

**TRACING TECHNOCRATIC CORPORATISM:  
A MARXIST ANALYSIS OF SUZZANE  
COLLINS' *THE HUNGER GAMES TRILOGY***

**BY**

**HUZAIFA SIDDIQUE**



**NATIONAL UNIVERSITY OF MODERN LANGUAGES**

**ISLAMABAD**

**FEBRUARY, 2023**

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By

**HUZAIFA SIDDIQUE**

B.S., National University of Modern Languages, Islamabad, 2019

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF  
THE REQUIREMENTS FOR THE DEGREE OF

**MASTER OF PHILOSOPHY**

**In English**

To

FACULTY OF ARTS & HUMANITIES



NATIONAL UNIVERSITY OF MODERN LANGUAGES, ISLAMABAD

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**Thesis Title:** Tracing Technocratic Corporatism: A Marxist Analysis of Suzzane Collins' *The Hunger Games Trilogy*

**Submitted by:** Huzaifa Siddique

**Registration #:** 36-MPhil/ELit/S20

Master of Philosophy

Degree name in full

English Literature

Name of Discipline

Dr. Attia Saman

Name of Research Supervisor

\_\_\_\_\_  
Signature of Research Supervisor

Dr. Muhammad Safeer Awan

Name of Dean (FAH)

\_\_\_\_\_  
Signature of Dean (FAH)

\_\_\_\_\_  
Date

## AUTHOR'S DECLARATION

I Huzaifa Siddique

Son of Umar Siddique

Registration # 36-M.Phil/Lit/S20

Discipline English Literature

Candidate of **Master of Philosophy** at the National University of Modern Languages do hereby declare that the thesis **Tracing Technocratic Corporatism: A Marxist Analysis of Suzzane Collins' *The Hunger Games Trilogy*** submitted by me in partial fulfillment of MPhil degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in the future, be submitted by me for obtaining any other degree from this or any other university or institution.

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## ABSTRACT

**Title: Tracing Technocratic Corporatism: A Marxist Analysis of Suzanne Collins' *The Hunger Games Trilogy***

The thesis presents a Marxist analysis of Suzanne Collins's *The Hunger Games Trilogy*, focusing on the theme of technocratic corporatism. Drawing on theoretical perspectives such as Villa's technocapitalism, Althusser's theory of state apparatuses, Feenberg's critical theory of technology, the study explores the socio-political implications of technocratic corporatism as portrayed in the trilogy. The research employs a qualitative textual analysis method to examine the texts of the trilogy, unveiling the underlying power dynamics and class struggle within the fictional society. By employing Marxist analysis, the study critically evaluates the ways in which technocratic corporatism perpetuates inequality, exploitation, and alienation among the citizens of Panem. Through this analysis, the research sheds light on the implications of technocratic corporatism in contemporary societies and offers insight into the potential consequences of unchecked technological advancements and consolidation of power by dominant corporations. Ultimately, this study contributes to the understanding of the dystopian genre and offers a critical perspective on the interplay between technology, capitalism, and governance in the modern world.

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## **ACKNOWLEDGEMENTS**

All praise is to Allah Almighty, without whose will it was impossible to accomplish this mighty task. Indeed, Allah is merciful and beneficent.

I would like to pay my gratitude to the Dean Faculty of English Studies, NUML, administrative staff, and GAC Committee members for their valuable suggestions in refining and approving my research topic. The support of my supervisor Dr. Attia Saman is remarkable; I owe him a bundle of thanks and prayers for being cooperative and dedicated throughout my thesis writing. I must say this thesis belongs to him more than me.

Thank you, everyone!



## DEDICATION

To my father, whose efforts for our *becoming* are matchless and to my mother  
whose prayers are with us.

Stay blessed both of you.

# CHAPTER 1

## INTRODUCTION

### 1.1 Introduction

Emancipation is the primary goal of a just society. The emancipation of humans involves freedom from exploitative and oppressive conditions and involvement in the governance of every aspect of society. More than at any previous time, emancipative involvement includes decisions that determine the human condition and what it means to be human through the exercise of creativity in technology. Today, these decisions are overwhelmingly determined by corporatism and its authoritarian power over technology. The term corporatism refers to “the wide-ranging influence of corporate power on society, including its governance and nature” (Villa 29).

Emancipation, for humans, means liberation from the financial environment imposed on society by the authority of business groups or corporations, as well as liberation from social and political repression. Human liberation, the foundation of an equitable society, is colonized by corporatism, an instrument of the capitalist system. Key features of capitalism include capital accumulation, free competition in markets, price fixing, and private property, legal acknowledgment of property rights, free trade, wage labor, and wealth creation. Though apparently, a capitalist market is uncontrolled and the invisible hand of supply and demand decides the price, the real decision-makers are those who control means of production. From the start, capitalism preferred theocracies, autocracies, and monarchs, while it had a contentious relationship with democracy that was sometimes at odds with its own principles. This is due to the fact that in a capitalist system, the economy and the wants of the people are governed by the owners of capital, while in a democratic system, the majority of the people in power do not own capital and so have no motivation to associate themselves with capitalist ideals. The corporate colonization of human life, creativity, and identity is continuous. Historically, capital and labor were the assets for capitalists, however, recent technological advancement has made human creativity the most precious asset for new-age capitalists. Technocapitalist corporatism degrades humans by turning the most precious human quality, creativity, into a commodity (Villa 20).

Ideologies play a major role in forming human personalities as well as determining their positions within society. To state that someone has been ideologically interpellated is to indicate that the individual has already been persuaded to embrace a certain role or has decided to accept particular beliefs (Althusser 33). It means that it is ideologically interpellated and the capitalists use it as a tool for the accumulation of wealth. Furthermore, for Althusser, interpellation functions similarly to naming a person or addressing them in the streets. Thus, ideologies approach individuals and provide them with an identification they are compelled to embrace. Nevertheless, one is not compelled by aggression to assume this responsibility. These responsibilities are introduced to humans in such a manner that they are compelled to embrace them since they are available wherever we look and are even prescribed by society. This is most effective even if it is an unseen but voluntary procedure. This functions most effectively whenever humans consider that these beliefs belong to them as well as represent the clearest and most rational approach to living.

The notion that ideologies are technologically interpellated is stretched to the nature of materialism as a distinct ideology that enables and supports capitalism. An interpellation is a crucial tool for capitalists, both ideologically and technologically. It is claimed that increased worker consumerism has effectively compensated employees for increasing inflation of exploitation as well as associated adverse societal impacts (Althusser 31).

Andrew Feenberg's *Critical Theory of Technology* argues that the spread of the democratization of technology is the only solution for emancipation. First, the perception of transcendence must be broken by making the feedback mechanisms visible to the technical participant. Sharing information is essential, but it will not be sufficient. Knowledge is more likely to be taken seriously if the individual represents a wider variety of interests, making it harder to transfer feedback from the object to less powerful groups. To effectively oppose damaging initiatives and designs from the start, however, only a democratically created alliance of actors, including those very organizations, is adequately exposed to the repercussions of its own activities. An alliance of this democratic technical diversity would consider the human and environmental costs of technological progress (Feenberg 14).

Feedback mechanisms from ruined civilian lives as well as nature can be reduced with the help of a democratic change in technology that guides a comprehensive reform of the technology sector. Fundamentally, democratizing technology is about developing strategies for giving voice to and giving form to previously marginalized values inside emerging forms of technical organization. It is this process that Feenberg refers to as "democratic rationalization" because it is what ultimately turns public needs into technically sound design improvements.

Consequently, the human qualities meant to liberate humans become tools for alienating humans from their society, identity, and social situation. However, this degradation is not the result of technology; instead, it is the consequence of the corporate power over technology, enabling them to exploit technology to degrade humans and maintain control over society. This aspect of technocapitalist corporatism is the central theme of most science fiction literature, which portrays the dystopian effect of technology on society. Moreover, dystopian science fiction literature also portrays the degrading human subjectivity in the post-human world.

According to Villa, multiple phenomena and parameters are involved in the emergence of techno-capitalism. Some of these are systems of accumulation which are further categorized into invention and infrastructure, operations of diffusion, and reproduction which are umbrella terms for the massification of education, distribution of knowledge, corporatization of expertise, and continuous invention and innovation. Technocapitalism aims to exploit technology to extract value. According to Fletcher, Technocapitalism is considered the most recent and modern version of capitalism, which has made the innovation, reproduction, and commodification of knowledge the incentive for progress and growth (15). Hence, technocapitalism is the exploitation of technological expertise by large corporations to extract value and exert power over society. This study uses Villa's concept of techno-capitalism to analyze how technocapitalist corporations use different tools to maintain and extend their control over society in Suzanne Collins's *The Hunger Games Trilogy*.

The current study uses a Marxist critique of capitalism in addition to Villa's critique of techno-capitalism. Specifically, the study uses Althusser's theory of State Apparatuses to understand how ideological and repressive state apparatuses are used to subjugate the residents of the districts of Panem in *The Hunger Games Trilogy*. Louis

Althusser gave his theory of Ideology in his essay “Lenin and Philosophy” and other essays. According to Althusser, the State Apparatus (SA) contains the Government, the Administration, the Army, the Police, the Courts, the Prisons, etc., which constitute what I shall in future call the Repressive State Apparatus. Repressive suggests that the State Apparatus in question ‘functions by violence’ – at least ultimately (since repression, e.g., administrative repression, may take non-physical forms)” (74). While Althusser and ideological state Apparatuses (ISA) “a certain number of realities which present themselves to the immediate observer in the form of distinct and specialized institutions” (75). The ISA includes legal ISA, Educational ISA, religious ISA, Political ISA, family ISA, Cultural ISA, and Communicative ISA. The proposed study employs Repressive and Ideological State Apparatuses to answer the second question of the proposed research.

In her novel series, *The Hunger Games Trilogy*, Suzanne Collins portrays a hypothetical and dystopian city. The hypothetical and dominating Capitol in the trilogy maintains control over the twelve districts through the use of technological tools. Twelve districts of Panem. Technocapitalist corporatism uses different tools to maintain its power over society. Suzanne Collins (1962) is an American Author and Television writer. She is best known for her young adult dystopian novel trilogy, *The Hunger Games*. The trilogy is partly inspired by the Greek myth of Theseus and the Minotaur and partly by her father’s career in Air Force, which provided her with the necessary exposure to poverty, exploitation, and hunger. The current study intends to analyze Suzanne Collins's *The Hunger Games Trilogy* to locate those tools and their functioning to maintain control over society using Villa’s critique of techno-capitalism and Althusser’s theory of State Apparatuses.

The current study has analyzed those aspects of the selected texts that carry the theme of technological subjugation of the people of districts using Villa’s critique of techno-capitalism. In so doing, it will unmask how the dominating Capitol exploits technology to control the people of districts. Moreover, the study has used Althusser’s theory of Ideology to unmask how technology is used to make the people of districts subject to the dominating Capitol. Similar to the Marxist tradition, Andrew Feenberg’s critical theory of technology is used to analyze how the proletariat uses technology to achieve their goal of emancipation. Hence, these three theoretical perspectives are used to first analyze the ways in which technology is used to subjugate the people of districts

and make them subject to the ideology of the dominating Capitol and then analyze the ways in which technology is used for emancipation.

## 1.2 Background

The advent of technology was hailed as the savior for the human race, however, it has posed several problems to contemporary men owing to its misuse. In the words of Victorian novelist, George Gissing, “I hate and fear science because of my conviction that for a long time to come, if not forever, it will be the remorseless enemy of mankind. I see it destroying all simplicity and gentleness of life, all beauty of the world; I see it restoring barbarism under the mask of civilization; I see it darkening men’s minds and hardening their hearts (Gissing 253). This discourse regarding the negative impacts of technology on humans has been the subject of academic debates. Thomas Heidegger in his seminal work *The Question Concerning Technology* argues that the essence of technology is not technological, instead, it is the means to put an end to human activity, which is alarming. According to him, technological innovation won’t stop and it has already grown to such an extent that it has gone beyond the controlling capacity of man. Similarly, Daniel Bell opines in his work *The Coming of the Post-industrial Society* that the rise of information technology will have a serious impact on social conditions, including political, economic, and others (Bell).

There is a debate about whether technology is inherently bad or it is bad because of some monstrous humans who misuse it to advance their ulterior motives. This debate has resulted in two categories of scholars, the ones who contend with the notion that technology is inherently bad, also known as technophobes, while there are others who believe that technology is not inherently bad; instead, the misuse of technology is alarming. The latter category is known as technophiles (Beauchamp 53-56). In this regard, George Orwell, in his book *Nineteen eighty-four* advances his views on the nature of technology through the fictional book *The Theory and Practice of Oligarchical Collectivism*. According to it, the pace with which technology was developing would have put an end to the systematic inequality that existed in society. The neutral machines would let laborers work for short hours with more money. However, technological innovations have created fear in the minds of oligarchs, therefore, they have shaped technology to fulfill their interests while keeping ignorance and poverty alive within

human society (Orwell 156-158). This technophile approach can be seen in his fictional society of Oceania, where society is kept primitive through the use of technology.

While the technophobes believe that technology has transcended the realm of its creator and has taken an independent existence. A classic example of this approach is Mary Shelly's novel *Frankenstein*, in which the monster Victor Frankenstein tells his human master, "You are my creator, but I am your master- obey " (167). Hence, both these themes related to technology are rampant in modern dystopian science fiction. Regardless of whether technology is inherently bad or it is neutral and turns bad because of its misuse, the fact remains the same: modern science fiction portrays technology as something that can bring destruction to human society.

Karl Marx in his *Poverty of Philosophy* wrote, "In acquiring new productive forces men change their mode of production...they change their social relations. The hand-mill gives you society with the feudal lord; the steam mill, society with industrial capitalist" (109). The way traditional means of production played a determinative role in history, dystopian science fiction portrays technology to play a similar determinative role. It decides the social contours and provides those who control technology with unlimited powers in the contemporary world. The current study aims at analyzing technological determinism in deciding the social contours in the fictional state of Panem in the *Hunger Games Trilogy*. Moreover, it strives to analyze how the dominating Capitol exploits human creativity to subjugate the people of the twelve districts of Panem.

Luis Suarez-Villa defines Technocapitalism "as a new form of capitalism that is heavily grounded on corporate power and its exploitation of technological creativity" (3). The term Technocapitalism comes under market capitalism and is a relatively new concept that has its origin in the innovation and development of technology. The emergence of this notion in the 21<sup>st</sup> century is the outturn of various phenomena and reflects the crucial social and economic changes in society. Technocapitalism is entirely distinguished from industrial capitalism as the former serves the intangibles while the latter has its roots in the unprocessed materials and labor power of society. The intangibles of techno-capitalism include unsubstantial commodities like knowledge, innovation, creativity, and vision. Consequently, novel industries have started to depend on intangible commodities rather than following their antecedents (Villa 74).

*The Hunger Games Trilogy* is a series of novels by American author Suzanne Collins. The trilogy comprised *The Hunger Games* (2008), *Catching Fire* (2009), and *Mockingjay* (2010). The novels belong to the category of young adult dystopian literature. The novels are set in a dystopian twelve districts of Panem and a dominating Capitol, which maintains its control over the districts through the use of Hunger Games. Each district is forced to send two contestants to the games each year, where only one victor can survive. The dominating Capitol controls the twelve districts by employing different technological tools in the Hunger Games. Hunger Games is used by the Capitol to exhibit its power over the people of the twelve districts of Panem. The current study analyses the tools used by the capitol to maintain its power over the districts by using Villa's critique of techno-capitalism and Althusser's theory of State Apparatuses.

### **1.3 Thesis Statement**

The principal aim of techno-capitalist corporatism is to maintain its control over society. Actually, techno-capitalism is a new model of capitalism that develops new business structures meant to exploit intangible resources including human creativity as well as new information and knowledge. Human Creativity and knowledge are the new means of production in technocapitalism in contrast to material means in industrial-age capitalism. Techno-capitalist corporations control these new means of production to advance their motives. *The Hunger Games Trilogy* by Suzanne Collins portrays the interplay of technology and interpellation. Therefore, through a Marxist analysis of Suzanne Collins's *The Hunger Games Trilogy*, this thesis explores the themes of technocratic corporatism and its oppressive effects on society, revealing the underlying class struggle and exploitation perpetuated by the Capitol and the Panem system, thereby highlighting the relevance of Marxist theory in understanding contemporary issues of power, inequality, and resistance.

### **1.4 Research Objectives**

This study aims to achieve the following objectives:

1. To investigate the tool used by the tech-capitalist corporation in the selected texts to maintain its control over society
2. To analyze how these tools help in the functioning of Ideological and Repressive State Apparatuses in a capitalist society in the selected texts.



3. To examine how technological tools are used by the proletariat class to get emancipation from the oppressor in the selected texts.

## 1.5 Research Questions

The proposed study answers the following questions:

1. What are the tools used by Technocapitalism Corporation in Suzanne Collins's *The Hunger Games Trilogy* to exploit human creativity in order to advance its grip on society?
2. How does the exploitation of human creativity help in the functioning of Ideological and Repressive State apparatuses in a capitalist society in the selected texts?
3. How does the proletariat class get emancipation from the oppressive Capitol regime through the use of technology in the selected text?

## 1.6 Research Methodology

This study uses qualitative research methodology to delve into the subject matter of techno-capitalism, hegemony, and coercion, as well as the exploitation of technology in the context of technological subjection. The researcher conducted a textual analysis of the selected lines and paragraphs from the selected novels. Textual analysis is a widely used method in different disciplines such as linguistics, media studies, literary studies and communication. It involves examining and interpreting written, spoken, or visual text by examining the content, structure, and context of the text to gain insight into its meaning, purpose, and socio-cultural implications. Textual analysis encompasses different approaches such as close reading, content analysis, discourse analysis, and semiotics. These approaches emphasize different aspects of the text, ranging from its language and stylistic features to its broader social and cultural significance. The goal is to uncover the underlying meaning embedded within the text (McKee 1-15).

The aim of the textual analysis is to provide possible readings of the text to understand the cultural and ideological assumptions that were established at a time, which allowed text to become popular and acceptable. Hence, the current study analyses the text of *The Hunger Games Trilogy* to answer the research questions. Those excerpts from the texts are selected that carry the theme of technocratic corporatism and the use of Repressive and Ideological State Apparatuses by technocratic corporations to maintain

their control over society. The selected data are then analyzed in light of Villa's critique of techno-capitalism, Althusser's theory of State Apparatuses and Andrew Feenberg's critical theory of technology.

## 1.7 Theoretical Framework

The proposed study intends to invoke Villa's critique of Technocapitalism, Althusser's theory of State Apparatuses and Andrew Feenberg's critical theory of technology to analyze the text of Suzanne Collins's *The Hunger Games Trilogy* to find out the techno-capitalist corporations in Suzanne Collins's *The Hunger Games Trilogy* that continue to exploit human creativity in order to advance their grip over society and how can the proletariat get emancipation from the domination of the oppressor. Besides, the study incorporates Althusser's theory to find how technological tools are exploited by corporations for the functioning of ideological and repressive state apparatuses. Cumulatively, the study employs these three theoretical approaches i.e. Villa's critique of Technocapitalism, Althusser's theory of State Apparatuses and Feenberg's critical theory of technology for the purpose to address the proposed research questions. The researcher gets insights from these theories for the analysis of the selected texts. Additionally, the aforementioned ideas are combined to address the same issue of the working class in relation to technology and Technocapitalism. In this study, the researcher incorporates a synthesis of these theories as a conceptual framework.

Villa criticizes Technocapitalism in his book *Technocapitalism: A critical perspective on Technological Innovation and corporatism*. According to him, Technocapitalist corporatism aims at exploiting human creativity to advance its control over society. The principal aim of Technocapitalism, according to him, is to extract value through the commodification of human creativity. In so doing, techno-capitalist corporatism reduces the most precious human quality, creativity, into a commodity. In the words of Villa, "the corporate colonization of our social relations, our identity as humans, and life itself is an ongoing enterprise. As it colonizes human society, nature, and the planet, corporatism degrades us, turning our most precious human qualities into commodities" (4). "The corporate colonization of human creativity and knowledge alienates humans from their own identity, society, and the prevailing situation. Hence, the precious human quality of creativity, instead of being the source of human emancipation and real progress, becomes a tool for exploiting people. This degradation

of human values is not grounded in technology, in and of itself. It is grounded in the character of a new kind of corporatism and its authoritarian control over technology” (Villa 9).

Hence, according to Villa, there is no inherent fault in technology; instead, the fault lies in the exploitative use of technology by techno-capitalist corporatism. Moreover, Villa argues that the creation of technology is neither completely functional nor entirely cultural; instead, both functional and cultural forces play decisive roles in defining the trajectory of technological innovation. Villa writes that “technology is neither completely “neutral” in a purely functional sense, nor is it wholly “cultural” as a sociocultural force unto itself” (7). Instead, Villa argues that Technology is a result of human actions and decisions. These decisions have social, political, and economic dimensions, and are therefore not purely technical or indifferent to society. Technology is, therefore, subject to social intervention, which affects, and is affected by, both functional and cultural influences (Villa 23).

Hence, Villa argues that technological creation is determined by social circumstances as well as its functionality. Pinch, Hughes, and Bijker discussed a similar theme of technology as a social construct in their article “The social construction of Technological systems.” Hence, the proposed study uses Villa’s critique to answer the research questions. Besides, the researcher provides the theoretical evidence in the discussion section as well to make it clearer and more elaborate for the audience.

In addition, the study uses Althusser's theory of Ideology retrieved from his essay “Lenin and Philosophy” and other essays. Being a prominent Marxist, Althusser adopts a new approach to analyze the oppressive functioning of the state and ideology to subjugate the common subjects. Althusser defines ideology as, "All ideology hails or hinders concrete individuals as concrete subjects, by the functioning of the category of subjects” (173). The main argument of Althusser’s theory of State Apparatuses is that the state (capitalists) uses ideological and repressive apparatuses to subjugate subjects. The repressive state apparatuses (RSA) achieve the function of making subjects through force or by violence (even though violence is usually in a non-physical form). The RSA includes the army, the police, the government, the administration, the prison, etc.

While Althusser and ideological state Apparatuses (ISA) “a certain number of realities which present themselves to the immediate observer in the form of distinct and

specialized institutions" (175) The ISA includes legal ISA, Educational ISA, religious ISA, Political ISA, family ISA, Cultural ISA, and Communicative ISA. Althusser defines the functions of RSA and ISA "I shall then suggest that ideology "acts" or "function" in such a way that it "recruits" subjects among the individuals (it recruits them all) or "transform" the individuals into subjects (it transforms them all) by that exact operation which I have called interpretation or hailing" (174).

In terms of the emancipation of the proletariat via technology, Feenberg's writings highlight the importance of democratizing technology as well as technical development and implementation for the common benefit, as a means to redirect technological progress away from the accumulation of money and power.

Marx's ideas serve as inspiration for the critical theory of technology, which claims that innovation is both reasonable and biased in terms of the working class (Proletariat). Priorities and norms are entrusted to technical equipment and software during the normative processes of designing, developing, and deploying technology. Technological constraints had narrowed the scope of what it meant to be human in the contemporary social structure (Feenberg 11).

Philosophy of technologies and epistemological approaches to the study of technology underpins the critical theory of technology. It is proposed that a framework be developed for the multi-level analysis of technologies and technological systems, with the first level involving the decontextualization of instinctual objects and people in order to determine features and functions, and the second level involving the decontextualization of these objects and people in their natural, technological, as well as social circumstances. In addition to the inherent characteristics of any technology, each also displays the inherent prejudices of the culture in which it is embedded. With inherent prejudices representing the unfair issues related to social power, the technical code is the law within which innovations are realized in a sociocultural setting. As technologies progress, subordinate organizations may pose a threat to the technical code by influencing the design.

Hence, the proposed study intends to analyze how techno-capitalists exploit human creativity to maintain their control over society. In addition, the study also analyses the positive use of technology by the proletariats to revolt against the

oppressive Capitol and gain emancipation in the selected texts through the use of Villa's critique of techno-capitalism, Althusser's theory of State Apparatuses and Andrew Feenberg's critical theory of technology.

## **1.8 Delimitation**

The study is delimited to a Marxist analysis of *The Hunger Games Trilogy* by Suzanne Collins to investigate the role of techno-capitalism in maintaining control over society using Villa's critique of techno-capitalism, Althusser's theory of State Apparatuses and Andrew Feenberg's critical theory of technology. The proposed study aims at analyzing those aspects of the text of the *Hunger Games Trilogy* that carries the theme of exploitation of technology to control the masses besides analyzing those aspects of the text that carry the theme of emancipation of proletariats through the use of technology.

## **1.9 Scope and Significance of the Study**

Through the comprehensive analysis of techno-capitalism in the selected texts, the study has provided useful insight into how capitalists exploit technology in various forms to maintain their hegemony over the masses. Moreover, the study is significant as it has provided useful insight into how different technological tools used by capitalists are destroying human subjectivity in the contemporary post-human era. Besides, the concept of techno-capitalism dates back only a decade ago, thus the idea is relevant in the 21st century where the means of capitalist control are working in a discreet manner by exploiting corporate powers and technological innovations, creativity, and knowledge rather than violent actions. In this way, the research is significant in contemporary times. Furthermore, conducting such studies in the contemporary post-human era can also motivate researchers, scientists, and students to look at the aftermath of the technology. In addition, the rigorous review of the existing literature of *The Hunger Games Trilogy* indicates that there is a gap in the existing literature as the trilogy has not been explored from the Marxist perspective, therefore, the current study is useful in filling the gap in the existing body of literature.

## **1.10 Chapter Breakdown**

The study is divided into five chapters including an introduction, literature review, research methodology, data analysis, and conclusion. The introduction chapter

provides a comprehensive introduction to the topic by highlighting the research objectives and research questions as well as the scope and significance of the study. It also provides background to the study, which helps in the contextualization of the topic. The literature review chapter provides an analysis of the existing studies related to the topic, which helps in locating the research gap. The third chapter deals with research methodology by highlighting the research methods as well as the theoretical framework. The fourth chapter deals with the analysis of the texts of *The Hunger Games Trilogy*, while the final chapter provides a detailed discussion of findings and conclusion.

### 1.11 Rationale of the Study

The *Hunger Games Trilogy* is best known for its movie adaptation; however, the proposed study intends to analyze the text of the novels instead of the movies. The rationale for selecting text over film is that there are specific themes that are crucial for the proposed study, and the movie adaptations of the novels cannot suffice for those themes. The themes include the description of different genetically engineered creatures used to maintain control over the contestants of the games, which is lacking in the movies. Moreover, the description of the vital tool of techno capitalists, that is, the surplus in the form of human creativity, can only be found in the text. Therefore, the researcher has selected texts over the movies in order to have suitable data that is crucial for the study.

### 1.12 Operational Definitions of Key Terms

**Techno capitalism:** Techno capitalism is a new version of capitalism that generates new forms of corporate organization designed to exploit intangibles such as creativity and new knowledge (Villa, 23).

**Corporatism:** “the wide-ranging influence of corporate power on society including its governance and nature” (Villa, 29).

**Ideology:** “Ideology represents the imaginary relationship of individuals to their real conditions of existence” (Althusser, 72)

## CHAPTER 2

### LITERATURE REVIEW

#### 2.1 Introduction

The current chapter is devoted to the review of the related literature on the different aspects of the topics. It includes previous work done on Suzanne Collins's *The Hunger Games Trilogy* as well as previous works related to techno-capitalism and Althusser's theory of State Apparatus. The objectives of the current research study are to examine how the techno-capitalist corporations in Suzanne Collins's *The Hunger Games Trilogy* continue to exploit human creativity in order to advance their grip over society as well as to examine how human creativity help in the functioning of Ideological and Repressive State apparatuses in a capitalist society in the selected texts. Further, the study aims at finding how the proletariat class gets emancipation from the dominant Capitol through the use of technology in the selected texts. To do this, a review of the literature on three areas of scholarship is necessary: Villa's critique of techno-capitalism, Althusser's theory of State Apparatuses, and the critical theory of technology. These three theoretical bases have cumulatively structured the researcher's understanding of the novels in order to highlight the techno-capitalist corporatism, oppressive state apparatuses, and the role of the critical theory of technology in terms of emancipation in the novels. The scholarly review of these three areas covers a few sub-topics: techno-capitalism as a new version of capitalism, the exploitation of human creativity through corporatism, state apparatuses, RSA and ISA, and critical theory of technology as a way forward to emancipation. At the end of this chapter, the researcher analyses previous literature on *The Hunger Games Trilogy* for the purpose of highlighting the research gap.

#### 2.1 Technocapitalism

The term techno-capitalism was first used by Luis Suarez-Villa in his book *Technocapitalism: A Critical Perspective on Technological Innovation and Corporatism*. Technocapitalism includes the changes in capitalism driven by the growth of new technological sectors, the power of companies, and new organizational structures (Villa 12). Furthermore, Villa analyses new forms of "accumulation" that include human creativity, new technologies, new knowledge as well as new economic activities. The main idea behind technocapitalism is that it represents "a development of

market capitalism and new economic activities that rely on technological innovation" (Villa 04). Technocapitalism can be thought of as a new era that is just getting started. It is supported by things like creativity and new knowledge.

Technocapitalism is based on things that are intangibles. "For techno-capitalism, creativity and knowledge are like raw materials, factory labor, and capital were for industrial capitalism" (Villa 23). Villa further argued that during industrial capitalism, the most valuable things were tangibles like factories, repetitive work, and mass production. In the developing era of techno-capitalism, however, these physical resources are becoming less significant. Therefore, intangibles i.e., human creativity and knowledge are essential for techno-capitalism. Manuel Castells also made a similar point about the rise of new forms of capitalism, which he termed "informational capitalism". The peculiar aspects of the new type of capitalism mentioned by Castells are network, knowledge, and commodification of knowledge (Castells)

In his book, *Technocapitalism: A Critical Perspective on Technological Innovation and Corporatism*, Villa considers Technocapitalism as a modern way of exploitation. He says that the goal of Technocapitalist corporatism is to use people's creativity to gain more power over society. He says that the main goal of techno-capitalism is to get value out of the commodification of human creativity. By doing this, techno-capitalist corporatism turns the most valuable thing about people—their creativity—into a product. Villa says that "the corporate colonization of our social relationships, our identity as humans, and life itself is an ongoing enterprise" (7). As it takes over human society, nature, and the planet, corporatism makes humans less valuable by turning their most valuable traits into goods. People become disconnected from their own identities, society, and the current situation when corporations take over their creativity and knowledge. So, instead of being a source of freedom and real progress, the valuable human trait of creativity becomes a way to take advantage of people. This loss of value in people is not caused by technology itself. It is based on a new kind of corporatism and the way it controls technology in an authoritarian way.

Pinch, Hughes, and Bijker also talked about how technology is a social construct in their article "*The social construction of Technological Systems*". They contend that technology does not really decide what people need, but that what people do changes technology. They also assume that one cannot comprehend the way individuals use



technology without perceiving how that technology needs to fit into society. They conclude that the dire need for technological advancement in society is indeed a popular misconception that comes from looking back and thinking that the direction that led to the current time was the only option that could have happened. In order to answer the research questions, the proposed study uses Villa's critique. Also, the researcher includes theoretical evidence in the discussion section to make things clearer and more detailed for the readership.

Rajni Kothari in his article, *The New Detente: Triumph of Techno-Capitalism* asserts that various research studies look at how a new capitalist period is affecting the whole world. It also looks at the nature of "techno-capitalism," which is based on new ways of accumulating wealth, making things into commodities, and running businesses (Kothari 1115-1119). According to Fletcher, the most modern and up-to-date form of capitalism is techno-capitalism. "Growth and development in techno-capitalist systems are increasingly based on the generation, dissemination, and commercialization of new information" (5-21).

Alexandre Desbiens-Brassard, in his article *Moloch's Children: Monstrous Techno-Capitalism in North American Popular Fiction* analyzed the ideological representation of Techno-capitalist ideology in North American fiction. He selected 7 novels and 3 movies released between 1979 and 2016 from Canada and the United States of America to find how these texts create plots, characters, and symbols to advance their critique of techno-capitalism. The author opines that the common characteristics among all the selected works are that they create techno-capitalist monsters that have the intention of domination. The domination can be in terms of wealth or destructive domination. However, the author argues that there is difficulty in unmasking the horrors of techno-capitalism as it also hides under the veil of science. It indulges people in pro-science and anti-science debates while fulfilling its vested desire underneath. The second important aspect of this monstrous techno-capitalism found in the selected texts is that it always changes its ideology, as there are some techno-capitalist monsters that want to achieve domination of the world in terms of money, while there are others that are willing to dominate the world in their strong destructive powers. Moreover, these techno-capitalist monsters also change shapes as some of the selected works portrayed them as human techno-capitalist monsters, while others have given them a supernatural identity. The author concludes that despite differences, there

is a common theme regarding the techno-capitalist monster in popular North American fiction, that is, to get domination of the world (Brassard 1-56).

Ville Niemi applied Villa's techno-capitalism and Jean Baudrillard's critique of modern technology to the cyber spec in his article *Online Sociality in Age of Techno-capitalism and the Consumerist Cyborg Identity*. According to him, the modern version of capitalism reduces humans to mere subjects, where they lose their identity and become digitized actors in the realm of social cyberspace. He opines that the term 'social' is problematic in the context of cyberspace because cyberspace takes the social identity of humans, and replaces it with a perceived identity, which is not real. Humans become mere tools for advertising the agenda of techno-capitalists, who advance consumerism through the creation of hyperreality, which is not real. The perceived social identity of humans in cyberspace due to advancements in information and network technology creates simulated needs. Due to the creation of needs, which are not real, the techno-capitalists advance consumerism, thus, using technology to exploit the human quest for identity. The author further opines that reorganization of technological use is needed to emancipate humans from the simulated reality of cyberspace. Besides, reorganization of technological use is needed to enable technology to serve its real purpose, that is, to create ease for humans, instead of becoming a tool to exploit humans (Niemi 4-5).

In his article *The Conceptual Shift of Technology in Post-War American Science Fiction: From the Pulps to Kurt Vonnegut and Philip K. Dick*, Caner Akova opines that there has been a significant shift in the portrayal of technology in American Science fiction in the post-world war two era. The article uses different perspectives to analyze the shift such as technological destruction, mass weapons, and Villa's Techno-capitalism. In the section devoted to the impacts of the rise of techno-capitalism on American science fiction, Akova argues that the increasing domination of technology over human subjectivity is one of the leading causes of the shift in technology portrayal in American science fiction. He opines that technology was hailed as the inventor and the things which will bring glory to humanity in pre-war American science fiction, however, the increasing control of human subjectivity by technology has made American science fiction critical of technology. According to him, modern American science fiction portrays technology as the destroyer of human subjectivity. Moreover, technology has been portrayed as the tool for the emerging techno-capitalist to advance unnecessary consumerism as well as the tool to destroy human activity (Akova 87-89).

Meher Nandrajog uses Techno-capitalist critique to analyze Ray Bradbury's Short Story *A Sound of Thunder* in his article *Eco-criticism, Techno-Capitalism, and Speculative Fiction: An Analysis of Ray Bradbury's Short Story "A Sound of Thunder"*. According to him, speculative fiction highlights the destructive nature of technology, exploited by greedy technocapitalists. The analysis of the mentioned short story, which belongs to speculative fiction, reveals that the commercialization of technology has resulted in the destruction of the human environment as well as human creativity. Set in 2055, the story tells the horrors of technology which can provide opportunities for humans to travel back in time. However, the environmental cost of such misuse of technology is enormous. Besides, the author used techno-capitalist criticism to argue that the quest to use technology to conquer all has resulted in the blurred reality of the situation. Humans are blinded by the wonders of technology, which is dominating them and making them believe in reality, that is not real, instead, which is hyper-real (Nandrajog 33-39).

Hence, from the above review of literature, it is concluded that techno-capitalism refers to the practice of large corporations using advanced technologies for financial gain and political hegemony. *The Hunger Games* by Suzanne Collins is not analyzed from the lens of technocapitalism. The techno-capitalist corporations in Suzanne Collins's *The Hunger Games Trilogy* continue to exploit human creativity in order to advance their grip over society. Hence, in order to fill the gap, the researcher explores the selected novel from the perspective of techno-capitalism. Moreover, the researcher believes that techno-capitalism is the best way to look at the chosen texts because they are set in a dystopian world with twelve districts of Panem and a powerful Capitol that controls the districts through the Hunger Games. Each year, each district has to send two people to the games, where only one person can win. In *The Hunger Games*, the powerful Capitol controls the twelve districts by using different kinds of technology. This study looks at the tools the capitol uses to keep its control over the districts. It does this by combining Villa's critique of techno-capitalism with other mentioned approaches.

The prophetic work of Daniel Bell, *The Coming of the Post-Industrial Society*, first predicted the shift in the socio-economic contours of society. Bell argues that development in information technology will result in a new social orientation based on the "economics of Information" (Bell 24). The emergence of information technology will

create a mode of creation based on information technology, where the peculiar tensions of industrial-age capitalism will be alleviated. The acute social tension of the industrial society, that is, between capital and labor, between bourgeoisie and proletariat will give way to a new discourse based on the technological subjugation of the masses. The emergence of the post-industrial society based on new means of production- knowledge, information, and network- will replace the traditional material means of production. Bell warns that the emergence of post-industrial society will pose questions that will be completely different from those posed by the advent of industrial society. According to him, post-industrial society would not completely eradicate the existing social order, however, it will bring significant changes to the existing social order. And different social classes will emerge as a result of the advent of post-industrial society based on the new means of production, that is, knowledge, information, and network (Bell 1066-1077).

Manuel Castells' book *The Rise of the Network Society- the Information Age: Economy, Society, and Culture* provides a detailed analysis of the new social order based on the economy of information. The book is the first one in the trilogy entitled *The Information Age: Economy, Society, and Culture*, and the central thesis of the book is that human society has moved from the industrial-age means of production to the new technological modes of production. Castells conceptualized the new version of capitalism as “Informational Capitalism” and presented the different facets of the new variant of capitalism. He argues that the advent of informational capitalism has affected every facet of human society, be it economic, social, political, or others. According to him, the new economic order needs re-organization of the existing social order as new actors have emerged, having completely different characteristics to those of the leading actors in industrial capitalism. The new economic order, according to him, needs contemporary skills, and those lacking them are bound to be excluded from the economic system. The mass production of industrial capitalism is replaced by flexible production and the network economy needs globalized networking for operations (Castells).

Eran Fisher in his article *The Classless Workplace: The Digerati and the New Spirit of Techno-Capitalism* opines that the advent of modern informational technology has prompted the rise of a new kind of capitalism, known as techno-capitalism. The change in the pattern of the means of production, according to Fisher, means that there

is a change in the pattern of social classes as well. According to him, the rise of techno-capitalism has provided the impetus for the rise of the new elite class, that is, *Digerati*—the new socio-economic class that Fisher calls “the elite of the computer industry and online communities (Fisher 181). *Digerati* is a ‘digital literate’ and has skills in information and network technology, thus carrying the spirit of informational. The emergence of the new socio-economic actor has a significant impact on the social categorization of classes, similar to the emergence of the bourgeoisie in industrial capitalism in the 18th and 19th centuries. Hence, Fisher opines that the advent of modern technology, especially, information and network technology, has an impact on every contour of modern human life. The major thesis of Fisher’s article centers on the fact that the emergence of new technologies has turned the traditional social classes, and the post-Fordism era is marked by the advent of the emergence of the classless workplace as *digerati* are the owners as well as the labors in the means of production in Techno-Capitalism. Industrial -age workers were part of the system with regard to the functionality of the capitalist system, however, there was hierarchization and differentiation in workplaces as well in society. The advent of the *digerati* is the embodiment of the critique of that particular differentiation and hierarchization of industrial-age capitalism, as in the modern network-based workplace every part of the system is autonomous because it works in a network. And the network only has autonomous nodes without any center (Fisher 181-198).

Thomas Brockelman in his book *Zizek and Heidegger the Question Concerning Techno- Capitalism* presents the critique of two leading thinkers of the modern time on the dominating nature of technology. The author opines that Martin Heidegger, the leading German thinker of the twentieth century, criticized modern technology owing to the fact that it is destroying the subjectivity of contemporary man. Brockelman further presents Heidegger’s critique of modern technology and argues that technology is not essentially technological; it is not neutral, instead, it is the means to put an end to human activity. Therefore, as long as humans deem technology neutral, it is a seriously disturbing proposition, because it is not neutral, instead, it has chained modern man. Brockelman then furthers Heidegger’s argument by saying that modern technological innovations are disturbing as it is ending the subjectivity of contemporary man in the way industrial capitalism alienates labor from their production. The subject, according to Brockelman, is enchained, thus, establishing the over-domination of modern

technology. The disturbing thing about technology is that people deem it as a means to end human activity, however, it is the means to control human activity. Therefore, the incorrect conceptualization of technology is dangerous, and its domination over human activity is even more dangerous. The over-domination of technology over men signifies that those who control technology would indirectly control the rest of the human beings, which is the essence of Techno-capitalism (Brockelman).

Ging, Debbie, and Siapera took a feminist perspective to critique the rise of techno-capitalism in their book *Gender Hate Online: Understanding the New Anti-feminism*. She devoted a chapter entitled *Online Misogyny as a Witch Hunt: Primitive Accumulation in the Age of Technocapitalism* to present her views about the impacts of techno-capitalism on women. According to her, techno-capitalism is a modern version of capitalism, where women, similar to industrial capitalism, are subjugated. She alludes to Frederick Engels who argued that women's subjugation is the after-effect of capitalism as the changes in the means of production have left women in an inferior position regarding their relationship with the means of production. Siapera opines that similar to traditional capitalism where a 'witch hunt' was used to force women to fulfill the demands of industrial capitalism, Techno-capitalism also excludes women through the use of online misogyny. Women's bodies are ridiculed in the online space, their sexuality is highlighted, and they are judged on their bodies instead of their skills. Siapera concludes that the danger is not in the sexualization of women's bodies, instead, the danger lies in the systematic prevention of women from the use of modern technology in a similar way they were excluded from the traditional means of production in traditional capitalism. She argues that a mere change in policies of the online space would not bring any good to women, instead, systematic inclusion of women in the online space is needed to empower them (Ging, Debbie & Siapera 21-43).

### **2.3 The Exploitation of Human Creativity through Corporation**

Technocapitalist tools and strategies are used to take advantage of people's creativity through corporatism. When a company's organizational structure is based mostly on research and getting intellectual knowledge, technical creativity is turned into a product. This is the real way that human creativity is used for profit. This trend is likely to have big effects on society, the economy, and politics because the new corporatism's control over innovation and technological progress makes it harder and more self-serving

to use people's creativity. "The corporate colonization of human life, creativity, and identity is a continuous process. Technocapitalist corporatism degrades humans by turning the most precious human quality, creativity, into a commodity" (Villa 9).

Villa discusses techno-capitalism from the point of view of a progressive critique of politics, society, and the economy. Based on the notion that power dynamics actually impact how innovative corporatism utilizes human creativity and innovation, which in turn leads to the exploitation of human creativity. Technocapitalist corporatism is an experiment that is very different from traditional research facilities in many ways, including how it looks, how it is run, and how far it can achieve. As well as, because of the commercial pressures of the new arrangement, everyone is forced to take part in that as well. This is a place where people's creativity is used for profit (103). In a sense, all of society ends up being the test subject for corporate experimentation. In this case, "social mediation" means the involvement of society, such as through relationships that help people learn new things and come up with new ideas. The concept also relates to the manner these kinds of relationships are managed, which affects how research creativity is used when it is used as a tool of techno-capitalism to take advantage of human creativity. The networks of experimentalism put a lot of emphasis on research and the sharing of new information that comes from research. The latter need creativity more than anything else. The social mediation of all these network systems is a big part of what makes people creative because it renews imaginations, curiosities, and the drive to seek, try and come up with, or test (181-89).

Brockelmann in his article, *On Zizek and Heidegger: The Question Concerning Techno- capitalism* asserted that the main goal of techno-capitalist corporations is to get value out of something, not to determine the truth. This is done by using people's creativity. Getting something useful out of a due diligence search makes creativity the new "reality." The science that is used for corporate experimentalism does not entail the simple, unrestricted pursuit of the truth. If it happens whatsoever, the quest for the truth takes a back seat to something more important: making money, and the more money you make, the better. Corporations that do not really manufacture goods but instead intellectual property expertise: Their only goal is to create thinking ability (and otherwise, in this scenario, science and technology) ownership claims, and they make money by giving licenses to all other corporates so that they can use the invented

genetic information in a product or provide services. This is really the same thing as using people's creativity for profit (11).

Corporatism is mostly to blame for turning creativity into a commodity, and it can't do it all by itself even though creativity is a security system provided at its center. Only the community can efficiently and successfully replicate creativity. It also divides between commercialization (which is a part of the business) and reproductive success (which serves a social function) is a characteristic of techno-capitalism that shows how human creativity is used to make money. The way that corporatism socializes and creates reality to accommodate its objectives implies that experimentalism helps to set more and more objectives for whole communities and uses the intellectual property of genius people. When genetic modification, biopharmacology, as well as bioengineering, start to work together, it is indeed scary to think that people's genes could be altered to meet the requirements of corporations. Not only could this change people's buying habits, but it could also make people more submissive to the power of corporations and management priorities. Only with the growth of the pharmaceutical sector, which means using people's ideas and creativity to make money, it is indeed likely that "medications" that change people's preferences and perceptions to accommodate corporate goals will become more common ( Villa 13-17).

Andrea Pollio in his article, *Acceleration, Development and Technocapitalism at the Silicon Cape of Africa: Economy and Society* asserted that curriculums as well as research labs used for teaching technology and science are being incorporated into this current corporatist education model. All pseudo and innovative educational programs that are not in line with the emerging corporate culture will be phased out when companies and government-sponsored organizations reorient their missions to match the requirements of corporate capitalism. This is evident in the widespread replacement of traditional liberal arts curricula with curricula centered on Science disciplines. Non-compliant schools will see a gradual diminishing of cash and regulatory opportunities. It may be argued that this type of governmental subsidy for corporatism is much more crucial than the numerous monetary "incentive programs" commonly listed in the mainstream, such as tax advantages, trade agreements, and the sometimes easing of governmental regulations. This is especially the case due to the compounding impacts over time as well as the long-lasting nature of infrastructure accumulation (46-70).



According to Villa, the growing popularity of technocapitalism poses a threat to transforming the world into a technocapitalist research facility which is an explicit exploitation of human knowledge and creativity (143). If this tendency is allowed to continue unchecked, it could eventually permeate every dimension of human life with human creativity. This is especially true as the connection between both critical theory as well as corporate interests strengthens and attempts to disintegrate just about every impediment through its path. We are only now seeing the beginning of this new version i.e. technocapitalism, which is expected to become more repressive and far-reaching than earlier models of industrial capitalism. This direction, and the elements which attempt to fight it, would be the narrative of the 20th century. Basically, techno-capitalism presents us with the most up-to-date version of a collapse in which humanity as a whole experience the exploitation of creativity at a large level and the transformation of both the environmental spheres further into technospheres (154-67).

Luciano Floridi in his article *Technology's In-betweenness* said that the idea that human creativity is exploited by techno-capitalism and corporatism is the same as this modernization as well as transformation into the technosphere, which is a core component of the 'Onlife' strategic plan of techno-capitalism as well as corporatism, wherein knowledge has become our atmosphere, our realization, and our surroundings. As Floridi says, "technocapitalist organizations have changed the very nature of the data realm. This is the starting point of several of the biggest changes and most adverse circumstances we will face throughout the near future when it comes to advanced technologies" (Floridi 111-115).

Floridi says that techno-capitalist corporations are both changing the way we think about the world and making new complexities. The line respectively "here" (digital output, carbon-based, onsite) and "there" (digital, silicon-based, various websites) is quickly indistinct, which is good for both "here" and "there." Horace's renowned statement "the defenseless info-sphere has conquered its winner" is being employed to describe how the digital-online is leaking into the analog offline and consolidating with that as well. This new trend is called "Omnipresent Algorithm," "Atmospheric Intellectual ability," "The Internet - Of - things," or "Web-augmented Aspects" by various corporations that exploit human creativity. I like to call it "interacting with individuals' perception" instead (Floridi 111-115).

The possibility of having an Onlife is edging us closer to the line where we are either transitioning or inhuman. Finally, Onlife represents a change from substance-based concepts of objects to processes and connections, or connections, by erasing the barriers between humans, machines, and the environment. Floridi would want us to presume that techno-capitalist corporate entities are turning into a catalyst for change, claiming that they will destroy the ancient materialist or transcendence conceptions of nonhuman independent subject areas, as well as claiming that they will instead bind us together in a representative democracy cantonment of knowledge as well as inventiveness (89).

As Villa points out, the bigger problem with techno-capitalism as well as corporatism is ownership placed above the society as a whole, not even just government. The goal of globalists is not just to start creating representative democracy, and collaborative government. Instead, they want to use modern technical systems to implement new shapes of authority and control. Innovation has had both good and bad effects. The lack of social checks and balances and the desire for organization and worldwide power structure has far consequences. It would not have been surprising if modern technology were used on humans to make people with traits that are very valuable to corporate capitalism. In this situation, it would be very interesting to "create" or "architect" people to be more creative and innovative. Most parents want their children to become "productive" as well as "well-modified," even so. Because of this, people are expecting corporatism to play on these feelings when it needs authority (83).

## **2.4 State Apparatuses, RSA, and ISA**

In his essay "*Lenin and Philosophy and Other Essays*, Louis Althusser explained his theory of ideology. Althusser said, "The State Apparatus (SA) is made up of the Administration, the Government, the Armed force, the Law enforcement agencies, the Court system, the Detention centers, etc."(74). Althusser called these Repressive State Apparatuses because, according to him, these apparatuses function by violence, though not frequently. Althusser and ideological state apparatuses (ISA) are "a number of realities that manifest themselves to the immediate observer in the form of separate and specialized institutions" (75). Legal ISA, Educational ISA, Religious ISA, Political ISA, Family ISA, Cultural ISA, and Communicative ISA are all parts of the Ideological State Apparatuses.

Althusser is a Marxist, but his study of ideology and how it affects people is read as post-structuralism. He thinks that ideology is a way for the government to get people to understand certain facts. The RSA includes the army, police, courts, etc., while the ISA includes religion, family, school, etc. (81). Althusser's ideas about ideology and interpellation can help us understand how society works, how the institutions we have now work, and how they relate to individuals.

Althusser's theory of ideology can also be seen in J.C. Mayer's book *On Her Majesty's Ideological State Apparatus: Indirect Rule and Empire*. This book is not a work of fiction and it talks about the employment of Ideological State Apparatus by the British monarchs. Mayer uses Althusser's Ideological State Apparatus to explain the imperialism of the British Monarchs over Asia and Africa. (Myers 147-160). In his book, entitled "*Althusser and Pasolini: Philosophy, Marxism, and Films* (2016), Agon Hamza talks about a number of related topics, such as the role of the Church as an "ideological state apparatus". The author argues that seemingly neutral institutions such as Churches and the film industry are used as the Ideological apparatus to make subjects (Hamza).

Syed Zulfikar Haider Shah argues in his paper *Althusser on Law's Subject: Revisiting Interpellation and the Jurisprudence of Ideology* that Althusser's ideas about interpellation (especially his explanation of interpellation) keep giving a convincing record of "political subjectivities" under the global capitalist demand. People say that Althusser's idea of the "subject" gives a setting for understanding the constantly evading question of "myself" and "the other" by giving a complex understanding of "individual-social elements" in state-driven legal talk, one that catches the confusing idea of and obvious inconsistencies within the subject's self without reducing them to either fancies or totally free individual decisions. Through recognition and misrecognition, ideology makes a person both "free" and "oppressed" at the same time. Ideology makes people believe that they are independent people who work within complicated systems. So, ideology turns a person into an "I" who sees his or her own reality. Ideology does this by giving people a subject from the past that they can use as a model or model. So, for people to become subjects, they must be shown a Subject. That is how the "subject" can be both free and a slave at the same time. When people are exposed to the Subject, they are led to believe that they are free, but all they can do is fully submit to the everywhere-present Subject, thus, surrendering their subjectivity. The problem with

opportunity and accommodation is that both have to be approved for a subject to be made. The subject makes the move alone and is willing to be oppressed, so the subject's philosophy is the only one that matters (3-13).

As far as the applicability of Althusser's theory on fiction work is concerned, research works conducted using Althusser's theories can be found in abundance. This theory has been used to study how Ideological State Apparatuses (ISAs) work to make the main characters in Bozorg Alavi's *Her Eyes* and people, in general, follow ideologies that are presented to them, whether they want to or not (Sajjadi & Ahamadirad 203-210). *The Giver* by Lois Lowry is another book that has been looked at through the lens of Althusser's theory of State Apparatuses. The research looks at how state apparatuses work, with a special focus on ideological state apparatuses that are used to control people in the society shown in the novel (Setyorini & Serwana 83-93).

Moreover, Amiri Baraka's poem "*In Memory of Radio*" is analyzed from the perspective of the influence of ideological state apparatuses in identity formation by Seyyed Shahabeddin Sadati in his article *The Influence of Ideological State Apparatuses in Identity Formation: Althusserian Reading of Amiri Barka's poem "In Memory of Radio*. Sadati analyses how news programs, comics, as well as religious discussions, work as ISAs. It attempts to demonstrate the bad effects of the dominant ideology and radio programs as ISAs on how people form their identities in society (Sadati 3-6). Furthermore, Arundhati Roy's novels *The God of Small Things* and *The Ministry of Utmost Happiness* are analyzed from the perspective of Althusser's Ideological State Apparatus by Daniel K. Cho in his article *Objects in the Mirror: Education, Cultural Studies, and the Function of Ideology*. According to the author, ISA keeps and grows the inconsistencies that help the aristocratic rule and keep down the already downtrodden classes in the chosen writings. The article highlights important ISAs such as academic achievement, religious doctrine, correspondence or mainstream press, world affairs, and community in the mentioned novels (Cho 15-35).

## **2.5 Critical Theory of technology as way forward to emancipation**

Andrew Feenberg In his book *Questioning Technology* asserted that "emancipation of working from technological hegemony can be achieved by the process of democratization of technology" (19). For people, emancipation means freedom from the financial environment that business groups or corporations impose on society, as

well as freedom from social and political repression. Corporatism, a tool of the capitalist system, is taking over human liberation, which is the basis of a fair society. Capital accumulation, free competition in markets, setting prices, private property, legal recognition of property rights, free trade, wage labor, and making money are all important parts of capitalism (Feenberg 56-61).

Feenberg further contended that in a capitalist market economy, prices and distribution of goods are decided by competition and service markets, but the financial market decides on production capabilities based on who owns assets in which technological invocations play a crucial role. This is a kind of hegemony imposed upon the working class (77). From the beginning, capitalism liked theocracies, autocracies, and monarchs more than democracies, which sometimes went against its own principles. This is because in a capitalist system, the owners of capital control the economy and the needs of the people. When it comes to the democratization of technology, on the other hand, most of the people in power should not own capital and have no reason to support capitalist ideas (102).

The proliferation of technology via the process of democratization of technology to more people can transform their lives. The availability of technology, ranging from the most basic to the most advanced, gives people the creative space they need to drive innovation even further and contribute to that progress in a substantial manner. We have the resources to rethink as well as reshape work opportunities and sectors of the economy thanks to the chance to use advanced technologies. Democratization of technology can assist us as a community to grow intellectually, mechanically, and financially which is emancipation in the true sense. Moreover, the democratization of technology is essential for innovation to be available to more people, its real value comes from the useful insights that can be obtained from it. The democratization of technology gives the where what, what, as well as why of the common use of technology as a frame of reference.

Peter Ferdinand in his article *The Internet, Democracy, and Democratization*, argued that democratization of technology is necessary in order to get as it is to use because there are smart, skilled, as well as creative individuals who understand how to utilize it to make useful systems and applications. So, it is really pertinent to first find people who have the right skills to use advanced technologies and then keep working to

grow this group of people. Several nations might possess sufficient tools and applications, although they may not be competent to provide their users with the appropriate technique or help. Using the technology that is already out there, corporations and organizations might produce effective fully interactive training, creative thinking, as well as assistance (Ferdinand).

Feenberg further asserted that democratizing technology means making sure that individual concepts and values are taken into account when designing technology. When it works, this might be a way to make people feel more welcome (109). Thomas Friedman also said the period of globalization was marked by the democratization of advanced technologies, funding, as well as relevant data. New tech has become a big part of the last two parameters. This has made it easier for more people to get access to specific tools and information quickly and it has also changed how individuals consider and ask for these kinds of direct connections. One counterpoint is that it was just a procedure of "commoditization": that many individuals might use banking institutions, and future technologies, and get additional data, although that doesn't necessarily imply that representative government is having a greater say in how it is made or even that marketization is advantageous to democracy (23).

In terms of emancipating the proletariat through technology, Feenberg's writings stress the importance of democratizing technology and using it for the common good. This is a way to keep technological progress from being used to get more money and power. Marx's ideas are the basis for the critical theory of technology, which says that innovation is both fair and biased toward the working class (Proletariat). During the institutional processes of designing, developing, and deploying technology, the equipment, and software are given priorities and rules to follow. In today's social structure, technological limitations had limited what it meant to be human (31).

Andrew R. Miller, in his article *Instrumentalization Theory: An Analytical Heuristic for a Heightened Social Awareness of Machine-Learning Algorithms in Social Media* uses Feenberg's critical theory with special emphasis on Feenberg's Instrumentalization to analyze the impacts of machine learning on society. According to him, the social implications of technology in general and of machine learning, in particular, are enormous. Therefore, the key to the balanced utilization of modern technologies is to find a socially acceptable way of technology-use that can benefit

humanity. Miller opines that machine learning has been employed in digital journalism, which has created a new means of communication. However, the important aspect of this new means of communication is the creation of a new ethos in the digital space. The exponential growth of modern communication technology, no doubt, is creating ease of successful and quick communication, however, the creation of new ethos needs to be considered as it has serious social implications. Using Feenberg's Instrumentalization, Miller criticized the exponential growth of machine learning as it leads to reductionism. Reductionism, according to Miller, is the implication of modern technology where objects are devoid of their natural connections, thus creating a new technical connection, which can be false. Thus, Miller concludes that the democratization of technology from the personal tendencies of the creators of technology is needed to reap the fruits associated with technology (Miller 42-47).

Dakers et al., in their book, *Reflection on Technology for Educational Practitioners* use the Critical theory of Feenberg to analyze the implications of technology on education. According to him, academicians provide technological rationality to support the use of technology in education. However, Ankiewicz quotes Feenberg to advance his argument. In the words of Feenberg as quoted by Ankiewicz, "Technological rationality has become political rationality" (116). Furthermore, he opines that modern technology has resulted in the creation of a quasi-dystopian system, which needs political actions for amends. Returning to his major argument about the implications of technology for education, the author argues that modern educational space is turning into a technological space, where human subjectivity is replaced by technological reality, which creates simulations. The exponential growth of the use of technology in education is alarming as the teaching-learning process needs human intervention, which is fading amidst the dominance of technology. The serious implication of the domination of technology is that it has reduced the human agency in education, which is central to the development of students. Therefore, the author concludes that Feenberg's democratization of technology is needed to create a balance between technology use and human agency in education (Dakers et al. 115-121).

Tayler Dotson analyses the psychological barriers to the democratization of technology in his article *Technological Determinism and Permissionless Innovation as Technocratic Governing Mentalities: Psychocultural Barriers to the Democratization of Technology*. According to him, the academic discourse regarding the sociotechnical

implications of modern technology is rampant, however, real efforts towards the democratization of technology are scarce. The fact that permissionless innovation regarding technology has become the motto of the current time is alarming because technological innovations need socio-political interference. The interference is required owing to the fact that technology is not neutral, it has socio-cultural implications. Therefore, technological innovations should be made against the backdrop of human needs. The reality, however, reflects other facets of technological innovations as they are used as a tool to create more human needs rather than making technological innovations according to the needs of humans. The biggest barrier to this technical democratization is the mentality of those having the power to limit it. They ignore the serious implications of technology, thus paving the way for permissionless technological innovations (Dotson 98-120).

Benjamin Kelly and Khosrow Farahbakhs advocate the use-led method for the democratization of technology in their article *Public Sociology and the Democratization of Technology: Drawing on User-led Research to Achieve Mutual Education*. According to them, the social aspect of technology needs to be studied in collaboration by sociologists and technical scientists. The collaboration between public sociology and technology can achieve the perfect and ultimate goal of technology, that is, to create a feasible world for human beings. Therefore, according to them, the real essence of the democratization of technology can be achieved by analyzing social needs. And social needs should be used as the determinants of technological advancements rather than letting technology determine social needs. The technological determinism of the current social world is alarming because it can potentially disturb the whole human ecosystem (Kelly and Farahbakhsh 42-53).

## **2.6 Review of previous literature on *The Hunger Games Trilogy***

Margaret J. Godbey analyzed *The Hunger Games Trilogy* from the perspective of dystopian criticism in the article *Beyond Sensation: The Hunger Games and Dystopian Critique*. Godbey asserted that “Collins's message that audiences keep the violence going and that people would not be neutral in the confronting of oppression is necessary for young adult readers to hear” (Godbey 4). Because of this, teachers who want to use dark and violent literary works must also be ready to show how the text relates to American culture. This involves politics at home and abroad, as well as amusement customs.



"Dystopian fiction is primarily the result of the traumas of the 20th century," such as wealth extraction, suppression, political violence, military intervention, ethnic cleansing, illnesses, as well as the steady loss of morality through the purchase and sale of ordinary life (Godbey).

Kjellaug Therese Hauge Hamre remarks in one of his writings entitled *Suzanne Collins's Hunger Games Trilogy and Social Criticism* that each edition of Suzanne Collins's *The Hunger Games* trilogy introduces readers to a "new sort of habitat and setting for children's and young adult fiction." Moreover, whenever it comes to terrorism, the *Hunger Games* trilogy is mostly about how the damages, as well as hardship, are measured even against the motive of achieving the situation better. All of the characters acknowledge that the oppressive regulation of the supreme authorities as well as leader Snow should cease, however, they have different ideas about how to do that. All things phenomenal and extraordinary are stripped away and we think of ourselves as a discouraging, tragic variant of our own personal future. The research scholar investigates the *Hunger Games* from a societal point of view where he discusses issues like the importance of food, loss of humanity, and human connections (1-61). The scholar did not discuss the ideas regarding techno-capitalist hegemony, repressive state apparatuses, and democratization of technology. Hence, there is a gap that was filled through the current study regarding the above-mentioned untouched concepts.

Julia Kula in one of her articles analyzed *The Hunger Games Trilogy* from the perspective of dystopian reality. The scholar argued that "*The Hunger Games Trilogy* shows the background of a dystopian nightmare from the chaos that came just after the dark ages, through such a series of events that happened by chance during the 73rd Hunger Games, toward the final war that gave people hope as well as the possibility of a new start" (Kula 7). Moreover, the idea of Katniss Everdeen as a savior is a key part of the authoritarian universe. At first, she does not know she is doing it, but she helps start the final rebellion against leader Snow's dictatorship. The main objective of her paper is to look into how the author shows the complicated relationships between the center and the public of the districts of Panem (49-58).

Janice Bland and Anne Strotman's paper *The Hunger Games: An Ecocritical Study* analyzed how a well-known series like Suzanne Collins's *The Hunger Games Trilogy* can persuade and motivate kids to work on their language and educational

capabilities through “extensive reading”. Continuing on from that point, they contend a smart and cooperative profound reading of *The Hunger Games* can expand as well as significantly impact viewpoints; for without being straightforwardly didactic, the series is adequately complex to give a significant book talk in the study hall and to set off connected banter. Perceiving that the debasement of non-human instinct through human activity has turned into a significant subject in schooling, they contend that the deliberately interdisciplinary methodology of ecocriticism towards an abstract text can be a commitment to worldwide issues schooling in the (ESL) and (EFL) classroom. They offer an ecocritical assessment of *The Hunger Games*, not as an ideal or “model reading”, but instead expecting to advance “eco-pedagogy” and further basic conversation and innovative language exercises in the auxiliary ESL/EFL “classroom and student-teacher seminar” (22-43). So, the scholars in this article just looked at how the language in the novels shows what the children want.

Megan Ann Peters’ article *The Ambiguity of Panem: Capitalism, Nationalism, and Sexuality in the Hunger Games Series* examined capitalism, nationalism, and sexuality in Suzanne Collins's *The Hunger Games*. The scholar said that this series is very different from most other popular series for young adults, especially in how it shows a strong-willed female lead character. This thesis says that, even though *The Hunger Games* series does a good job of showing a strong female character, it might not be enough to confront other crucial components of persecution. “I have mixed feelings about this succession in general when it comes to feminist and pro-government ideas. I think this series could be used to start a conversation about polite male-female interplay, permission as well as sexual orientation, exploitation and oppression, and sometimes even game shows, because of how influencing and controlling cultural productions can be. This is especially true of literature for young adults which can teach adolescent and teen readers a lot” (Peters 34-68).

Philip Kirby explores gender politics in the movies based on the *Hunger Games Trilogy* series in the paper *The Girl on Fire: The Hunger Games, Feminist Geopolitics, and the Contemporary Female Action Hero*. It suggests that the lead character of the series, Katniss Everdeen, represents a progressive portrayal of the female action hero, contrary to much Hollywood fare. Theoretically and methodologically, the paper approaches the series through the rubric of “popular geopolitics 2.0” and suggests that, within this, opportunities exist for further alignment between feminist geopolitics and

popular geopolitics. To support its analysis, the paper offers a critical review of coverage of the series on feminist online media. The paper finishes by assessing the progressive potential of the series, as well as future directions for feminist and popular geopolitics (460-478). Philip just talked about gender politics and did not give attention to techno-capitalism, repressive state apparatuses as well as emancipation through the use of technology. Hence, the researcher finds a huge gap that was filled by conducting the current research study.

The article entitled *Discourse of Masculinity and Femininity in The Hunger Games: Scarred and Stunning* by Vera Woloshyn et al. explores how characters in *The Hunger Games* trilogy are described relative to Connell's gendered discourses of hegemonic masculinity, marginal masculinity, and emphasized femininity. They briefly review the plot of *The Hunger Games* by saying that in what was once North America, the Capitol of Panem maintains its hold on its 12 districts by forcing them each to select a boy and a girl, called Tributes, to compete in a nationally televised event called the Hunger Games. They continue and write that in *The Hunger Games*, every citizen must watch as the youths fight to the death until only one remains. District 12 Tribute Katniss Everdeen (Jennifer Lawrence) has little to rely on, other than her hunting skills and sharp instincts, in an arena where she must weigh survival against love. In short, we can argue that they have studied Collins's *The Hunger Games* from the perspective of feminism (150). Vera Woloshyn only looked at hegemonic masculinity, marginal masculinity, and the importance of femininity. She did not talk about techno-capitalism, repressive state apparatuses, or emancipation through the use of technology. So, the researcher finds a gap regarding these three concepts that the current research study helped to fill.

The thesis entitled *Dystopian Elements in the Hunger Games* by Lucie Pavlova consists of three parts. The first chapter focuses on dystopia and its place and scope in literature. Dystopia has emerged from its predecessor, "utopia", whose origin is explained as well. The genre of utopia then slowly inspired the emergence of "Cacotopia" and "dystopia", nearly synonymous terms, opposite to utopia. Their definitions are also provided. Next, some of the actual elements of dystopia are derived from the given definitions, such as poverty, political oppression and subsequent rebellion and revolution (these are relevant to *The Hunger Games*, but do not necessarily represent the dystopian genre as a whole). Features of a possible dystopian

hero and anti-hero are briefly described as well. Furthermore, the plot of the trilogy is summarized and provides an overview of the most important events and situations that are subject to further analysis. The second chapter concentrates on the “pre-revolutionary era” in the story. Three main dystopian elements that precede the actual revolution are chosen and analyzed. The poverty of the citizens of Panem is juxtaposed with the hedonism of the rich Capitol, which is oblivious to the people’s distress (1-51). The scholar just discussed dystopia, utopia, political oppression, rebellion, and revolution in the novels. It does not pay attention to techno-capitalism, corporatism, and the exploitation of human creativity. Hence, there is a huge gap that was filled by carrying out the current study.

Ismail Tahir’s article *The Concept of Power in Suzanne Collins’s The Hunger Games* discusses Suzanne Collins’s *The Hunger Games* from the perspective of power. It is conducted by using a qualitative method. The data was taken from this novel as the source data. The research question “How is the power in Suzanne Collins’s *The Hunger Games*’ is aimed to identify the kinds of characteristics of power and to analyze the meaning of each power found in Suzanne Collins’ novel. There were four steps in collecting data namely; identification, exploration, description, and explanation. The analyzed data was as follows; organize-elaborate-synthesize-analysis. Furthermore, Tahir’s research is analyzed by using Marxist criticism as an approach to seek how the concept of power is categorized based on Karlberg’s theory of the characteristic of power namely; power as domination and power as capacity. As a result, this research found out that Marx’s perspective on the concept of power is that power capacity is caused by power domination (Tahir 166-174)

Mary A. Matos studies Collins’ *The Hunger Games* in the article *Media in the Hunger Games* from the perspective of social media. Media bombards us with information at all times. How often do we stop to think about its influence on our opinions and behaviors? While some of us may wish to believe that we are capable of being informed without being persuaded, to some extent or another, we are all manipulated by the media. Many theories about how media influences our current society can be seen in action in *The Hunger Games Trilogy*, written by Suzanne Collins, with remarkable verisimilitude. In order to explore media and its effects on people, one can observe Katniss Everdeen as she becomes a tribute, a victor, and a leader, as she understands the power of media. Her varying degrees of awareness, understanding, and

manipulation of televised content accurately reflect how our own society responds to it as well (1-10).

Heidi W. Jenkins studies Collins' *The Hunger Games* along with some other novels from the perspectives of nonviolence by using Derrida's deconstruction in his article *Footprints of Non-violence in Young Adult Literature: Deconstructing Binaries, Opening Possibilities. Constructing Nonviolence as Curriculum*. Nonviolence education is an important curriculum issue that needs to be studied in a variety of ways to determine how nonviolence can become a larger part of education as a whole. Without some focus on the teaching of nonviolence as a curriculum, our schools will continue to have an uphill battle as they try to counteract the violence prevalent in a conflict-ridden society. One possible way to approach nonviolence as a curriculum is through the use of contemporary novels of the science-fiction/postapocalyptic/dystopian young adult literature genre. The goal of this study is to determine: What footprints of nonviolence can be revealed by both deconstructing the discourse of violence and revealing nonviolence in Suzanne Collins's *The Hunger Games*, Stephenie Meyer's *The Host*, and James Dashner's *The Maze Runner*. Following deconstructing violence using Derridean discourse analysis and revealing nonviolence using Gadamer's hermeneutics the study goes on to determine: What educational possibilities can be opened up for nonviolence as curriculum in these three novels? Through multiple deep readings of the texts, the study showed that violence can be deconstructed from a myriad of discourse exchanges between individuals, groups, and the internal musings of characters in the novels. Nonviolence can also be revealed from discourse, actions, and scenarios within the texts. Educational possibilities for nonviolence as a curriculum using these three young adult novels were opened in areas of relationships, relational dynamics, hidden curriculum, structural violence, hierarchical binaries, and a culture of nonviolence which includes interdisciplinary learning, personal transformation, and holistic development of students (1-310).

## **2.7 Research Gap**

Hence, the review of the literature on *The Hunger Games Trilogy* suggests that the trilogy has been explored from the perspective of war and revolution, feminism, gender politics, dystopia, how races are shown, and hunger. From what I know, no one has looked at *The Hunger Games Trilogy* from the point of view of techno-capitalism,

Althusser's theory of Repressive and Ideological State Apparatuses, or Feenberg's critical theory of technology for the democratization of technology. Therefore, the proposed study filled the gap in the existing body of knowledge by analyzing the text of Suzanne Collins's *The Hunger Games Trilogy* to examine how the techno-capitalist corporations in Suzanne Collins's *The Hunger Games Trilogy* continue to exploit human creativity in order to advance their grip over society as well as to examine that how does human creativity help in the functioning of Ideological and Repressive State apparatuses in a capitalist society in the selected texts. Further, it proposes a way forward for the proletariat class to get emancipation from the oppressive Capitol regime through the use of technology in the selected texts.

## CHAPTER 3

### TRACING TECHNOCAPITALISM IN *THE HUNGER GAMES TRILOGY*

#### 3.1 Introduction

The current chapter is about analyzing the texts of the *Hunger Games Trilogy* to find answers to the research question. The text of the trilogy is analyzed from a Marxist perspective to find elements of techno-capitalism. The chapter follows a peculiar Marxist analysis; that is, the technological tools used by the techno-capitalist corporation in the novels are discussed first from the perspective of Villa's Techno-capitalism. The discussion is followed by Althusserian's analysis of how the technological tools are used by the Capitol in the trilogy to maintain its control over the twelve districts of Panem. Subsequently, the chapter discusses how the proletariat class- people of the twelve districts of Panem in the present context- use technology to get emancipation from the oppressive regime of the Capitol.

#### 3.2 Techno-capitalism in *The Hunger Games Trilogy*

In *The Hunger Games Trilogy*, Suzanne Collins shows a realm where technology is used almost everywhere. She talks about a high-tech world of the future that has some technological tools which do not even exist yet. Almost all of this technological progress is just for the benefit of the rich, who utilize it to keep the poor down. The technology in the novels is operated by a techno-capitalist corporation which continues to exploit human creativity for the purpose to maintain its control over society. By telling a story, Collins shows how technology is making society more and more oppressive, even though most individuals cannot survive without it. Technology as the yield of human creativity functions for them as ideological and repressive state apparatuses in a capitalist society as portrayed in *The Hunger Games Trilogy*. The consistent utilization of advanced technologies appears to fit perfectly with the audience's culture because it proves a common belief: that today's society depends on technology to meet almost all human needs and desires, such as amusement, information exchange, forming public perception, as well as war, among other things. Techno Capitalist corporations have developed a technological spell throughout the novels and have a big effect on the characters. There are worse things that happen in

*The Hunger Games Trilogy* as individual freedoms are invaded, repressive governmental apparatuses are applied and their creativity is commoditized. Collins uses Katniss as well as Peeta, two of the contenders in *The Hunger Games Trilogy* and their terrible experiences as part of the "Hunger Games" to show that, even though technology has many benefits, it can also cause misery and anguish in society when powerful people misuse it.

From the start of *The Hunger Games Trilogy*, it is clear that President Snow has all the power. He has the Capitol, the technology, and the money. "Power is the most vital element of any society. It shows the source of controlling societal factors in any environment. Power is gained through knowledge and creativity and turning creativity into money is a vivid feature of technocapitalism and this feature makes technocapitalism an updated version of industrial capitalism" (Villa 55). Similarly, everything and anything in Panem is up to President Snow to decide. People in some districts were not even allowed to make their own plans for the future. "Taking the kids from our districts, forcing them to kill one another while we watch – this is the Capitol's way of reminding us how totally we are at their mercy. How little chance we would stand of surviving another rebellion. Whatever words they use, the real message is clear." (12). The oppressor reminds the poor by telling "Look how we take your children and sacrifice them and there's nothing you can do. If you lift a finger, we will destroy every last one of you. Just as we did in District Thirteen." (p.13). These are Katniss's thoughts on how the individuals of Panem are treated unfairly as well as how President Snow rules the country with an oppressive regime. For example, Katniss thinks that the Capitol takes children from the districts as dedications just for entertainment, leaving the kids without an option but rather to murder other defenseless kids to remain alive. Capitol shows its power through the Hunger Games, which began when Capitol fought the battle against the rebels of District 13. President Snow opted to start competitive games between the people of the 12 districts. They ought to confront until only one person is left standing. This entire turmoil is simply to demonstrate that Capital is the actual political power holder with repressive state apparatuses at his disposal.

The games are made for reality shows based on technological control. The contenders have to act like they are reality television personalities. Katniss observes that the cameras are placed in key spots so that they can record everything. The goal of such a television program in which people have been forced to brutally murder each other is



to control the people who live in the districts since they have to fully participate in the games every year and also have to watch them. The games are shown on TV on huge screens that have been strategically located in all districts. "When I was younger, I scared my mother to death, with the things I would blurt out about District 12, about the people who rule our country, Panem, from the far-off city called the Capitol. Eventually, I understood this would only lead us to more trouble. So I learned to hold my tongue and to turn my features into an indifferent mask so that no one could ever read my thoughts" (p.18). Katniss's thoughts suggest that the government of Panem is like a dictatorship and run by the rules of repressive state apparatuses operated by the tyrant ruler President Snow. No one wants to say anything which goes against the regulations and could be seen as a sign of resistance movement. "The State Apparatus is made up of the administration, the government, the armed force, the law enforcement agencies, the court system, the detention centers, etc., which I will call the repressive state apparatus" (Althusser 19). As depicted in the novels, the government also has a strict grip over the country's media as "when they're airing the Games or some important government message on television that it's mandatory to watch" (34). They controlled the people via online broadcast technology as well as through technological surveillance. Katniss says that this is one of the ways that the Capitol controls the districts of the Panem. The control over the media allows the Capitol to make the people of the twelve districts 'subjects' by creating an environment of fear.

In the *Hunger Games Trilogy*, the repressive state structure develops technology to be used against all the districts using natural resources. The state employs technology to impose direct authority over citizens by elevating communal issues above the concerns of independent entities. The techno-capitalist strategies provided the Capital power that was helping in functioning the repressive state apparatuses. This is an unfortunate reality that technology is mostly used for amusement in the Capitol since people there enjoy witnessing innocent individuals' deaths. The repressive state has the authority to hypnotize civilians using the most up-to-date technology under the authority of the Capitol, which also molds public opinions and ideologies with the aid of the mainstream press. Approaching the *Hunger Games Trilogy*, written by Tom Henthorne analyses the power: "one obvious way of accomplishing this is through the control of information, something the Capitol does by isolating the districts from one another and monopolizing mass communications" (73). The repressive state organizes

annual "hunger games," "violence games," and "games that bring death" for amusement purposes by using advanced technologies. The Capitol diverted attention from the atrocity of the 'hunger games' by adding the element of entertainment and competition to the games. Besides, the participants are treated and portrayed as celebrities, which also reduces the cruelty of the games.

Furthermore, a surveillance system is in place throughout the state of Panem as discussed in the trilogy to provide the Capitol authority over the regions. This surveillance system based on advanced technology was developed by techno-capitalist corporations for the purpose to keep the citizens oppressed. Paradoxically, individuals are diverted from their starvation by the yearly Hunger Games because it was the ideology of the repressive state system. Panem citizens observe their fellow citizens who participate in the games fight for survival during the Hunger Games with fear as well as hope, but the Capitol enjoys watching them. However, there can only be one winner, a single survivor, as everyone else should die. The winners go on a victory tour that is televised on TV news for the advantage of the Capitol once the other competitors are eliminated.

A tyranny over the regions of all the districts is created by the Capitol's repressive apparatuses via the use of technology. They are separated from one another by electromagnetic fences designed through advanced technological procedures and the citizens are incapable of connecting. Human creativity is used in the form of technology for their exploitation by the techno- capitalist corporation in terms of designing games and surveillance systems. If residents (youngsters) do not even play these games (killing arenas), the repressive state apparatuses want to incite enmity amongst the municipalities, such as taking those youngsters away who resist participating in the games. The Capitol's repressive apparatuses reveal its true intentions as indicated by Pavlik: "antidemocratic actions; political and economic rule by the elite; monopolistic control of the mass media, military forces, and weapons; and a politic of systematic violence and terror against those depicted systematic enemies" (32). In an effort to distort reality, the Capitol maintains strong control over the media. The Capitol broadcasts only the content, which it allows, thus keeping them ignorant about the real issues. Citizens are consistently subordinated by President Snow's administration because they are required to watch the Hunger Games on media, as well as the Capitol has almost total authority throughout their daily lives through a modern surveillance

system. In addition to the total surveillance technology, the Capitol has a large armed forces presence to maintain command over certain areas under the guise of surveillance. The Capitol deploys its military, which mainly consists of peacekeepers to stay in control over the regions. The Capitol is equipped with high-tech weapons that can swiftly murder Panem inhabitants. The Capitol deploys futuristic weaponry to manipulate each competitor in the yearly Hunger Games as well as to assassinate them there in the ring. The Capitol additionally gives each contender with cutting-edge technical weaponry so they can practice using them to kill other participants.

Moreover, the Capitol uses its own authoritarian ideas to try and sway the decisions of its people. It affects how people in Panem view and interact with their government, as well as how they feel about their own problems. The Capitol seeks to portray the game's ideological components and ideological oppression. In fact, the 'Hunger Games' are used to ideologically oppress the residents of Panama's Capitol keeping the records of the local politicians as well as the resistance movements originating in each district. The Capitol adds such elements to the games, which assist in reminding the people of the fate of those who dare to resist the Capitol. Hence, the people of Panem, while knowing they are being oppressed, accept their fate without resisting because the Capitol makes them believe that they cannot resist it.

Through the use of technology, the yield of human creativity helps in the functioning of ideological and repressive state apparatuses which is a warning that all districts must be completely obedient to the current administration as a whole. People in the districts know that perhaps the telecast technologies are indeed a clear indication of the failed coup attempt in the 13th district and a sign of the Capitol's power. Collins uses the fact that people have to watch every game as an example of how technology can be used to oppress people. She does this to show how technology can be used by powerful individuals to control people. Collins also brings up another obvious truth that aligns very well with the way people live in contemporary times. This is the idea that technology can be understood in diverse ways, primarily based on the social class or social standing of the people in society. For example, some of the poorer people in society might see technology in a different way than the wealthy. For example, in "The Hunger Games," the individuals of the region are expected to treat the games like a yearly sports competition, despite the straightforward fact that these games are based on the state's sponsored violence against the subject of the state of Panem. This is even

more oppressive and controlling because people have to watch their children die. Even though the people at the Capitol watch these reality games as a source of entertainment, they also try to make the games more exciting by attempting to manipulate the circumstances for dramatic purposes. For example, regenerative medicine is being used to make living things that make the participants' lives miserable. Katniss, for example, knows that the game-maker is manipulating the game when she watches it.

In *The Hunger Games Trilogy*, there are many instances when the repressive state apparatuses use new technology to improve their own lives, not the lives of the individuals there in districts. One example is when Katniss and Peeta get into the party inside the president's castle just after the Victory Tour and seem to be surprised by how much food there is. Although they only taste a couple of bites of every meal, they are both shortly full and unable to eat further. "Their prep team members, however, all laugh as if that's the silliest thing they've ever heard. "No one lets that stop them!" says Flavius. They lead us over to a table that holds tiny" (97). Peeta and Katniss finally observe that everybody else continues to eat, as well as they eventually discover that there are tiny cups all around the large room with such a white liquid which tends to make you throw up. So, the individuals attending the party could indeed eat whatever amount they like without getting full. This kind of abundant food shows how life is different in the Capitol from life in the districts, in which food is so rare and expensive that food shortages have become a leading cause of death in the twelve districts of the state of Panem. When Katniss realizes what this liquid innovation means, all she can believe about was "the emaciated bodies of the children on our kitchen table as my mother prescribes what the parents can't give. More food" (Collins 98). The fact that so much food is wasted in the Capitol demonstrates that Panem assets are not being utilized as well as shared in a balanced way. By letting children go hungry and letting their own people throw up and have fun, the leaders and the controllers of the Capitol are, sometimes when conceivable, even more dangerous than was thought at first.

Furthermore, some people seem to like games, which is an interesting point about how reality TV can be used to control the masses. Collins uses this to prove her point about how dependent people are on technology and how society seems to be blind to the bad things about the advanced technologies they want so much. The games are shown on Television sets with guests, broadcasters, panelists, as well as judges, just like a reality show. The people who take part in the games, who are called "tributes," have

been taught so much about this horrible lifestyle that they are ready to follow all the rules as well as brutally kill fellow citizens as soon as the games start. The general public also gets involved in the games and cheers for their delegates, even though the activity is a commemoration of the tragic deaths of two of their own members. It is indeed almost as though the Capitol has indoctrinated the individuals of the districts via reality television.

A government with repressive state apparatuses is one in which all of the negative characteristics of the system are emphasized. These are the defining characteristics of a repressive state where a powerful oligarchy exploits the socio-economic system to maintain class division. Assessing individuals according to their social status creates various issues with regard to economic and social conduct. These concepts are mixed with technological advancement in the *Hunger Games Trilogy*. According to Marxism, which was first put forth by Karl Marx, an individual's place in society is determined by his or her contributions to its social, economic, commercial, and developmental processes. The idea draws attention to problems that arise from a capitalist system in a capitalist society. Marxism is useful for bringing to light many aspects of a repressive state. The selected texts carry mixed elements of state repression, industrial capitalism as well as techno-capitalism. The reproduction of scientific and technological knowledge is the key factor as portrayed in the texts. Those who rise to the top of the framework of corporate governance of the techno-capitalist system as portrayed in the selected texts will be the ones who can build up and spread new knowledge the best. "No society that wants to do well in this new era can get away from this requirement, just like no society that grew into industrial capitalism in the 19th and 20th centuries could avoid adopting its establishments. One important result of techno-capitalism is the rise of what is called the "knowledge society" (Villa 10).

Like the idea of the Villa, Katniss uses these words to describe the ideology of the Capitol. The genuine meaning is evident no matter whatever words they utilize as mentioned before. "Look how we take your children and sacrifice them and there's nothing you can do. If you lift a finger, we will destroy every last one of you. Just as we did in District Thirteen" (Collins 13). These are all the genuine and heartfelt reactions of district residents to the brutal measures taken by the Seat of government to demonstrate their authority. Katniss's courageous strawberry act at the end of the Hunger Games heightened the strength of government towards the point where she was compelled to

appear that she was in adoration with Peeta throughout *Catching Fire*. Haymitch tells Katniss to tell the Capitol that she and Peeta desire to eat strawberries because of love for one another, which would be seen as a rebellion by the Capitol.

Katniss and Peeta were close after the Hunger Games, yet despite their closeness, she never became romantically involved with him. She would have to pretend to be romantically involved with Peeta to protect herself, Peeta, but also their families from harm. These lines from Katniss show her powerlessness: "He means there's only one future if I want to keep those I love alive and stay alive myself. I'll have to marry Peeta" (Collins 219). President Snow fears a widespread uprising across the district if people believe Katniss's berry consumption was motivated solely by a desire to flout Capitol regulations. In the last book of the trilogy, President Coin—the president of the 13th district and the leader of the second rebellion against the Capitol—displays her authority by using her influence over Katniss to seize control of the Capitol for herself. Through the stipulations she proposed for accepting the Mockingjay position, Katniss demonstrates yet another sort of authority in *Mockingjay*. Katniss narrates, "A new sensation begins to germinate inside me. But it takes until I am standing on a table, waving my final good-byes to the horse chanting my name, to define it. Power. I have a kind of power I never knew I possessed. Snow knew it, as soon as I held out those berries. Plutarch knew when he rescued me from the arena. And Coin knows now. So much so that she must publicly remind her people that I am not in control" (Collins 108).

In the text above, Katniss talks about how when she became the identity of something like the resistance movement, she realized how much authority she owned over the citizens of Panem. She knows that Coin is taking advantage of her by giving her the authority to mentor Katniss herself. Katniss already knows that she must be strong and does not seem to worry about Coin. Instead, she wanted to attack her own struggle against crooked as well as influential people who have used their resources to keep the poor down so they can rule over the poor. Althusser's ideas are backed up by how Katniss is seen. Althusser and ideological state apparatuses "a number of realities that manifest themselves to the immediate observer in the form of separate and specialized institutions" (Collins 75). "Another force to contend with. Another power player who has decided to use me as a piece in her games, although things never seem to go according to plan" (Collins 197). This text reveals the overall idea of Althusser's theory of Ideology

and repressive state apparatuses because as mentioned in the text, Katniss realizes that Coin is identical to cruel Snow for the fact that she wants to be in charge of Panem herself, not for the good of its people but to advance her power. The state has complete power over the region and all the districts there. In the Hunger Games trilogy, which is an additional sign of such a totalitarian and repressive state. As a matter of fact, the state seems to have full power over resource management because of the fact that roles are made by the power elite to exploit resources to extract benefits for them, and is always watching the individuals. In such a totalitarian state, oppressive policies are made to prevent common folks from making their own choices about their lives.

In the selected texts about the prizes given to the winning team of the Hunger Games, readers can see how resources are given out based on the will of repressive state apparatuses. “Will be showered with prizes, largely consisting of food. All year, the Capitol will show the winning district gifts of grain and oil and even delicacies like sugar while the rest of us battle starvation” (p.208). All over the trilogy, President Snow served as the most important person in charge of Panem. He managed to show that he was in charge of the districts by putting on the Hunger Games competitions, which were just put on to demonstrate that the state had control and authority over the individuals of Panem through techno-capitalism and the use of advanced technology. The Hunger Games was initiated on the philosophy of preventing resistant movement after the misadventure of the resistance movement of district 13. The delegates from each district remind the people of the twelve districts that they are under the control of the powerful Capitol and they can meet the same fate as district 13 if they tried to resist the Capitol.

Police and soldiers seem to be the people who make certain President Snow is really in charge of just about everything. They have weapon systems with sophisticated technology as well as the authority to destroy someone if that individual is implicated in any type of resistance movement. They were given authority from the side of the repressive state and they were just protecting the techno-capitalist ideas that were forcefully imposed upon the lower-class people. The techno-capitalist corporations continue to exploit human creativity in order to advance their grip over society. “All forms of stealing are forbidden in District 12. Punishable by death” (Collins 108). People who lived in the Capitol, as well as the second District, could just be chosen to be security forces. It really was a reward for the second District's commitment throughout the resistance movement that took place seventy-five years ago. Each and

every district has an electrified cable around it to keep people from leaving, which is against the law. These electrified cables were set by the techno-capitalist corporation in order to help in functioning the repressive state ideologies. Several of the leading things that happened to maintain oversight inside the districts was that President Snow threatens Katniss. This demonstrates that the repressive state has complete control of everything, indeed the private lives of the lower-class people. Even though the following lines show that individuals were not permitted to say how they felt if they violated the regulations of the Capitol or try to get anyone to genuinely feel sorry for people. "Whose idea was the hand holding?" asks Haymitch. "Cinna's," says Portia. "Just the perfect touch of rebellion," says Haymitch." (p. 98).

Seneca Crane's death in jail with the help of high and advanced technological weapons was also a cruel way to show control and justify the need for repressive state apparatuses. Because Seneca violated the rules and regulations without President Snow's proper authorization as well as allowed Katniss and Peeta both win the Hunger Games, Snow decided to order Seneca to be locked in an apartment by using only a bowl of berries. In reality, the bowl of berries is a kind of dangerous poison made in science laboratories by techno-capitalist companies via the use of people's creativity, which was an important part of the state's system of repression. So, the techno-capitalist corporations continue to use people's creativity to get a stronger hold on society. The plot of the story further revealed that, during the final win excursion, peacekeepers killed an individual who just tried to raise his hands in a three-finger applause because it might be an indication of resistance movement or the determination of the citizens. He was also given that dangerous poison before he was shot.

The Hunger Games stories show how the state has a tight grip on every part of people's lives and has strict ideological repressive agendas about how they should live. "And even though the rules were set up by the Capitol, not the districts" (Collins 307). The Capitol governed almost all of the districts by making sure that each district had enough food or not through technological surveillance. All of the districts were run by technology, and the individuals who controlled the technology were getting rich from it. The main idea behind techno-capitalism is that it represents "a development of market capitalism and new economic activities that rely on technological innovation" (Villa 04). Capitol gives people a small amount of food to ensure that they follow all of Capitol's guidelines including doing their employment as the Capital can have



everything it wants. It seems that everything is plenty in Capitol, which surprised the homages since they have to make sacrifices just to get enough food to eat. Capitol appears to be a completely different environment to them. Technology made the lower class feel like they were on their own. Even the victors of the games do not fully comprehend why so much money is wasted just to make a good show in the Capitol. The rich style of living of the Capitol as well as the widespread poverty inside the districts are the main causes of Panem inequitable, repressive state apparatuses and ideologies, which really only operate for their own benefit and use techno-capitalist hegemony to rule over the people of the districts. In The Hunger Games trilogy, the repressive state apparatuses are based on techno-capitalist rules. This makes it hard for people to think outside the box as well as forces them to live by the specific requirements of the repressive state.

With the help of technology and people's creativity, the Capitol was run by advanced technologies that further controlled people's lives. For example, different jobs were given to different districts, and everyone in a district had to do a relatively similar job. Villa says that the key to social prosperity in techno-capitalism is the spread of scientific and technological knowledge. Whoever gets to the top of the corporate governance framework of techno-capitalism will be the best at building up and spreading new knowledge. In the same way, in the series of novels, Capitol divided up jobs so they could get the information they needed, as well as they made people work very hard for low wages. Individuals in Capitol have copied each other's style by getting medical alternative therapies such as plastic surgeries, Botulinum toxin, reconstructive surgeries, and so forth. Wearing colored hair extensions, as well as putting on a significant amount of makeup. This makes them look less like themselves and more like everyone else. These attributes were also employed to keep the repressive ideologies of the Capitol from seeing how sad things were going in the districts. On the contrary, people in districts worked hard to earn finances for groceries and other items they needed. The way the classes look is another big distinction between them. Individuals in districts do not have sufficient disposable income to spend a great number on their clothing and shoes, faces, as well as dresses, but it is really clear that people in the Capitol spend a significant amount more than they should on their outfits and attractiveness. So, as we have now noticed, techno-capitalist corporations continue to take advantage of people's creativity to get a stronger hold on society. Technocapitalist

capabilities enable ideological as well as repressive state apparatuses to work in a techno-capitalist social structure.

Villa asserts that the growth of techno-capitalism is caused by many different things and factors. Some of these are systems of accumulation, which are further subdivided into invention as well as infrastructure, operational processes of diffusion and reproductive success, which seem to be umbrella terms for the commoditization of academic achievement, distribution of information, the corporate takeover of specialist knowledge, and constant innovation and creativity. Similarly, all of the districts throughout the series of novels struggle to make money, whereas, in the hands of the repressive state of Capitol, there are a number of comforts such as advanced technology, creative people, and even a luxurious lifestyle that is not even needed. Katniss hunted in her own district to nourish her household, however after she won the Hunger Games, she and her parents moved to Village, where they were able to comfortably survive. Furthermore, the way Katniss gets ready for her final win tour demonstrates the distinction between the upper and lower classes. "There will be others waiting, too. A staff to cater to my every need on the long train trip. A prep team to beautify me for public appearances. My stylist and friend, Cinna, designed the gorgeous outfits that first made the audience take notice of me in *The Hunger Games*" (Collins 197). The way Katniss's social standing changed after she won the Hunger Games is a clear demonstration of how techno-capitalist corporations and the repressive state apparatuses of the Capitol created social distinctions between different classes. For instance, Katniss just spends more money on her outfit than she did on sustenance and food when she lived in District 12. "She's got a photo shoot next week modeling wedding dresses. What am I supposed to tell her stylist?" (Collins 141). In fact, as stated in the text, the main goal of these techno-capitalist organizations was to make money by customizing costumes. When it came to making costumes for the Hunger Games, they used human creativity to improve their technology. So, we can say that techno-capitalist businesses use people's creativity to get a stronger hold on society and that techno-capitalist tools help in the functioning of ideological and repressive state apparatuses in a state run by a techno-capitalist corporation,

Haymitch-Katniss and Peeta's coach and the only surviving winner of the hunger games from district twelve- criticized the security system "Peacekeepers" when they attacked Katniss. A winner has to feel superior in a runway show, but Capitol will

not really care about the daily existence of common people. They just desire that they perform their tasks and demonstrate to them that they can't perform that at all without State capitol authorization and also that they do not possess a name and identity. One of the main features of technocapitalism is the identity crisis. Villa says that "the corporate colonization of our social relationships, our identity as humans, and life itself is an ongoing enterprise" (7). As it takes over human society, nature, and the planet, corporatism makes us less valuable by turning our most valuable traits into goods. People become disconnected from their own identities, society, and the current situation when corporations take over their creativity and knowledge. So, instead of being a source of freedom and real progress, the valuable human trait of creativity becomes a way to take advantage of people. This loss of value in people is not caused by technology by itself. As can be noticed in the Hunger Games, techno-capitalism is based on a new kind of corporatism and the way it controls technology in an authoritarian way. Inside The Hunger Games series, Katniss spends the whole time trying to find out who she really is. Because when her father passed away, she was indeed a simple girl who hunted to feed her family. After Katniss's father died in the mine accident, her mother went into a deep depression. Katniss was now her family's only source of income. Because the whole plot of the series of novels makes it clear, techno-capitalist corporations continue to use people's creativity to get a stronger hold on society. At the same time, techno-capitalist tools help ideological and repressive state apparatuses work in a capitalist society. Notwithstanding the Tessera- the food rationing system in Panem, there were more people who signed up for games, including Prim, Katniss's sister, who has been chosen as the tribute from District 12. Katniss quickly put a hand on her shoulder and said she would help her younger sister. "With one sweep of my arm, I push her behind me. "I volunteer!" I gasp. "I volunteer as tribute!" (p. 249).

According to the beliefs of techno-capitalism, technology does not really decide what people need, but what people do changes technology. Villa assumes that one cannot comprehend the way individuals use technology without perceiving how that technology needs to fit into society. He concludes that the dire need for technological advancement in society is indeed a popular misconception that comes from looking back and thinking that the direction that led to the current time was the only option that could have happened. During the work experience, Katniss assumed how technology could help people, but she eventually noticed she could not do it as well as got back the

sense of trust she used to have only while in the countryside. During completing the training assessment, she tried to shoot an arrow at an apple to demonstrate to the game developers that they were only there just to observe tribute exercises, to not want to eat. “Suddenly I am furious, that with my life on the line, they don't even have the decency to pay attention to me. The arrow skewers the apple in the pig's mouth and pins it to the wall behind it. Everyone stares at me in disbelief” (p.123).

During the games, she threw bees of the tracking service stealers at the leadership role homages to save herself from them. She attempted to focus on saving Rue's life as well as brutally murdered the homage who gunned down Rue. She subsequently secured Peeta's life by trying to bring his medicine to the holes in the ground and trying to take care there for him. Just at the final moment of the 73rd Hunger Games, Katniss's choice to chew berries with Peeta was the courageous way to stand up against the repressive state apparatuses and ideologies of the Capitol. “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 good-bye, and we begin counting. "One." Maybe I'm wrong. "Two." Maybe they don't care if we both die. "Three!" It's too late to change my mind. I lift my hand to my mouth, taking one last look at the world. The berries have just passed my lips when the trumpets begin to blare” (Collins 218).

In the novels, Katniss grows stronger, extra careful, and perhaps more active. She falsified marriage and romance with Peeta in exchange for their safety and the protection of their family members. Snow wants this to happen so that individuals in Panem will not be tempted to fight against Capitol. “He means there's only one future, if I want to keep those I love alive and stay alive myself. I'll have to marry Peeta” (Collins 309). Just after "Fraction Quell" was announced, Katniss made Haymitch's commitment that she would focus on saving Peeta "Okay, I figured out what I'm asking," I say. "If it is Peeta and I in the Games, this time we will try to keep him alive" (p.239). Haymitch furthermore told Peeta that he would look after Katniss "I don't know what kind of deal you think you've made with Haymitch, but you should know he made me promises as well. “Of course, I know this too. He told Peeta they could keep me alive so that he wouldn't be suspicious. "So, I think we can assume he was lying to one of us” (p. 239-40). Katniss looked out again for Peeta the whole match, perhaps when he had been struck by lightning. She would still not abandon him, so Finnick used to have to undertake Peeta on his shoulders. “Now I'm so thankful I didn't kill Finnick,

because how would I have gotten Peeta out of here alive?" (p. 245). Even she feels like she has to repay Finnick something for rescuing Peeta's life. "All I wanted was to keep Peeta alive, and I couldn't and Finnick could, and I should be nothing but grateful. And I am. But I am also furious because it means that I will never stop owing Finnick Odair. Ever. So how can I kill him in his sleep?" (p.251). Hence, it is clear that the lower-class characters know they should try to save each other's lives. They also know that they are slaves of techno-capitalist corporations, which use people's creativity to make money and strengthen their hold on society. In a capitalist society, ideological and repressive state apparatuses also use techno-capitalism to do their jobs.

Katniss always accomplishes something courageous as well as inspiring that keeps the audience interested. When asked, she said "I don't know. To show them that I'm more than just a piece in their Games?" (p.261). These games based on advanced technologies had no concern with humans. Rather, these hunger games were arranged by the techno-capitalist corporation to continue to exploit human creativity in order to advance their grip over society as well as technocapitalist tools to help in the functioning of ideological and repressive state apparatuses in an alternate scenario. Just at the final moment of *Catching Fire*, Katniss feels much better and like she can make her own judgments, no matter what the repercussions are. "At some point, you have to stop running and turn around and face whoever wants you dead. The hard thing is finding the courage to do it" (p.271). As a matter of fact, Katniss noticed the transformation and then said, "No wonder I won the Games. No decent person ever does" (p.271). As the lines indicate, she was brave when she started shooting just at the advanced technological protective shield regarding the force field that can save hostages from the sphere: "I rise, turning to the force field, fully revealing myself but no longer caring. Only caring about where I should direct my tip, where Beetee would have driven the knife if he'd been able to choose. My bow tilts up at the wavering square, the flaw, the ... what did he call it that day? The chink in the armor. I let the arrow fly, see it hit its mark and vanish, pulling the thread of gold behind it" (Collins 287). The text above shows that the protagonist is in a constant struggle to get freedom from the techno-capitalist corporation and the repressive state apparatuses of the Capitol.

In terms of eliminating the vicious cycle of techno-capitalism, Katniss, the main character in the trilogy, knows how important she is. She understands that Coin might need her to serve as the head of the resistance movement as well as to provide the

citizens of Panem inspiration. The repressive state had not even sought a popular revolt against their techno-capitalist corporation, which helped the ideological and repressive state apparatuses work in all the districts. So, Katniss made a list of the things she needed to become the ideal. “What they want is for me to truly take on the role they designed for me. The symbol of the revolution” (Collins 303). Coin considered her as the key to resistance, as such she agreed to her terms. Katniss wanted to join the resistance movement, as well as she ended up fighting against proceeding to the Capitol because she wanted to murder Snow. “Having no work, grief buries me. All that keeps me going is Coin's promise. That I can kill Snow. And when that's done, nothing will be left” (Collins 305).

In *The Hunger Games Trilogy*, Panem seems to be the perfect example of a technocapitalist, ideological, and repressive societal structure. The Capitol controls the entirety of the districts, as well as the residents of the Capitol are rich and powerful. On the contrary, the individuals who reside in the districts have to work extremely hard to get their food, which is provided to them according to what the Capitol wants. The people who live in the Capitol are the ruling class, while the people who live in the other 12 districts are just the working class. “Look how we take your children and sacrifice them and there's nothing you can do. If you lift a finger, we will destroy every last one of you. Just as we did in District Thirteen” (p.310). As the text shows, techno-capitalist corporations keep going to utilize the human creative ability to establish a stronger hold on the general public. Technocapitalism tools also support ideological as well as repressive state apparatuses work in that techno-capitalist structures of society.

*The Hunger Games* illustrate how the rest of the districts are ruled by a harsh administration. The techno-capitalist tycoons took kids from all the districts and forced them to murder each other while the poor parents were forced to watch the games. This represented a cruel act by the state's ideological and repressive systems. Those who fail to follow the standards of the Capitol will have to deal with a lot of trouble. In *The Hunger Games*, those who broke the rules were punished by having their tongues cut out. “What's an Avox?” I ask stupidly. “Someone who committed a crime. They cut her tongue so she can't speak,” says Haymitch. “She's probably a traitor of some sort. Not likely you'd know her” (Collins 74). As the text indicated, such a kind of repressive state apparatus was imposed upon them through the techno-capitalist corporation.

Several of the Capitol's technological creations are also seen as enemies of the Capitol since they cannot do what Capital told them to do. "Jabberjays: "They're funny birds and something of a slap in the face to the Capitol" (p.90-91). The same was the case with the Mockingbirds "A mockingbird is just a songbird. A Mockingjay is a creature the Capitol, never intended to exist. They hadn't counted on the highly controlled Jabberjay having the brains to adapt to the wild, to thrive in a new form. They hadn't anticipated its will to live" (Collins 106).

Citizens saw these creatures as a sign of resistance movement. Just before President Snow warns Katniss regarding the protection of her family, this shows how dictatorial he serves as the leader of a techno-capitalist and repressive state. "And if a girl from District Twelve of all places can defy the Capitol and walk away unharmed, what is to stop them from doing the same?" he says. "What is to prevent, say, an uprising?" (p.111). As Snow said, the only reason to transfer the winners back to the contest was to demonstrate how powerful and in charge Capitol was. "On the seventy-fifth anniversary, as a reminder to the rebels that even the strongest among them cannot overcome the power of the Capitol, the male and female tributes will be reaped from their existing pool of victors" (p.114). Precisely, almost all of the benefits of technological progress go to the rich, who use it a lot to keep the poor down. Technocapitalist corporations control the technology in the novels, and they continue to use people's creativity to keep their hold on society. By relating a story, Collins clearly demonstrates how technology has made society more and more oppressive, and most people cannot live without it. In a techno-capitalist society, like the one shown in *The Hunger Games Trilogy*, technology is the result of human creativity. For the elite class and owners of the big corporations, it serves as an ideological and repressive state apparatus.

The concept behind the Hunger Games is indeed very ridiculous. Inhabitants of the Capitol love to observe the younger generation combat for their existence, as well as the successful candidate is treated like a famous person as he or she is streamed through the Capitol. In a contemporary era that depends on networking sites such as Facebook and Twitter, as well as reality television, the Hunger Games make people wonder about and see a universe where recreation comes before morality and ethics. Suzanne Collins uses a literary technique which a lot of writers use. They take a societal shift that they think is bad and afterwards visualize or end up making up a perfect globe where that bad tendency actually rules everything. In this type of situation, Collins utilizes the

increasing popularity of reality TV to imagine a scenario where it is utilized to change the general populace's viewpoint, keep people in line, and dehumanize them through oppressive state policies.

One cannot say enough about how important technology is in today's world. Because of how much this feature has also developed and changed, its contribution to society has also expanded significantly. These days, it seems like every part of life depends on technology in some direction. Technology has been used in ways that most people would never believe in, such as to control individuals. The fact that Suzanne Collins uses technology all the time and describes how it affects her shows how technology can change a community, especially in diverse traditions. Throughout the novel series, Collins uses reality TV, which is a type of technology, to demonstrate how certain people in the social structure have the power to properly regulate or enslave everyone else. In this, she wanted to demonstrate to the readership that perhaps the matter they want so badly can also be employed against them. She wishes that the readership will be able to see that technology has both advantages and disadvantages.

Technology has a lot of benefits, but as the Hunger Games show, it can also be manipulated by people to be used for something other than the purpose it was made for. It is clear from what happens to the working-class characters in *The Hunger Games* and what they do. The best we can hope for is that the community would therefore unlock its sights as well as initiate to be careful with advanced technologies, since as Susan Collins trilogy shows, there will come a time that it will harm the individuals who have supported this so eagerly without ever really trying to think regarding how it will change the world.

In *The Hunger Games* trilogy, the mainstream press and advanced technological surveillance system are set up in a way that is meant to both watch and control the proletariat class. This could be seen as a metaphor for a government that employs terror as one of its main tools of control. Through the democratization of technology, the proletariat class can be freed from the oppressive techno-capitalist regime as portrayed in the selected novels. In his book *Questioning Technology* (1999) Feenberg asserts that “emancipation of working from technological hegemony can be achieved by the process of democratization of technology” (19). Similarly, the *Hunger Games* Trilogy implies that there are counter-technologies capable of withstanding the authoritarian



technologies of control, but these are also susceptible to the democratization of power. In other words, the proletariat characters in the novels may fight back against the technologies of power by using counter technologies as well as the democratization process, but their actions will always take place within the context of a power structure. Emancipation in the context of the novels series through technological democratization is possible, for the characters, technological democratization involves liberation from social and political tyranny as well as the economic environment imposed on society by business groups and techno-capitalist corporations.

Moreover, while the democratization of emerging new technologies does give people a way forward to engage in counter-hegemonic strategies of connectivity, they are nevertheless integrated within the larger structures of the established institutions: “in the political economy, social relations, and political environment within which they are produced, circulated, and received” (Feenberg 18). In light of this, Feenberg discusses digital technology not as “freedom frontiers” but also as “dark machines of state control” (34). Actual resistance in *The Hunger Games Trilogy* becomes a question of individual action towards the democratization of technology. In keeping with the Feenbergian idea that all technologies are consumerist as well as the only locations away from authority are regions outside the technology's reach, *The Hunger Games Trilogy's* importance placed on personal intervention at the possible cost of emerging technological innovations appears to come with something like an exceptionally negative outlook on media and communication political engagement. This perspective is becoming more and more significant in the rise of technological monitoring when automated systems have substituted the centralized observation tower because technological monitoring is covert and humans are no more conscious that they are being observed all the time in *The Hunger Games Trilogy*.

The tight integration of public televisions into private as well as public areas, fashioned after surveillance state ideologies that define people's feelings and the ways in which laymen bodies occupy geography, is a crucial theme throughout *The Hunger Games Trilogy*. In order to emancipate themselves from technological surveillance and its hegemony, the proletariat class should develop counter-technologies and should strive for the democratization of that technology. The sketch that is drawn by Collins is all about the techno-capitalist regime based on repressive state apparatuses that enslave the proletariat class through the use of technology in terms of media and the control of

districts through tensions and screens. These techniques involve massive public screens that allow for an actual, multimedia augmentation of the physical environment, thereby creating new links between previously disconnected locations. Thomas Elsaesser explains how to use multiple screens together. Displays in theatres, on TVs, computers, and smartphones are all included in this along with screens throughout the city's public spaces. Elsaesser says "We perceive these televisions along a parallel axis because our bodily involvement with the displays produces ever-present links in both time and space, particularly when we are constantly mindful of all these interconnections as a (contemporary) mass culture" (17). Screens continuously bring into the physical environment that inhabits as physical creatures other individuals and circumstances that may share none in connection with us with the exception of their location. These televisions facilitate communication between Capitol as well as the Districts, centralizing power and making it part of everyday life in *The Hunger Games Trilogy*. They also facilitate greater embodied sensations by bridging the gap between the physical world as well as the future unpredictable universe. In the process of democratization of technology, the access of the proletariat class to these screens and surveillance systems is possible. Through the democratization of technology, the proletariat class also can operate counter strategies against that oppressive techno-capitalist regime.

Many elements of techno-capitalist society i.e., associated with technological advancement can be seen as metaphors in the scenario of *The Hunger Games Trilogy*; however, the democratization of technology is not one of them for which Katniss should endeavor to be the hope of the proletariat for their emancipation. As a matter of fact, Katniss's society is more accurately described as cyber-feudal and techno-capital than liberal democratic, as evidenced by the reality that Panem's "districts" symbolize a class system which is further split on the based-on race than a democratic society. Every district is obligated to send "tributes" to the Capitol in the form of Hunger Games competitors, reflecting a feudal-based rather than equity-based economic structure. The Capitol does not gain its wealth using market mechanisms but rather through the outright confiscation of commodities from the peripheral districts through the use of advanced technological weapons and technological surveillance systems.

Katniss, as a ray of hope for the emancipation of the proletariat class, could devise plans and strategies for the democratization of technology. President Snow

controls both the government and the economy, using his "Peacekeepers" to suppress dissent and increase output targets. Instead of the intangible rationality of the marketplace as well as the free laborers, it is the excessive crime committed by the repressive state enforcers that ensure the increase of material goods. Therefore, rather than relying on means of survival, the entire Panem regime operates through a repressive system of governance. For instance, a hierarchical class structure perpetuated via violence ensures that inhabitants are geographically immobile i.e., they cannot move from one region to the other. Katniss had to discover talented people from the proletariat class who know how to use technology to develop beneficial systems and applications in order to gain freedom from those oppressive state apparatuses. Ferdinand in his article *The Internet, Democracy and Democratization* (2000), argued that democratization of technology is necessary in order to get as it is to use because there are smart, skilled, as well as creative individuals who understand how to utilize it to make useful systems and applications. So, it is really pertinent to first find people who have the right skills to use advanced technologies and then keep working to grow this group of people. Several nations might possess sufficient tools and applications, although they may not be competent to provide their users with the appropriate technique or help. Using the technology that is already out there, corporations and organizations might produce effective fully interactive training, creative thinking, as well as assistance (12).

As a matter of history, the freedom of the proletariat class through the democratization of technology is tied to the Capitol's connection to the districts. The districts nevertheless need to recall a revolt against the repressive state. All of this serves to argue that the various historical oppressive practices referenced in *The Hunger Games Trilogy* serve to divert our attention away from capitalism. On the contrary, the novels are more likely to encourage a movement that aims to build a democratic society in which technology is accessible to everyone. Moreover, the classic bourgeois delusion is to treat the Panem reality as though it were a reflection of our own. The liberal philosophical theme of *The Hunger Games Trilogy* is that governmental dominance, authoritarian regimes, and restrictions on personal freedom are the most important concerns faced by societies in the past but now democracy has abolished all those concepts. Similarly, a movement for bringing democracy in the districts can further help

in the democratization of technology through which the proletariat class can get emancipation from the oppressive Capitol regime.

In this way, The Hunger Games' view of how technology is becoming more accessible seems to be much connected to Feenberg's ideas. Raising voices for true democracy is assumed to be a remedy because it could always lead to democracy in Panem, which could then lead to the spread of technology to everyone. In fact, the proletariat class could be freed when technology is made available to everyone. Whatever the ideologies are on the surface, whether they are authoritarian like Snow's or more egalitarian like Coin's, they will all lead to a dictatorial regime in the final moment. However, if a democratic movement is successful, technology would also become more democratic. In terms of emancipating the proletariat through technology, Feenberg also stresses the importance of democratizing technology and using it for the common good. This is a way to keep technological progress from being used to get more money and power. Though the only way for the proletariat class of Panem to be liberated is not through a reactionary construction process, but by stopping the rebellion and replacing it with a liberal democratization that can protect basic physical freedoms and liberties as well as democratic institutions. This can then lead to the democratization of technology. Katniss's continual lack of willingness to get involved in politics or even have a political goal apart from civil liberties makes it possible for the government to be less dictatorial. Moreover, the proliferation of technology via the process of democratization of technology in Phnom can transform the lives of citizens because the availability of technology, ranging from the most basic to the most advanced, can give them the creative space they need to drive innovation even further and contribute to that progress in a substantial manner. Actually, the citizens of all the districts have the resources in abstract form i.e., their creativity and knowledge to rethink as well as reshape opportunities and sectors of the economy. Democratization of technology can assist them as a community to grow intellectually, mechanically, and financially which is emancipation in the true sense. Moreover, the democratization of technology is essential for innovation to be available to more people, its real value comes from the useful insights that can be obtained from it.

## CHAPTER 4

### Conclusion

#### 4.1 Findings

Hence, the textual analysis of *The Hunger Games Trilogy* suggests that techno-capitalist corporations use technology to maintain control over the population, particularly the poor. The use of advanced technology is portrayed as both beneficial and detrimental, with characters experiencing both its positive effects and negative effects. In this regard, Collins can be rightly considered a Technophile- the one who believes that technology itself is neutral, however, its misuse is detrimental. The novel suggests that technology can be used as a tool for oppression by those in power. However, Collins has also portrayed the beneficial aspect of technology as the people of the twelve districts used technology to get rid of the oppressive regime of the Capitol, thus suggesting that technology is neutral and its democratization or in Marxist terminology, its dictatorship by the proletariat, is the way forward for the beneficial use of technology.

Suzanne Collins creates the peculiar Marxist narrative in *The Hunger Games Trilogy*; she has drawn a sketch of a futuristic society based on the commodification of human creativity and the exploitation of human creativity. The narrative then portrays the Marxist utopia where the proletariat gets control of the means of production- human creativity in the form of technological innovations and tools in the present context- to establish a socialist society. Similar to the main tenant of the Marxist tradition, the relationship of people with the means of production is decisive in determining their social standing in *The Hunger Games Trilogy*. The people of the twelve districts were absent at the beginning from the social ladder because of their passive relationship to the means of production, that is, human creativity. Subsequently, they get social prominence owing to their control of the means of production, which is human creativity.

The textual analysis of Suzanne Collins's *The Hunger Games Trilogy* indicates that the dominant Capitol has maintained its control over the twelve districts of Panem through the use of advanced futuristic technology. The Capitol uses different advanced technologies such as bio- engineering, sophisticated surveillance systems, and futuristic

weaponry to control the masses of the twelve districts of Panem. It represents an epitomic techno-capitalist corporation, which uses human creativity to achieve its ulterior motive of keeping the people of the twelve districts subservient. Human creativity is exploited to produce sophisticated technological tools, which are used to control people. Suzanne Collins seems to depict a phase of capitalist supremacy during the idealistic socialist process, which ultimately leads to the establishment of the 'dictatorship of the proletariat. The first two books of the trilogy indicate the phase of techno-capitalist supremacy, where they own the means of production in the form of human creativity, and have strong control over society.

Besides, Suzanne Collins has portrayed the role of Ideology in the creation of submissive 'subjects'. Collins has portrayed the role of the media in spreading the dominant narrative of the Capitol's power and supremacy. As Antonio Gramsci mentions in his *Theory of Media Hegemony (1971)* that the control over media provides the resources to establish the desirable narrative. The Capitol's control of media is shown as the key ideological tool to spread Capitol's ideology based on fear, oppression, and subjugation. The people of the Capitol are made to believe that Capital has omnipresent power over them, and this narrative of the Capitol's omnipresence is made through the media. The portrayal of the Capitol's glory as well as the atrocities on those who resist the Capitol creates the ideology of fear, thus helping Capitol to function as the ideological state apparatus in the form of communication ISA, which helps in the creation of submissive subjects. In addition, Repressive State apparatuses are also used to maintain the Capitol's supremacy. These include the extensive use of violence against those who do not comply with Capitol's orders. Besides, the portrayal of the Hunger Games both works as ISA and RSA as it creates an ideology of Capitol's dominance through violence as well as the creation of narrative.

Collins portrays the protagonist Katniss as the symbol of resistance, who strives for the emancipation of society. The characterization of Katniss is important to the plot of the trilogy. She has been depicted as someone who struggles, in the beginning, owing to her inferior position regarding the means of production- technology-, thus keeping her socially inferior. She is an emblem of the whole proletariat class, which has inferior social standings according to Marxist tradition because of the less powerful relation to the means of production. However, the change in Katniss's position regarding the means of production has been shown as directly proportional to her social status as well.

Thus, the change in the relative positionality of the proletariat class with respect to the means of production is a key Marxist element to get a classless society. In the present context, Feenberg's critical theory of technology is used to analyze how the proletariat gets emancipation through the effective democratization of technology.

The textual analysis of Suzanne Collins's *The Hunger Games Trilogy* provides an insight into how the emancipation of the proletariat is possible in the realm of techno-capitalism. Collins portrayed the idealistic dictatorship of the proletariat when the people of the twelve districts, under the leadership of Coin and Katniss, stood against the Capitol and took control of the technological tools. In traditional Marxism, the 'dictatorship of the proletariat' is associated with the creation of a society having no social differences regarding the relative positioning in the means of production. Similarly, the control of technological tools by the people of districts, which is the democratization of technology, creates an environment of resistance against Capitol, ultimately leading to the creation of a techno-socialist society. Hence, the current study has answered its question, that is, how technological tools are exploited by techno-capitalist corporations to maintain control over society in *The Hunger Games Trilogy*, which is explained. Similarly, it has answered the second question by analyzing the creation of 'subject' through ideological and repressive state apparatuses in the selected texts. The third question concerning the emancipation of the proletariat is answered through the analysis of those aspects that leads to the successful rebellion against the Capitol.

## **4.2 Conclusion**

In conclusion, a Marxist analysis of Suzanne Collins's *The Hunger Games* trilogy reveals a powerful critique of technocratic corporatism and its implications for society. Through the lens of class struggle and the exploitation of labor, Collins portrays a dystopian world where the ruling elite, embodied by the Capitol, maintains its control and wealth at the expense of the oppressed districts. The trilogy highlights the destructive nature of unchecked capitalism, emphasizing how it perpetuates inequality and dehumanizes individuals.

Collins's depiction of the Hunger Games, a brutal spectacle designed to entertain the privileged while subjecting the marginalized to suffering and death, serves as a metaphor for the exploitative nature of a technocratic corporatist system. The Capitol's control over resources and its manipulation of public opinion mirror the strategies employed by real-world corporations and governments to consolidate power and maintain their dominance. This critique resonates with Marxist scholars who argue that the ruling class in capitalist societies exploits the labor of the working class for its own benefit. Furthermore, Collins explores the consequences of a society driven by consumerism and mass media. The Capitol's obsession with appearances, fashion, and entertainment reflects the ideological manipulation employed by capitalist societies to distract and pacify the masses. This aspect of the trilogy aligns with the works of other critical theorists who have analyzed the role of media and popular culture in perpetuating capitalist hegemony.

While *The Hunger Games* trilogy provides a compelling Marxist critique of technocratic corporatism, it is important to situate this analysis within the broader context of scholarly discourse. Other studies have examined the trilogy from feminist, postcolonial, and intersectional perspectives, shedding light on additional layers of oppression and resistance depicted in the narrative. These interdisciplinary approaches enrich our understanding of the complex power dynamics at play in Collins's dystopian world. Moreover, it is crucial to acknowledge that while Marxist analysis offers valuable insights into the structural issues portrayed in *The Hunger Games*, it is not the sole lens through which the trilogy can be understood. Different theoretical frameworks can provide alternate perspectives and highlight different aspects of the narrative. A comprehensive analysis should consider multiple critical theories to uncover the multidimensional themes and social critiques present in Collins's work.

In conclusion, Suzanne Collins's *The Hunger Games* trilogy serves as a powerful vehicle for a Marxist analysis of technocratic corporatism. Through its exploration of class struggle, exploitation, and the dehumanizing effects of capitalism, the trilogy offers a scathing critique of the contemporary socio-political landscape. However, it is crucial to engage with other studies and theoretical frameworks to fully grasp the intricacies of the narrative and the broader implications it holds for our understanding of power, oppression, and resistance in society.



### **4.3 Recommendations**

Based on the analysis, results, findings and conclusion, the following recommendations can be made for future scholars:

1. Future scholars can explore the concept in more depth, examining different methods and strategies for achieving technological democratization, and evaluating their effectiveness.
2. Future scholars can explore how technology is used as a tool of control and surveillance by those in power and the impact it has on society, particularly on marginalized groups in other texts.
3. Future scholars can examine how technology is used to shape public perception and influence public opinion through the control of information and communication technology.
4. Future scholars can examine the ways in which technology is used to maintain and reinforce capitalist systems and the impact it has on society.
5. Future scholars can explore the ways in which technology is used to monitor and control individuals and groups and the impact it has on privacy and civil liberties.

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