**Feminist Analysis of the “Hunger Games”**

The long and brilliant sections of Scarlett O'Hara are over. The female hero had fallen entirely out of the cinematographic scenario - 2012, that is to say. The Hunger Games movie was released on March 12, 2012. The Hunger Games was consistent with a story that was mostly plot-centric. Anyway, the real mystery of The Hunger Games was not the plot, but the hero: the unpleasant but never brutal, beautiful but deadly, Katniss Everdeen. The motivation behind this document is to investigate the presence of “feminism” throughout the Hunger Games, especially when it comes to Everdeen. It is explained that all the waves of “feminism” are evident inside the Hunger Games, with third-wave qualities being the most common in the movie's belief systems.

Before the analysis, one should be clear about “Feminism & its waves”. The term "Feminism" evolved in the 21st century. "Women's basic liberation offers outrage, humor, activism, immutable norms, and a recommended set of principles to be a legitimate militant lady, or possibly a white, straight, activist lady-hating erotic entertainment, discredit singularly typification ladies, do not consider the male gaze, hate men, hate sex, focus on your vocation, do not shave "(Gay, 2012) The liberation of women is currently divided into three undeniable "waves". The first wave of “feminism alludes to a militant period of women's action in the nineteenth and early twentieth century all over the world, particularly in the United Kingdom, Canada, Netherlands and United States. The law focused on imbalances by law, mainly on the privilege to poll for females (Ott & Mack, 2014). The rights of women, which were followed by Christine de Pizan in the fifteenth century, closed their first "wave" in 1920 with the “extension of the nineteenth amendment to the US Constitution, granting women the privilege of a vote” (McHugh, 2009).

The second wave of “feminism” includes many parts of women's liberation from the first wave; in any case, second-wave likewise, incorporates the desire for unquestionably fair rights for women. Promotion for “abortion”, conjugal wife assault laws, female typification and battered women's rights have been seen mainly in this "wave".

Third wave women's rights (often also referred to as post-feminism) encompass a much more full range of rights, including "many hues, ethnicities, nationalities, religions and social foundations", equated with the ladies of the upper working class, of which the second-wave mainly served (Tong, 2009). "The women's liberation philosophy of the third wave centers on an understanding about sex and sexuality "(Ott & Mack, 2014). The third "wave" of women's rights, more than the previous two, imitates the unpredictability of a woman's journey through life and perceives the finesse of femininity and its many structures - whether white or black, religious or non-believing, gay or straight - and recognizes that the expression "women activist" is proportional to "being forced into a container that cannot force a woman appropriately" (Gay, 2012).

The role of Katniss Everdeen in “Hunger Games” is an inconsistency in the real world. Represented by the character Jennifer Lawrence on screen, Everdeen is a young woman, living for many years in a tragic culture of the working classes. Anyway, even though her conditions are adverse, this is not what makes her character subject to discussion. On the contrary, it is the astonishing mixture of "feminine" and "virile" brands that are attributed to it. Everdeen is "woman" in the sense that she; is family oriented/caring; does not have the will to progress professionally; supports and accepts parenting work in different circumstances; is discreet, and killed to protect own selves. Her bewildering "masculine" attributes incorporate her; is the hero of the film; directs the activity inside the film; is the head of family; is incredibly talented with a bow and a lock for pursuit; is physically active, athletic and brave; has no enthusiasm for sentimental businesses; hate talking about feelings and fighting to connect with others; and that she is not inspired to refine her physical appearance beyond her hair in fishnet.

One of the most likely cases of Everdeen's kindness is also one of the most grounded in manhood. In the first ten minutes of the film, Everdeen's younger sister is randomly selected to fight in the battle leading up to the fight for the end of the conflict, dubbed the Hunger Games. Everdeen demonstrates her benevolence, sympathy and family enthronement by volunteering to install her sister. Here again, her value of volunteering as a tribute and distant appearance a little later shows particularly "virile" qualities. This mix of "feminine" and "masculine" features usually occurs throughout the film.

We can easily see that the character of Everdeen is the head of the family unit. Her mindset with her mother is that of mastery, while her mother is visibly accommodating with her young child. Whatever the moment that tend towards mother, Everdeen's nonverbal communication is open, shoulders squared, jaw lifted. Again, that of her mother is sagging, the shoulders advanced and the button down. Everdeen's mother can be placed in category of a first wave generalization: "great ladies are humble, modest, pious and accommodating" (Ott & Mack, 2014). In the meantime, Everdeen is a confusing mix of "feminine" and "manly" traits. By playing the role of head of the family, Everdeen attests to her mastery; she accepts the usually masculine job of "supplier". And yet, despite her position, Everdeen shows certifiable "feminine" qualities while collaborating with her family. Chief scene of the film depicts her affection, she gently grabs her parents and comforts a bad dream. She usually hums to her “sister in a protective and supportive signal”. Everdeen shows no enthusiasm to progress professionally or to do more work than expected. Everdeen is the rightful head of the family and yet is family-centered.

Everdeen's virility is undeniably linked to her insight and ability. "Katniss has typical characteristics in young men: a researcher who protects her mother and sister from hunger , she is brave and extreme, more able to kill rabbits than to communicate her emotions, a Talented trader operating at attractive prices for meat "(Pollitt, 2012). In spite of her accuracy with a deadly deterrent, Katniss is neither pretentious nor savage. In the movie, Everdeen is never the assailant and runs to protect himself. Everdeen is a unique film character "equipped with Diana's bow and a fierce, she does not need to spare, even if she is at an old age. Where most movies still ask, the ladies go powerless at the knees and struggle to sob, protecting themselves so as not to be spared. Katniss runs away again and again with intelligence, courage and authenticity"(Ott & Mack, 2014).

Everdeen is also distinguished by its natural enthusiasm for the opposite sex. While its unpleasant disposition can be deciphered as "manly", it can also be related to the meaning of the third wave of a women's activist: "women who would rather not be treated like crazy" (Gay, 2012). Everdeen is not the "young adult-champion of the world", who is "extremely stressed" to know if "the number one likes it and what the" number two can consider “(Pollitt, 2012).

Taking all attributes into account, Everdeen is fundamentally a living incarnation of women's rights in the third wave. Everdeen, which is based on a weak monetary base, is not part of the second wave, predominantly white-collar workers. Its "feminine" and "masculine" characteristics cover the fluid translation of sex and sexuality that the third wave captures. Everdeen could easily see a cliché "a women's activist abhorring men" that the second inferior wave is essential to women's success - what the third wave includes even more deeply as a decision of identity rather than a proclamation of society. Although Everdeen was not required to pay for anything less than similar treatment in the opposition, gender disparity because of entitlements was not a problem. In fact, in each "region", a "homage" masculine and feminine were chosen. The ladies' tributes received no exceptional treatment, nor did they have a "good start" in the finish. The first wave of this film was found by chance; it was exclusively in the way that Everdeen was determined to endure even though male contenders were more numerous. Everdeen was not absolutely "feminine", but simply "manly", or very impartial; instead, it is a confused blend of qualities that convincingly and authentically reflects sexuality and authentic identities.

The original character of Everdeen is an advantage for American culture. To understand the position of such a character, one must have an understanding of "culture".

“We use the word culture in these two terms: to mean a whole way of life - the normal implications; signify expressions of human experience and consideration of special procedures of disclosure and inventive effort.” (Williams in Jones and Holmes, 2011)

This dualistic definition fits perfectly into the multidimensional character of Everdeen. By introducing the group of spectators to an alternative arrangement of social norms, Everdeen expands the lifestyle of the crowd into the second meaning of the term. While the American worldview remains to be judged, the non-specific characteristics of Everdeen's sexual orientation are receptive to another kind of woman. She is a good example for young women, both big and tall, who watch the film as a strong, yet strong woman, but also a positive showcase for men: a woman can be incredible and attractive. She does not boast, yet normalizes a woman who does not want to be clearly "ladylike". Likewise, he reaffirms that a free lady can, in any case, be respected by her male partners.

The Hunger Games released in 2012, has become a wonder in the United States and opened the debate on feminist topics. Everdeen has many "feminine" and "manly" attributes. She is a maintaining the parental figure but is then lethal with a bow and a lock. After investigating The Hunger Games independently, there are clear segments of coverage. Everdeen can be perceived as a synthesis of the “feminism” from the third wave in its adaptability of sexuality and its support to society female reinforcement.

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