135.
27. *Ibid.*, 136.
28. Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1990), 179.
29. Judith Butler, *Bodies That Matter: On the Discursive Limits of Sex* (New York: Routledge, 1993), 2-3.

30. Adrienne Rich, "Compulsory Heterosexuality and Lesbian Existence" in *The Lesbian and Gay Studies Reader*, eds. Henry Abelove et al. (New York: Routledge, 1993), 227-254.

31. The extent to which adequate resources for normative reflection and autonomous political action are already present in Butler's view of gender is a matter of debate among feminists.

32. Collins, *Catching Fire*, 248.

33. *Ibid.*, 252.

34. *Ibid.*, 126.