

**EXPLORING SPATIALITY AND SOVEREIGNTY
IN THE HUNGER GAMES QUARTET**

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**DEPARTMENT OF HUMANITIES AND SOCIAL SCIENCE
INDIAN INSTITUTE OF TECHNOLOGY, DELHI**

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IN THE HUNGER GAMES QUARTET**

by

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DEPARTMENT OF HUMANITIES AND SOCIAL SCIENCE

Submitted

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to the



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THESIS CERTIFICATE

This is to certify that the thesis entitled “**Exploring Spatiality and Sovereignty in the Hunger Games Quartet**” being submitted by **Sanam Khanna** to Indian Institute of Technology, Delhi, for the award of the degree of **Doctor of Philosophy**, is a bona fide record of the research work done by her under my guidance and supervision. In my opinion, the thesis has fulfilled the requirements and has reached the requisite standard for the submission relating to the degree. The contents of this thesis, in full or in parts, have not been submitted to any other Institute of University for the award of any degree or diploma.

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These years spent writing my thesis have taught me much, but the most important is this-“Your family and friends, that’s your real life”, as Ma Plinth says in TB. I agree completely.

Abstract

This thesis, titled “Exploring Spatiality and Sovereignty in The Hunger Games Quartet” focusses on the four novels of the *Hunger Games* series, written by Suzanne Collins. The quartet includes *The Hunger Games* (2008), *Catching Fire* (2009), *Mockingjay* (2010), and *The Ballad of Songbirds and Snakes* (2020). In my study, I approach the novels within a framework of spatial analysis, as an exploration of the politics of control, and governmentality. These four books (HGQ) are read as narratives which encode a questioning of the concept of sovereignty, in its various manifestations. I examine the links between space, territory, the body of the citizen, and the exercise of power.

My thesis has a tripartite structure, organised around the concepts which guide my reading of the HGQ. The three concepts in the HGQ that I focus on are Spatiality, ideas of Social Contract theory, and finally, Sovereignty. The first section explores the issue of spatiality in the HGQ, while the third section examines the shades of meaning attached to the term sovereignty its forms that are glimpsed in the HGQ. The second section is an examination of the epigraphs to the fourth book and provides the chain of connections between the first and third section of my study.

I embark on my study using the spatial lens to suggest that a navigation through the spaces and places of the Quartet leads to an exploration of the operation of power, and power structures at play within this dystopian world. I argue that the control of territory, and body, as we see in Panem, ultimately raises questions linked to the issue of sovereignty. The final section of my thesis dwells on the shades of meaning imbricated within the idea of sovereignty, which are touched upon in the Quartet, and made more explicit through its probing of the idea of social contract, presented through the epigraphs to the fourth book.

KEYWORDS: dystopia, YA Fiction, spatiality, sovereignty, social contract

सार

यह शोध प्रबंध "'हंगर गेम्स चौकड़ी में स्थानिकता और संप्रभुता की खोज", सुज़ैन कोलिन्स द्वारा लिखित हंगर गेम्स श्रृंखला के चार उपन्यासों पर केंद्रित है। इस चौकड़ी में द हंगर गेम्स (2008), कैचिंग फायर (2009), मॉकिंगजे (2010) और द बैलाड ऑफ सॉन्गबर्ड्स एंड स्नेक्स (2020) शामिल हैं। अपने अध्ययन में, मैं उपन्यासों को स्थानिक विश्लेषण के ढांचे के भीतर, नियंत्रण की राजनीति और शासन व्यवस्था की खोज के रूप में देखत हूँ। इन चार पुस्तकों (जिन्हें आगे एचजीक्यू या क्वार्टेट कहा जाएगा) को आख्यानों के रूप में पढ़ा जाता है, जो संप्रभुता की अवधारणा पर, इसके विभिन्न रूपों में, प्रश्न उठाती हैं। मैं स्थान, भू-भाग, नागरिक के शरीर और सत्ता के प्रयोग के बीच संबंधों की जांच करती हूँ।

मेरी थीसिस की संरचना त्रिपक्षीय है, जो उन अवधारणाओं के इर्द-गिर्द संगठित है जो एचजीक्यू को पढ़ने में मेरी मदद करती हैं। एचजीक्यू में तीन अवधारणाएं जिन पर मैं ध्यान केंद्रित करती हूँ वे हैं स्थानिकता, सामाजिक अनुबंध सिद्धांत के विचार, और अंततः संप्रभुता। पहले और तीसरे खंड में ऐसे अध्याय हैं जो उसमें जांचे गए मुद्दे की बारीकियों की जांच करते हैं। प्रथम खंड में संप्रभुता में स्थानिकता के मुद्दे की जांच की गई है, जबकि तीसरे खंड में संप्रभुता शब्द से जुड़े अर्थों और उसके रूपों की जांच की गई है, जिनकी झलक संप्रभुता में मिलती है। दूसरा खंड धुरी है जो पहले और बाद के खंडों को संतुलित करता है। यह चौथी पुस्तक के पुरालेखों की जांच है तथा मेरे अध्ययन के प्रथम और तीसरे खंड के बीच संबंधों की श्रृंखला प्रदान करता है। दूसरे खंड में एक ही अध्याय है, जो टीबी के उपशीर्षक के रूप में प्रकट होने वाले पांच उद्धरणों के तर्क का अनुसरण करता है। सभी उपशीर्षकों में एक दूसरे के साथ जैविक, अविभाज्य संबंध है, जिसे एक ही, सघन अध्याय में सबसे अच्छे ढंग से दर्शाया गया है, जिसे प्रत्येक उद्धरण को संदर्भ प्रदान करने के लिए खंडों में विभाजित किया गया है।

मैं स्थानिक लेंस का उपयोग करते हुए अपने अध्ययन की शुरुआत करती हूँ, यह सुझाव देने के लिए कि चौकड़ी के स्थानों के माध्यम से नेविगेशन इस डायस्टोपियन दुनिया के भीतर सत्ता के संचालन और शक्ति संरचनाओं की खोज की ओर ले जाता है। मेरा तर्क है कि क्षेत्र और निकाय पर नियंत्रण, जैसा कि हम पैनम में देखते हैं, अंततः संप्रभुता के मुद्दे से जुड़े प्रश्न उठाता है। मेरे शोध प्रबंध का अंतिम खंड संप्रभुता के विचार में निहित अर्थ के पहलुओं पर प्रकाश डालता है, जिसे चौकड़ी में छुआ गया है, और सामाजिक अनुबंध के विचार की जांच के माध्यम से और अधिक स्पष्ट किया गया है, जिसे चौथी पुस्तक के उपशीर्षकों के माध्यम से प्रस्तुत किया गया है।

कीवर्ड: डायस्टोपिया, युवा वयस्क कथा साहित्य, स्थानिकता, संप्रभुता, सामाजिक अनु

List of Abbreviations

HG-*The Hunger Games* (2008)

CF-*Catching Fire* (2009)

MJ-*Mockingjay* (2010)

TB-*The Ballad of Songbirds and Snakes* (2020)

HGQ, or simply, Quartet-Hunger Games Quartet, which refers to the four books which
comprise the series

The Trilogy-This refers to the first three books of the Hunger Games series, published
between 2008-10.

A Note on Capitalisation, Hyphenation, and terms, used in this thesis

Just-War-The term is hyphenated and capitalised for clarity. It refers to the theory of
principled organised combat, from start to finish.

nature-In this thesis, the word nature is used without capitalisation, and refers to the world
around us, which exists independent of human intervention.

Social Contract- For the purposes of this study, the term is capitalised when it refers to the
theories of social contract formulated by Hobbes Locke, and Rousseau, spanning the
years 1558-1778.

When not capitalised, it refers to the ideas of social contract other than those specific
to the thinkers mentioned.

‘state of nature’ and ‘natural man’- The terms are not capitalised, but are placed within single
quotes to maintain clarity; they refer to an existence before the formation of
governments and civic order.

Terms from Latin and French are italicised, as per convention.

Preface: The Year 2020, and its aftermath

Once upon a time, this thesis began with the idea of examining the themes of sports and spectacle, in what was then the Hunger Games (HG) trilogy. My plan was to compare it to works with similar paradigms, such as Veronica Roth's *Divergent* series, Scott Westerfeld's *Uglies* series, and the *Maze Runner* series by James Dashner. Two events shifted my focus completely and irrevocably. In March 2020, the pandemic brought life to a halt around the globe. Life in lockdown went from being a shocking rupture, to becoming a norm for many of us. In the following months, the fragility of life, and the precarity of our circumstances were brought home in ways unimaginable before. It forced me to think about the body, about physical well-being, in the most acute and urgent ways. It also brought an awareness of space, both in terms of living and moving. The lived spaces of my habitat took on new meanings and aspects with work from home policies, and long hours spent within. Furthermore, movement through and around this habitat—my home, my workplace, the nearby markets—which I always took for granted, was suddenly curtailed. Police barriers around homes of the ill, barricades across roads connecting us to the outside world, locked parks, severe restrictions on any kind of movement, all became our lived reality.

As my world changed, so did my reading of the novels. I became more sensitive to descriptions of place, of things, of smells and sights depicted in the trilogy. The ordinary and the everyday seemed more significant to the narratives; the spectacular seemed trite now. I turned to spatiality studies in search for insights into the HG series. And then, in October 2020 Suzanne Collins quietly released the fourth book in the series. *The Ballad of Songbird and Snakes* (hereafter TB) turned the trilogy into a quartet. My response to the book was influenced, no doubt, by the tumultuous protests in my country against citizenship law changes (Anupama Roy's 2022 book, *Citizenship Regimes, Law, and Belonging*:

The CAA and the NRC discusses the details), the consequent brutal suppression of student protests, and later, the 6th January 2021, upheaval at Capitol Hill in Washington. My perspective on the HG series changed completely. Mbembe's concern with "procedural justice" and the "foundational violence of law" (*Postcolony*) seemed astutely reflected in issues explored in TB.

The fourth book's return to the past of Panem, and its presentation of Coriolanus Snow as a young, ambitious, almost impoverished young adult, forced me to reread the first three books in new light. TB's evocation of Social Contract theory seemed to me to be more relevant than ever before. Governance and its relationship with the body and with space now fascinated me and led me to explore these issues. This changed the focus of my thesis altogether. The control of space and body, and the foundational principles of governance, became my new concerns, as reflected in my work.

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**EXPLORING SPATIALITY AND SOVEREIGNTY
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Introduction-Laying the Ground: Navigating Space, Power, Self

This thesis focusses on the four novels of the *Hunger Games* series, written by Suzanne Collins. The quartet includes *The Hunger Games* (2008), *Catching Fire* (2009), *Mockingjay* (2010), and *The Ballad of Songbirds and Snakes* (2020). In my study, I approach the novels within a framework of spatial analysis, as an exploration of the politics of control, and governmentality¹. These four books (hereafter HGQ, or Quartet) are read as narratives that encode a questioning of the concept of sovereignty, in its various manifestations. I examine the links between space, territory, the body of the citizen, and the exercise of power.

My thesis has a tripartite structure, organised around the concepts that guide my reading of the HGQ. The three concepts in the HGQ that I focus on are Spatiality, ideas of Social Contract theory², and finally, Sovereignty. The first and third sections each have chapters that examine the minutiae of the issue investigated in it. Section One explores the issue of spatiality in the HGQ, while Section Three examines the shades of meaning attached to the term sovereignty its forms that are glimpsed in the HGQ. The second section is the pivot which balances the sections before and after. It is an examination of the epigraphs to the fourth book and provides the chain of connections between the first and third section of my study. Section Two consists of a single chapter, which follows the logic of the five quotations that appear as epigraphs to TB. The epigraphs have an organic, inextricable link with each other, best traced in a single, closely packed chapter, divided into sections to contextualise each quote.

¹ Foucault's concept of governmentality, developed in his works over the years, refers to control of populations through self-regulation, a way of thinking, "achieved through multi-form tactics" (*Governmentality* 95), that operate through "institutions, procedures, analyses and reflections" (ibid 102). Murray Li offers a detailed explanation of this term in her 2007 book.

² This is a complex subject; but put very simply, "Social contract theory ... is a branch of political philosophy ... which grounds the legitimacy of political authority, and the obligations of rulers and subjects (and the limits thereof), on a premised contract" (Lessnoff 3).

I embark on my study using the spatial lens to suggest that a navigation through the spaces and places of the Quartet leads to an exploration of the operation of power, and power structures at play within this dystopian world. I argue that the control of territory, and body, as we see in *Panem*, ultimately raises questions linked to the issue of sovereignty.

The final section of my thesis dwells on the shades of meaning imbricated within the idea of sovereignty that are touched upon in the Quartet and made more explicit through its probing of the idea of social contract, presented through the epigraphs to the fourth book.

Genre: For Readers of All Ages

I locate the HGQ novels, largely within the category of Young Adult (YA) literature. Often considered a subcategory of Children's Literature, this is a complex term. Peter Hunt argues that the genre of Children's Literature gains recognition with the rise of print culture and should properly include only those books "written expressly for children" (*Theory* 67). A host of critics disagree and point out that books were written for children much earlier, even in ancient times in fact; that often children read everything from fables to Shakespeare, and delimitation of the genre is a critical convenience (Nodelman 37-39; Gannon 63-73).

However, there is some acceptance of the idea that the term now means literature directed at readers who are not yet adults. Furthermore, it must also be recognized that in the present day "a large number of works marketed as children's books are in fact intended for readers of all ages" (Beckett 3). YA fiction is an even more contentious term in literature. Michael Cart in his lucid introduction to the genre, eschews attempts at definition, and asserts that today, the term 'young adult' is thought to "embrace...nineteen-to twenty-five-year-olds", due to various sociological and economic reasons (139).

It is to be acknowledged that the terms Children's Literature, and Young Adult literature are certainly not synonymous, but critical approaches to both tend to coalesce

(Coats), largely because these literatures are “shaped primarily by the age of the work’s intended reader” (Talley 229). It is significant to note that the term ‘Young Adult Literature’ is included in the influential 2011 *Keywords for Children’s Literature*, edited by Philip Nel and Lissa Paul. However, the 2021 edition skips the term, and instead advocates that “detaching adulthood from a developmental narrative is a generative rebellion” (Ford-Smith 1).

The editors argue that this separation is necessitated by a post 9/11³, post-pandemic⁴ world, that seems to have lost “hope in the historical inevitability of democracy and the consequent decline of totalitarianism” (Nel et al. xi), among other factors. They seem to suggest that loss of agency and an anxiety about the future are widespread.

Children’s Literature, and YA fiction, often addresses such issues directly (Bradford et al.) and this may be the reason they attract readers of all ages. The HGQ perhaps addresses the precarity of our times; it is considered a landmark in the history of publishing, a prime example of the crossover phenomenon (Falconer). Its popularity is certainly a compelling reason to direct serious critical attention to the series, and YA fiction.

Various critical studies on the HG series have placed it in many different genres, from action, adventure, and bildungsroman, to fantasy, and romance; the most prolific criticism, however, views it as belonging to the YA, dystopic, Science/Speculative Fiction genre (Henthorne; Pharr and Clark). I read the novels as YA fiction, largely within the genre of

³ David Holloway writes “When Islamist insurgents hijacked four commercial airliners on September 11 2001 and crashed them into the World Trade Center in New York and the Pentagon in Washington, DC...the attacks were widely described as a moment of historical rupture, an epochal event that drew a clear line through world history” (1). He elucidates that post 9/11 set in a widespread “sensitivity of... trauma and crisis” (6).

⁴ The outbreak of corona virus infection (Covid 19), led to the world-wide pandemic of 2020; social distancing and lockdown entered the lexicon, and “distorted the mirror of time for all of us” (Wayne Grady). It “disrupted the normal”, and was a stark, unnerving reminder that “morbidity and mortality [are] undeniable” in the “vast disorientating space of the pandemic”; its cultural impact was significant, and in many places “a chronic battle for hegemony over a people’s self-determination” became evident. (John Nguyet Erni and Ted Striphas 5)

speculative fiction⁵, which like science fiction, offers a critique of our present-day world. The frames of reference (SF/dystopia) are not areas of investigation for the purposes of my study, and so I offer mere working definitions here.

Susan Schneider writes that “some of the best science fiction tales are ... versions of philosophical thought experiments” (2) which can “foreground alternate perspectives ... to key cultural and socio-political issues” (Saint xiv). Thus, they can also be read as versions of political and economic thought experiments (Macleod; Davies). In times of rapid flux of every type—social, economic, political, coupled with an increase in militarised zones around the world—it is but natural that the instability and anxiety perceived is reflected in the literature produced. The twentieth century witnessed a surge of writing within the science fiction or speculative fiction mode, much of it dystopic⁶. Tom Moylan points out that since the 1970s dystopic literature has proliferated. It is a “product of the terrors of the twentieth century ... of exploitation, repression, state violence, war, genocide, disease, famine, ecocide, depression, debt and the steady depletion of humanity through the buying and selling of everyday life” (*Scraps* xi). These are perfect conditions for the writing and reading of dystopic literature. Darko Suvin declares that “we live morally in an almost complete dystopia...on the razor’s edge of collapse, distributive and collective” (187). The themes of the HGQ, are without doubt, deeply dystopic, and grapple with the issues mentioned above. I read the HGQ as lying within the paradigm of critical dystopia (Sargent), works that also straddle the category of YA Fiction.

⁵ M. Keith Booker and Anne Marie Thomas, in *The Science Fiction Handbook*, agree that there is much in common between science fiction and speculative fiction. They suggest that the term speculative fiction has a wider reach, and it is a “term for imaginative fiction that involves the construction of worlds different from our own in fundamental ways. This category thus encompasses science fiction, fantasy, horror, and some forms of romance” (331).

⁶ If Utopia is a ‘good place’, then its corollary, dystopia, is obviously the opposite (Gordin et al. 2). Andrew Ross succinctly declares that while utopias are “based on a critique of the present”, dystopias often critique possible “deficiencies of the future” (143). Keith Booker expands on this idea and writes that “dystopian fictions provide fresh perspectives on problematic social and political practices” (*Impulse* 19).

There has been an explosion of YA dystopic writing, especially after the publication of the third book in *The Hunger Games* trilogy in 2010. This genre was already popular by the late twentieth century, in the form of dystopic, YA fiction, often written within the science fiction, or the speculative fiction mould. Kay Sambell observes that such dystopian writing does not presuppose “the protagonist’s final defeat and failure” (165). While engaging with troubling issues, the genre still “stresses hope” (Basu et al. 2) and is therefore “replete with radical potential” (Reynolds 1); this perhaps explains their appeal to a wide audience.

About the Hunger Games Quartet

The *Hunger Games* series occupies a notable space in dystopic YA fiction, and the trilogy immediately spawned a cult following⁷. *The Hunger Games* was swiftly followed by *Catching Fire*, and *The Mockingjay*, (hereafter, HG, CF, and MJ respectively), each book following the last within a year. A decade after the publication of the third book, another in the series followed. The fourth book, *The Ballad of Songbirds and Snakes* (hereafter TB), published in 2020 also sold well.

The four novels of the Hunger Games Quartet are set in a post-apocalyptic America, now named Panem. The first book opens with Collins’ vision of a dystopic America after an unspecified ecological and military disaster has taken place, and her work obviously draws inspiration from the ancient Roman Empire⁸. Names in the Capitol are drawn from Latin, and the motto of the Capitol is the Juvenalian phrase, “*Panem et circenses*”, or ‘bread and circuses’ -the political strategy of controlling citizens using food and entertainment⁹.

⁷ Brian Robb provides details about early sales figures etc.in his book.

⁸ Critical essays by Barkman, Heit, Selle, among others, discuss this aspect in detail.

⁹ Marian Makins unpacks the influence of classical literature, especially references to Roman Satirist Juvenal, (55 to 128 AD), in her essay “Refiguring the Roman Empire in *The Hunger Games* Trilogy”.

Early in HG, we are told of the failed rebellion by the twelve districts against the stranglehold of the Capitol. The Capitol emerged victorious, and as retribution for the ‘Dark Days’ it has imposed harsh, punitive and restrictive measures on the districts. Further, the all-powerful Capitol compels the outlying twelve districts to send two ‘tributes’ each, to the Hunger Games. This is a televised, annual event where the tributes fight each other to death in a struggle to survive. The Hunger Games are a symbol of the Capitol’s absolute power over its citizens and serve as a warning against possible future rebellions. In the series, an oppressive military and police presence is ubiquitous. The Capitol controls all material resources produced in the nation, and it also controls the media. Hunger is a strategy to control the masses, that the Capitol deploys ruthlessly. The trilogy charts out the journey of Katniss Everdeen the central protagonist. It begins with her volunteering to be a tribute in the Hunger Games, in place of Prim, her younger sister. From a victim of the Capitol’s stranglehold, Katniss evolves into a rebel leader against the power of the Capitol. Both Gale, her friend, and her fellow tribute Peeta, are important influences in her evolution.

The despotic President Snow is the unlikely protagonist of the fourth novel, *The Ballad of Songbirds and Snakes*, which returns to the past of Panem, six decades before the events of the first novel. Lucy Gray is the tribute from District 12, to be mentored by the young Coriolanus Snow. The book traces the rise of an oppressive state, and questions about the relationship of the individual with the government are brought to the forefront. In my thesis, I suggest that the fourth book is crucial, a key to reading the earlier three books, especially considering the epigraphs that accompany the book.

In TB, the series of quotations, from Hobbes, Locke, Rousseau, Wordsworth, and Mary Shelley suggest a philosophical, layered approach, to the issues evident in the trilogy. I discuss the epigraphs to trace their multivalent connections with the novels and decode their involvement with the themes explored in the HGQ. My reading throws light on the intricate

links which the epigraphs provide between concepts of governance, especially through Social Contract theory, the concept of Just-War¹⁰, and ultimately, the concept of sovereignty, in ways that were perhaps not as obvious in the trilogy alone.

The HG trilogy, with its sharp critique of a slew of contemporary issues such as social inequality, war, violence, ubiquitous surveillance, the nexus between entertainment, media, and politics, touched a chord with the reading public at large. Pharr and Clark term it “a cultural and literary phenomenon” (2). The fourth book, which expands the trilogy to a Quartet, openly displays its links with works of political theory and literature; it is rich with intertextual, interdisciplinary allusions. The ecocritical concerns hinted at in the first three books find fuller expression here. The heart of the story remains the same—the struggle of an individual to live a meaningful life with some measure of freedom, despite an oppressive, exploitative state.

In its negotiation of powerlessness, and resistance in difficult circumstances, the HGQ is akin to many works of YA fiction. However, what makes the Quartet unique, in my opinion, is its sustained, nuanced engagement with political philosophy. A sophisticated amalgamation of historical references, and utilisation of multiple generic conventions, combine in a thrilling, provocative narrative, making the series a bestseller. I consider the HGQ a testimony to YA literature’s capacity to reflect “vital concerns deeply rooted in the general intellectual, cultural, and political life of an epoch” (Eagleton 107). The Quartet is significant for it invites us to reflect on the provenance of contemporary governance. It provides not just a critique of contemporary issues, but a contextualisation by which to frame resistance against present, and possible future, political and planetary desecration.

¹⁰ Michael Walzer has written extensively on this subject, and his book *Just and Unjust Wars* (1977) remains a classic study. He writes that “the moral responsibility of war is divided into two parts. War is always judged twice, first with reference to the reasons states have for fighting, secondly ... the means they adopt. The first [leads us to] say that a [particular war is just or unjust” (21).

Spatiality and Spatial Strategy in The Hunger Games Quartet

The first section has three chapters and approaches the HGQ via a spatial gaze, to investigate the links between, space, territory, and power. Spatial studies¹¹ encompass a wide variety of approaches, and for the purposes of my study, I use the term to enfold within it the concept of Geocriticism¹². The effort is to locate space, and writing about space, “within the realm of social practice” (Crang and Thrift 2), and to “probe the human spaces that the mimetic arts arrange ... as links between the world and the text” (Westphal 6). Work on Children’s literature or YA fiction, within this field of study has been limited; often the focus is on childhood as a conceptual space, or spaces in children’s literature as ‘places of play’ (Rose). More recent works point out that literature for children provides a “view of space and power relations [that] takes on additional considerations when the person negotiating the space is a child” (Sachiko et al. 10). This would be true within YA fiction as well.

Spatial studies, unconcerned with the age of the protagonist(s), concentrates on the idea of space itself. The field of Geocritical studies, combined with the field of Human Geography¹³ has given rise to spatiality as an area of research. The focus is on an examination of spaces not just in their geographical aspect, but sociological and political aspects as well. Thus, an interest in power structures at play within spaces and places comes to the forefront, and this has been advanced within literary spatial studies. Roberta S. Trites, in her ground-breaking work on YA fiction, *Disturbing the Universe* (2000) identifies the core of YA fiction as being concerned with “issues of power” (x). A spatial analysis of the

¹¹ Very simply, “both space and spatiality are historical concepts that refer to the relationship between people and things, including other people, on the Earth’s surface. While spatiality is relatively recent, space is a historical concept” (Kobayashi 1).

¹² Geocriticism refers to “a practice ... [by] which the reader focuses attention on the ways that literature represents, shapes, or is formed by the real and imagined spaces with which it engages” (Tally, “Geocriticism” 3).

¹³ *The Dictionary of Human Geography* (2009) defines it as “a major field of geography that is centrally concerned with the ways in which place, space, and environment are both the condition and in part the consequence of human activities” (350).

HGQ, especially keeping in view the relationship of space with power, has not been undertaken so far; my work seeks to fill this gap.

In the first chapter of this section, I address the issue of spatiality in YA fiction. I draw upon insights gleaned from deploying a spatial approach to the spaces and places found in the HGQ. The contrast between the impoverished District 12, and the opulent Capitol, the delicate harmony of the wooded spaces, contrasted with the bizarre, discordant spaces of the Capitol, provide ample ground for spatial critique. I consider these spaces and places as extremely important narrative choices, loaded with signification. In the descriptions of these fictive places, resonant with an imperial past, in the naming of the real-world location of Appalachia, I contend that the Quartet lays out a landscape that draws attention to the past, present, and possible future. It does so by drawing upon historical and political discourses, embedded within descriptions of the places. Spaces and places emerge as arenas for the operation of power within the HGQ. I argue that a spatial view aids in a deeper understanding of power relations at work, not just within the fictive world of the narratives, but outside of it, too. Thus, in my thesis, I move from a spatial analysis in the first section, to a questioning of power, and the concept of sovereignty, in the final section.

I utilise Geographer Yi-Fu Tuan's definitions of, and distinctions between, space and place, as delineated in his hugely influential work, *Space and Place: The Perspective of Experience*. I also draw upon Michel Foucault's concept of 'heterotopia', Edward Soja's 'thirdspace', along with Henri Lefebvre's notion of space as a social construct, to explore linkages between space and power. Various places and spaces in the HGQ, from Katniss' home and the meadow in District 12, to the Games arena, and Capitol, are explored herein.

Michel de Certeau's delineation between strategy and tactics, drawn from his study of the operation of governmental and social power within spaces, is deployed in the second chapter of the first section, "Strategy and Tactics in the HGQ". Tally perceptively juxtaposes

Foucault's concept of the panopticon alongside de Certeau's suggested resistance to surveillance through the everyday and the ordinary (Tally, *Spatiality* 128). My spatial reading of the HGQ builds upon this suggested matrix of Foucault's panopticon, and de Certeau's ideas of 'strategy' 'tactics', and 'resistance', to explore the many "spatial stories" that emerge in the HGQ. I read the tension between the Capitol forces, and the district dwellers as a struggle not just for control of space and resources, but also as a battle for power, as an assertion of sovereignty on both sides¹⁴.

The final chapter of this section "Of Space, Sovereignty and Sacrifice Areas", continues to trace the connection between space, and the exercise of sovereignty, building on Agamben's arguments (*Homo Sacer, Exception*) about bare life, sacrifice, and zones of exception. Agamben references German thinker Carl Schmitt¹⁵ often in his formulation tracing the linkage of space and sovereignty. I follow this chain of thought to suggest that the concept of territory necessarily encapsulates and leads to the exercise of sovereignty in its the bio-political aspect. This then covers both land and bodies in its sweep; the economic and political implications of such an exercise of sovereignty is indicated in the idea of resource 'management', as indicated by Carl Schmitt. Agamben explores this idea as he argues for an understanding of 'spaces of exception', and in my reading of the HGQ, I employ these concepts to situate the lives, bodies, and spaces of the HGQ as within the ambit of sacrifice and 'sacrifice zones'.

I argue that the spatial strategy at work in the HGQ reveals concerns surrounding governance, forms of conflict, and justice. This is made obvious through Collins' choice of

¹⁴ Sean Connors in his essay "I Was Watching You, Mockingjay" employs a similar application of de Certeau to the Hunger Games, but his focus is on the idea of the Panopticon; he does not investigate the idea of tactics deeply, especially from a spatial perspective, as I have attempted here.

¹⁵ Carl Schmitt (1888-1985) is often reviled as a Nazi ideologue but is also acknowledged as a political thinker and strategist. He is best known for his work, *Political Theology* (1922), *The Crisis of Parliamentary Democracy* (1923), after which came *The Concept of the Political* (1927). In 1938 he published a study of Hobbes' *Leviathan*. He continued to publish throughout his life.

placing District 12 within the real-world location of Appalachia, one of the only actual geographical areas named in the Quartet. This spatial specificity in the HGQ is significant, given the history of resistance associated with this mountainous region¹⁶. The resistance has been against governmental forces, as well as corporate power, and thus it is the ideal location for a critique of concepts such as sovereignty, justice, violence, and personal agency. These are the issues that are highlighted through an examination of the places within the fictional world of the HGQ, that obviously have a resonance in the real world outside of the novels.

Epigraphs in *The Ballad of Songbirds and Snakes*: The Linear and the Circular

In the second section of my thesis, I follow the sequence of the five quotations that appear on the epigraph page of *The Ballad of Songbirds and Snakes*. The richness of historical allusions and intertextuality in the series is greatly enhanced by the fourth book; the epigraphs to TB explicitly draw attention to political and literary traditions, as well as their interconnections. Selected lines are drawn from well-known works by Hobbes, Locke, Rousseau, Wordsworth, and Mary Shelley are placed in chronological order. The sequence suggests that each quote has links with each of the books; but it also suggests a circular connection between all the books, and quotes, since the Quartet itself circles back in time with the fourth book.

Both a linear, and a circular reading of the quotes is possible, of course. The sequential placement invites us to read the narratives of the HGQ as a space that traverses and explores the concepts of war and Just-War, notions of justice, and ideas of freedom and sovereignty. The fourth book indicates an approach to these issues and concerns through a

¹⁶ Essays by Elizabeth Baird Hardy, Tina Hanlon, and Valerie Frankel have examined this aspect within the original trilogy, but not from the critical perspective of Spatial studies.

critique of Social Contract theory, the ‘state of nature’ debate¹⁷, and the idea of sovereignty. It also critiques our understanding of ideas about science and progress, and the connection between society and the individual.

The epigraphs indicate and encapsulate the main themes of the HGQ; they highlight a concern with issues of violence, hunger, survival, war, justice, rebellion, freedom, and liberty. The choice of the epigraphs suggests a critique of the role of governance, and the relationship between individuals and the government; it also leads to a questioning of the relationship between humankind and the world of nature¹⁸. The epigraphs, in their movement from an invocation of Social Contract theory to the suggestion of a potential monstrous presence, suggest an exploration of the idea of sovereignty, both governmental and individual. Hence, in this section, I explore the Quartet’s engagement with Social Contract theory, which enfolds within itself the issues of sovereignty, and justice. These are central concerns within the narratives; Collins’ avowed interest in Just-War theory within the trilogy (Levithan “NYT”), changes form after the publication of the fourth book in 2020.

I argue that the concept of sovereignty, though never explicitly mentioned by Collins, or spelt out in the narratives, is nevertheless a core concern suggested in the Quartet. It is the thread that binds the Quartet narratives together. An exploration of the idea of sovereignty, in its various shades of meanings, leads to an investigation into ideas of imperialism, democracy, governance, personal liberty, justice, and ecological balance, explored in the four

¹⁷ Put succinctly, “state of nature...describes the ‘natural’ condition of mankind and refers to philosophical assertions regarding the condition of humans before social factors are imposed” (Suicmez 1936). Mark Somos and Anne Peters, in *State of Nature: Histories of an Idea* (2021), clarify that though the phrase is “effective legal fiction” (2), it is also a powerful philosophical, political, and legal concept, invaluable when “thinking about liberties, rights, and obligations” (3).

¹⁸ In her book, *What is Nature* (1995), Kate Soper dwells at length on the complicated nuances and meanings embodied in the word ‘nature’. However, she offers a working definition, which is that “nature refers us to the objects of study of the natural and biological sciences; to issues in metaphysics concerning the differing modes of being of the natural and the human; and to the environment and its various non-human forms of life” (2). She distinguishes it from all that is man-made, the artificial, and the cultural. The most exhaustive treatise on this subject remains H.G Collingwood’s *The Idea of Nature* (1945).

books of the HGQ. The unnumbered epigraph page in TB, opens with the first of five quotations, that reads:

Hereby it is manifest that during the time men live without a common Power
to keep them all in awe, they are in that condition which is called Warre;
and such a warre, as is of every man against every man.

Thomas Hobbes, *Leviathan*, 1651

These lines invoke a connection between power and war; the natural world, and man, are inherently violent in Hobbes' worldview. The necessity of curtailing violence forms the basis for Hobbes' argument for a strong, sovereign power. The quote fits well with the situation of the first book, HG, where the plot revolves around the violence and struggle for survival in the arena of the Hunger Games in Panem. In the fourth book, we return in time, to a Capitol that is recovering from the ravages of war against the rebel colonies. The book traces the establishment of this Hobbesian logic in the mind of the young Coriolanus Snow. Snow is President of Panem when Katniss Everdeen is 'reaped' for the Games, and Katniss eventually turns rebel against Panem and Snow.

Hobbes' political theories advocate a social contract whereby individuals cede their sovereignty to the sovereign ruler, in return for peace, security, and well-being. For him, the 'state of nature' is violent and chaotic; unchallenged authority is imperative to establish order. This view is held up for questioning in the HGQ, that presents to the readers a situation where the all-powerful state establishes order but ignores the welfare of its citizens. The narratives hint at the dangers inherent in the rise of a security state that crushes individual rights and the sovereignty of the citizen and instead assert its supreme sovereignty with impunity.

The second epigraph presents Locke's worldview in which the 'state of nature', and the ideal of governance, are very different from the grim view that Hobbes holds. It reads:

The state of nature has a law of nature to govern it, which obliges every one: and reason, which is that law, teaches all mankind, who will but consult it, that being all equal and independent, no one ought to harm another in his life, health, liberty, or possessions...

John Locke, *Second Treatise on Government*, 1689

Unlike Hobbes, Locke clearly does not believe in an inherently violent ‘state of nature’; in fact, he advocates that reason is the primary ‘law’ by which order is maintained. Most significantly he propounds the idea that all men are equal, and have a claim to independence, even within the world of nature. The primary good that he advocates is the preservation of “life, health, liberty, or possessions”. Evidently, in Locke’s conception of sovereignty and rule, a sovereign power is expected to respect these principles, and governance is meant to provide an environment that betters the human condition, that provides security of both land and body to the individual citizen.

In the second book, CF, the political awakening of Katniss is brought about by her acknowledgement of the extreme injustice around her. When Snow proclaims that the rules of the Quarter Quell recall all former victors to the arena again, as a reminder of “the power of the Capitol” (172), her rage takes cogent form. Her victory tour has made transparent to her the extent of exploitation and injustice wrought by the Capitol upon the districts. She is forced to question the meaning of her individual life and liberty, even as she yearns for a measure of independence, for a life of security and peace. It is this yearning for a state where “life, health, liberty” are respected that ultimately leads her to rebel in the third book.

The third quotation is Rousseau’s most famous line that speaks of the contradiction inherent in man’s existence as a social animal. It states:

Man is born free; and everywhere he is in chains.

Jean Jacques Rousseau, *The Social Contract*, 1762

In his works, Rousseau investigates the idea of the social contract, that he feels governments have failed to honour. Society and government act as ‘chains’, violating man’s natural freedom. In Rousseau’s opinion, restrictions placed by the state violate a natural, personal sovereignty, a fundamental freedom granted by the very fact of human, natural existence.

The HGQ also locates the idea of the social contract within arguments about the ‘state of nature’. The concept of freedom as granted from birth, as existing even before a civil society comes into being, also necessarily prompts an enquiry into what precedes the social setup in society. The argument advanced in the HGQ, is that a belief in what constitutes the ‘state of nature’ is the basis for belief in what the social contract, and sovereign power, ought to be. TB explores this idea most fully, in comparison to the other three books. Rousseau’s assertion that there is a ‘natural goodness’ in humanity is especially relevant. Although the idea is already hinted at in the conversations that Katniss has with Peeta and Gale, the significance is made obvious in TB. In the fourth book, Collins has Lucy Gray echo these words towards the close of TB, in a conversation with Coriolanus; the conversation reveals that their attitudes to the world of nature, to the concept of humanity, are at sharp variance.

Rousseau’s philosophy emphasises emotion and feeling, given that ‘natural man’ has a propensity for ‘natural goodness’, and that emotions form an innate basis for moral judgement (Ryn). The Romantic turn in literature builds on the valorisation of the natural world; it also centres the place of emotion in human life, prioritising it over cold, logical thought. A similar idealisation of the world of nature and of emotional existence, is also glimpsed within the narratives of the Quartet. Lucy Gray and Katniss share an intimate, innate connection with the natural world; Coriolanus, and in fact, anyone from the Capitol, lacks this bond altogether.

The deep connection of humans with the world of nature is stressed in the penultimate quote. The extract from Wordsworth’s poem states:

Sweet is the lore which Nature brings;
 Our meddling intellect
 Misshapes the beautiful form of things;
 We murder to dissect.

William Wordsworth, "The Tables Turned" *Lyrical Ballads* 1798

In Wordsworth's lament, we discern a sharp turn away from the Hobbesian idea of a violent 'state of nature'; he condemns the human mind and its capacity for violence, that is manifested in the desire to control or desecrate nature.

The Romantic adoration, and idealisation of the natural world, is coupled with sorrow for the human capacity to 'misshape' and 'meddle'. These lines indicate a distrust of the idea of science and progress, which interferes with natural processes, and further, destroys a human connection with nature. It immediately makes the reader think of the hybrid monsters created in Volturna Gaul's laboratory. In TB, she is the Gamemaker, and later mentor to Coriolanus Snow. Her deep belief in the essential brutality of nature, and human capacity for violence, become tenets that Coriolanus takes to heart. The quote thus suggests that it is not just the natural world that is corrupted and defiled by 'meddling intellect'; humans too are shaped into votaries of violence by a combination of intellectual influences, on one hand, and seemingly rational, personal ambitions, on the other hand. The transformation of Coriolanus into President Snow under the tutelage of Gaul, is clearly indicated in this quotation.

The final and fifth quotation from *Frankenstein* prompted speculation that another book would follow. This has been confirmed recently. The new book to be published in 2025, is also set in the past. It traces the journey of Haymitch, Katniss' mentor and the sole victor of the Hunger Games from District 12, till her appearance. It ostensibly also traces the rise of President Snow. The quote in TB hints at the early 'promise of virtue' shown by the creature

brought into the world by Victor Frankenstein, that is subsequently twisted into evil by the “loathing and scorn” heaped upon the creature by society. The lines read:

I thought of the promise of virtue which he had displayed on the opening of his existence, and the subsequent blight of all kindly feeling by the loathing and scorn which his protectors had manifested towards him.

Mary Shelley, *Frankenstein*, 1818

Snow’s transformation into a despotic, manipulative ruler is perhaps implied in these lines. It reminds us of the changes wrought in Haymitch, Katniss, and Lucy, due to their experience in the Capitol, and the arena. It also hints at the power of social and political circumstances to influence the action of individuals and destroy their innate ‘natural goodness’ The quote invites us to question the role of society in the creation of the monster figure.

It is a lesser-known fact that Mary Shelley had a deep, life-long interest in Social Contract theory (Beenstock; Botting). Thus, it is fitting that Mary Shelley’s lines provide the concluding epigraph to TB. The series of epigraphs take us from Social Contract theory, via Hobbes and Locke, to Rousseau; we transition via Rousseau, to literary figures, which is not surprising given his influence on the Romantic movement. Implicit perhaps is a critique of Enlightenment ideals as well, and a questioning of the discourse that prioritises rationality and progress. Instead, the HGQ seems to argue for a repositioning of the status accorded to emotions, feelings, and a harmony with nature, as being equally important for human society. The novels, with their persistent enquiry into concepts of justice and goodness, also advocate for a measure of fundamental liberty, and the right to choose how one’s life is lived. This right and this freedom, the narratives suggest, lies beyond and above any kind of governmental control over life and land. Perhaps what the HGQ is ultimately arguing for, is the recognition of an innate sovereignty of the self, an acknowledgement of the dignity of life, and a respect for bonds with the natural world.

Aspects of Sovereignty in the Hunger Games Quartet

My final section investigates the concept of sovereignty, and its various manifestations found in the HGQ¹⁹. A fundamental tenet of Social Contract theory involves the concept of sovereignty. The early 20th Century, with an emphasis on globalisation and free trade, seemed to have made this an antiquated concept. However, events of 9/11 brought the term back onto the centre stage of political theory. The security state, and a suppression of civil rights, emerged almost as the standard basis of governance²⁰ around the globe. A consequent state of anxiety induced by the events, and government responses to it, found expression in every form of discourse, political or artistic²¹.

The sovereignty of the state, and its protection, is now almost routinely invoked by governments to implement measures that often impinge on the freedom and sovereignty of the individual citizen. I argue that the narratives of the HGQ lead us to question the idea of Social Contract, and its operation within contemporary governance. Central to this questioning, lies the idea of sovereignty, of the individual, and of the state. The Quartet seems to advocate a restoration of individual sovereignty, the fundamental basis for Social Contract.

¹⁹ Macaluso and Mckenzie touch upon the idea of sovereignty in the HGQ, deploying a Foucauldian framework, as do Pavlik, Risko, and Wezner; in their readings Katniss' actions are interpreted as counters to authority, or as proof of agency, not as a seeking of sovereign power within a Social Contract.

²⁰ The US response to 9/11 involved global military mobilization and came to be known as 'The War on Terror'. Alex Houen notes that "the war's spread ... has seen the conflict assume various modes of combat and militarization...media war, lawfare, new military weaponry and technology" (2), and the inevitable "buttressing of state sovereignty" (4). He observes that the effects have extended into "social and cultural life" (3). Within this "matrix of war ... is the condition ...for rendering citizens suspects ... as a biopolitical terrain ... on the assumption that [they] may ... pose a security threat" (Vivienne Jabri 239).

²¹ The effect on 9/11 on art and literature, especially in the USA, has been extensively studied; notable names include Jill Bennett, Susan Faludi, John Gray, John Markert, Joseph Natoli, Guy Westwell, among a host of other critics and thinkers.

In chapters 5 and 7, in the third section in my thesis, I touch upon the provenance of the term ‘sovereignty, its history, and its relevance to the idea of American Independence²².

Clare Finkelstein, in *Sovereignty and the New Executive Authority* (2019), asserts that the term has been revitalised after 9/11, after decades of oblivion. She explains that:

Ever since the Westphalian Era the concept of ‘sovereignty’ has emerged to be one of the truly important foundational ideas in history, helping define the authority of a ruler, the internal and external legitimacy of his power, and the norms governing the relationships among often-competing sovereigns... The concept is venerable, complex, and fluid, and carries extensive descriptive and proscriptive weight. (vii)

Undeniably, the idea of sovereignty is central to the concept of Social Contract theory; it forms the bedrock on which mutual agreement between state and citizen is premised. Hence, it is useful to trace the connection between the HGQ’s overt invocation of Social Contract theory, and its less visible, but significant evocation of the concept of sovereignty.

I argue that the HGQ’s covert questioning of the idea of sovereignty is prompted by post 9/11 global and local political transitions. The rise of the security state, and the ‘war on terror’ has eroded civil and human rights, in unprecedented ways; the sovereign right of the state seems to have superseded the right of the individual. The HGQ’s critique of Social Contract theory, and ideas of sovereignty, possibly provides a perspective on the struggle between the state and the citizen—a central concern in the novels.

Sovereign power is often expressed through the right to wage war, and it is noteworthy that in the HGQ, rebellion and struggle for authority, are expressed in a civil war-like situation. Collins has spoken of her interest in the Just-War theory presented in her novels; she has also questioned the legitimacy of the rebellion by the districts, as seen in MJ

²² Anthony Pavlik’s 2012 essay touches on the trilogy’s “unresolved contradiction between the values of pacifism and those of the American revolutionary heritage” (37) but he does not probe it further; the focus of his essay is the trilogy’s denouncement of fascism.

(Levithan, “NYT”). The Capitol’s complete and absolute control over territory, resources, citizens, that is tightened after a failed rebellion by the districts, can be read as an interrogation of the security state apparatus, and the consequent erasure of civil rights. The obvious economic disparity between the Capitol and the districts raises pertinent questions about justice in resource sharing. The dangers of unchecked capitalist consumption, and environmental degradation, are also indicated as concerns in the HGQ.

In chapter 6, I trace the forms of sovereignty glimpsed in the four books; these forms vary from the Hobbesian idea of absolute, unchecked power to a more attenuated, personal manifestation of sovereignty. I focus my attention on the characters of Coriolanus Snow, Katniss Everdeen, and Lucy Gray; however, characters such as Peeta Mellark, Gale Hawthorne, and Alma Coin, President of District 13, are also brought into the discussion. I argue that the character’s attitude and relationship with nature is an important marker of the form of sovereignty they represent. Lucy Gray is significant in marking a transition and providing a connection between these two forms. She seems to represent a manifestation of individual sovereignty, as valorised by the Romantics, who were deeply influenced by Rousseau’s philosophy. This form is manifested fully in the character of Katniss.

In this chapter, I also approach sovereignty via Rousseau’s philosophy. I dwell on Rousseau’s concepts of freedom, and sovereignty, that shapes the narratives. Daniel Cullen in his book, *Freedom in Rousseau’s Political Philosophy* (1993), perceptively points out that “Rousseau’s democratic vision squints towards natural freedom ... his political project is the re-creation of a condition of independence within a regime based on popular sovereignty” (5). This is precisely what the ending of the Quartet advocates, in closing with a picture of

Katniss and her family²³. At the end of MJ, Katniss and Peeta have reclaimed both life and land, and Panem is freed from despotic power.

In my analysis of the characters in HGQ, I argue that Rousseau's concepts of the 'natural man', and the related ideas of *amour de soi* and *amour propre*, help understand the main characters better. Laurence Cooper explains that in Rousseau's scheme of thought, amour de soi is an utterly benign psychic force. [It] seeks self-preservation and well-being ... actively benevolent in post-state-of-nature natural men ... the source of conscience and compassion. The second kind of self-love is quite different, however ... amour propre, which is the dominant form of self-love in average civilized men ... though not always and inevitably vicious ... usually is. (13)

In TB, the young Coriolanus exhibits a marked hatred for the world of nature and is driven by the need for glory and wealth. Under Gaul's tutelage, he embraces the most extreme form of sovereign power. He is obsessed with control, driven by vanity; he comes to embody Rousseau's principle of a perverted *amour propre*. This is manifested in his ability to commit cold-blooded murder as he rises to power, and finds its fullest form in the despotic, cruel, and unjust rule when he is President Snow. On the other hand, Katniss and Lucy, guided by their deep connection with nature, display *amour de soi*, and *amour propre*, without their instincts being defiled by the social pressure to seek glory and wealth.

In the final chapter, Chapter 7 of Section Three, I return to Rousseau's idea of 'natural goodness' and discuss its centrality to the narratives of the HGQ, that also indicates a search for a condition of personal sovereignty. Joel Feinberg utilises a "territorial metaphor" (5) and explains that "the concept of personal sovereignty...[proposes that] an autonomous individual

²³ Collins has suggested that Katniss' "arc for a character" is based on Spartacus, the Roman gladiator (Grossman); many critical commentaries build on the similarity of 'slave-revolt' in *Hunger Games* (Trites' 2012 essay for example). However, my argument is that after the publication of TB, a new perspective is available from which to view Katniss' story.

is viewed as analogous to an autonomous state” (52), with “discretionary control of body, privacy, landed property...the right to make choices and decisions” (54). These are precisely the kinds of autonomies invaded by security state apparatuses, displayed in the most extreme form in the dystopic state of Panem. In my reading of the HGQ, the narratives push for a radical rethink of the idea of Social Contract, and advocate for a much-needed restoration of balance between the sovereignty of the individual, and state sovereignty. The well-being, the freedom, and rights of the individual, the citizen, is placed front and centre; this is evident in the ending of the Quartet which presents a scene of natural restoration, of care, of family life, of a reclamation of selfhood.

In the final analysis, this thesis argues that the HGQ marks a deeply involved, contemporary engagement with concepts of governance. Reading the novels of the HGQ through the perspectives provided by investigating the three concepts of Spatiality, Social Contract theory, and Sovereignty, adds new insights to the existing critical body of work on these novels. The HGQ impels readers to review ideas of science, progress, and development, which alter or devastate the natural world. Such devastation, the Quartet implies, is ultimately deeply inimical to humanity as well. In the Quartet’s evocation of history—Roman, and American—lies a warning to avoid the mistakes of the past, and to forge a future based on principles of a respect for nature, of equity and shared resources, and most importantly, due regard for personal sovereignty. This study underscores the relevance and contemporaneity of the HGQ, and the issues explored therein.