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Evaluating Abuse of Young Adults' Bodies in Collins's *The Hunger Games*

Hukum Thapa

Tribhuvan University, Kathmandu, Nepal

Abstract

The bodies of young adults are vibrant and seductive. They view their physical selves as "being in the world." Social structures and grownups detest the physical activities of the young adults. Thus, the present study looks at many circumstances and causes of young adult's bodily abuse in Suzanne Collins's *The Hunger Games*. In this article, it examines how and why the Capitol's authority mistreats the bodies of young adult characters like Peeta and Katniss. It also looks into the motivations behind the young people's plans to mistreat their bodies. In order to maintain their power and influence over adolescents, this study makes the case that adults and societal institutions mistreat young adults' bodies. In the process of exercising power, the adults view the young adults as competitors and formidable opponents. Additionally, it argues that rather than deterring young adults from acquiring their freedom, individuality, and maturity, physical violence encourages them. The study draws on theoretical ideas and readily available critical comments from scholars who specialize in young adult writing and conceptions of the body, including Roberta S. Trites, Tayaba Moeen et al., and Heather Y. Swanton et al., for its analytical purposes. Lastly, by focusing on abuse, the study hopes to introduce a fresh perspective to the study of the body, young people, and young adult texts.

Keywords: Abuse of body, authority, freedom, individuality, maturity and young adult

Introduction

Suzanne Collins' dystopian young adult novel *The Hunger Games* (2008) describes a live TV fight to death between twelve boys and twelve girls, known as tributes, who are between the ages of twelve and eighteen and represent twelve of Panem's outer districts in the annual 74th Hunger Games. Greek and Roman gladiatorial myths

about Theseus and the Minotaur are incorporated into the vicious fighting in *The Hunger Games*. The young adult protagonists of this classic book, notably sixteen-year-old Katniss Everdeen and Peeta Mellark, who stand in for District 12 as tributes, experience numerous physical atrocities at the hands of the dictatorial Capitol leader. It incorporates the various settings of physical abuse. Abuse of the body is a significant worry and theme throughout the work, among the many projections and abjections directed towards the young adult body. Abuse of the body is concentrated on the twenty-four young adults selected for the games from twelve different districts of Panem. In the name of yearly games, the Capitol mistreats the bodies of young adults. Thus, the causes and circumstances of abusing the young adult body are uncovered in this work. It claims that adults mistreat teenagers' bodies in order to establish their control. In contrast, young adults mistreat their bodies in an attempt to escape the suffering they endure, to refuel for rebellion, to reclaim their independence, individuality, and maturity, and to stand out from the adult and young adult crowd. Additionally, this novel discusses various fallouts from mistreating the body of a young adult.

In general, physical damage, misuse of the body with cruelty or violence are considered forms of abuse of the body. The prevalent factors in the vigorous young adult body are physical harm, overuse, cruelty, and violence. According to the Oxford Advanced Learner's Dictionary, abuse of the body means "to treat the body in a cruel or violent way" (6). Abuse of the body refers to the various things the body does and experiences. The term "body abuse" refer to a variety of behaviours, including hitting, kicking, pushing, shunting, juddering, spanking, and severe physical punishment. Sexual abuse of the body is included in the category of abuse of the body. "Tough love" or physical abuse may cause bruises or more serious damage. As such, the abuse of the body is a form of violence.

Young adults' bodies are frequently the targets of assault. While examining the term 'young adult', The American Library Service Association originally used the phrase 'young adult' in 1957 to refer to teenagers in the 12- to 18-year-old age range. Young adult's bodily abuse has been extensively discussed by several critics and theorists. However, to examine the themes of body abuse in *The Hunger Games*,

this research primarily draws on the theories of Roberta S. Trites, Tayaba Moeen, and Heather Y. Swanton.

Following its release, *The Hunger Games* garners a great deal of praise from esteemed reviewers and authors. According to some academics, *The Hunger Games* serves as a model for uprisings against despotic rule. George A. Dunn and Nicholas Michaud in “*The Hunger Games* and Philosophy: a Critique of Pure Treason” consider *The Hunger Games* to resemble weaponry. They assert, “*The Hunger Games* are the art of resisting the Capitol” (7). They think that the games that the tributes engage in make dealing with the oppressors worse. *The Hunger Games* plays a part in the general sentiment of unrest against despots. They further contend *The Hunger Games* employs “a theatrical performance as a weapon” (46). That act aids in eliminating the adversaries of performers. They reason that Katniss is a paradox and that games use intimidation to illustrate theatricality. She performs the roles of hunter and victim, as well as killer and healer. While Riley McGuire argues that the children of *The Hunger Games* are LGBT with unexpected futures, the aforementioned parallel can be used as a weapon. The future is uncertain for these kids. McGuire states, “*The Hunger Games* presents recurring cultural narrative, featuring a dystopian alternate reality in which children are selected to fight each other to the death in a televised event” (64). This game tells the story of a Panem cultural phenomenon. He argues that *The Hunger Games*, as a televised event, demonstrates a cultural narrative of North America in which the child is the symbol of a prenatal civilization that dictates the continual generation of new life and the maintenance of existing life.

Young adult reviewers like James Blasingame, in turn, support both the advantages and disadvantages of *The Hunger Games*. They emphasize that Panem, the future United States, will have a harsh life, a despotic central authority, and a gloomy future. Conversely, they disclose that the yearly national lottery, *The Hunger Games*, fosters a sense of regional pride. In this particular context, they acknowledge, “This book is appropriate for upper middle school readers, high school readers, and adults; it is devoid of sex or bad language, but brutal murders can make the story a bit disconnected at times” (725). According to Blasingame, adults and young adults are drawn to read *The Hunger Games*. Blasingame state that there is

less profanity and increased sexual activity in *The Hunger Games*. *The Hunger Games* uses violence, as per Blasingame, to revive the young adult milieu. Another critic, Jen Scott Curwood, thinks that *The Hunger Games* helped young adults develop a connection between literature and literacy. Curwood claims, "The link between literature, literacy, and technology is demonstrated by the way in which teenagers interact with Collins' *The Hunger Games*" (417). It participates in the activities that the culture and society direct. The social-cultural paradigm serves as a framework for the construction, deconstruction, and reconstruction of young adults' views.

The Hunger Games, based on what Amber M. Simmons claims, a different young adult literary critic, strives to promote social action. Simmons contends that *The Hunger Games* "is a pop culture sensation" (22). Simmons is implying that the bulk of Panem's youth is represented in the tastes and fashions of *The Hunger Games*. He speculates that the adolescent tributes chosen to compete in *The Hunger Games* are meant to perpetuate the supposedly popular culture of the districts ruled by the Capitol. The series is dystopian and post-apocalyptic. This is a "rich meal for imagination" (ibid). She criticizes *The Hunger Games* for having a "connection to social injustices in our society" (23). Simmons concludes that *The Hunger Games* combines utopian and dystopian ideas to inspire a rebellion against injustice and absolute power. She declares that if people everywhere continue to experience exploitation and inequality, humanity will pay a heavy price. Negotiating with the conflicting opinions of different reviewers and critics and analyzing them helps to identify the research gap. To the best of my critical review abilities, none of the aforementioned reviewers have thoroughly examined *The Hunger Games* from the standpoint of bodily abuse. Thus, the book waits to be unearthed by utilizing the viewpoints of young adults who abuse their bodies and the ensuing fallout. Many academicians have written and published a variety of study articles and publications to look deeper into the concepts surrounding the understudied issues of young adults abusing their bodies. The Pakistan Journal of Clinical Psychology via University of Karachi published a paper by Tayaba Moeen et al. titled "Development and Validation of Body Image Scale (BIS) For Young Adult Females" in 2013. They examine diverse body representations within the

Pakistani setting and their connection to physical abuse. Furthermore, Tayaba Moeen examine how the body helps young individuals speed up certain tasks. According to Moeen, “Events affecting the body (accidents, illness, and sexual abuse), relationships with others, self-esteem, and socialization” (1) have an impact on the formation of body image. The maltreatment of the body escalates as one grows. In a similar vein, Siobhan McEvoy, a critic, examines in her review of *“The Hunger Games: Theorizing Opportunities for Peace Education”* how youngsters experience various forms of abuse as they develop. Moeen and Siobhan both highlight the maltreatment that occurs while children and young adults are developing. According to Siobhan, *“The Hunger Games* tells the story of children whose identities and existence are viciously entwined with cycles of armed conflict” (23). Children and young adults are disturbed by the armed conflict in their quest for identity and existence.

Likewise, young adult scholar Roberta S. Trites explores the connection between abuse of the body and authority in her book *Disturbing Universe*. She discloses that power is a fitting metaphor for the self-discovery that teenagers frequently pursue. They demonstrate power with their body. She employs “social power” to carefully consider the stories that young adults and youngsters tell. Young adults and children can use their bodies to acquire “social power.” Young adults’ bodies function as an agency to gain social power. Trites cogitates, “Adolescents’ power is simultaneously acknowledged and denied, engaged and disengaged” (6). Teens’ authority is both recognized and rejected, involved and not involved at the same time. The exploitation of the body and power go hand in hand. In *Discipline and Punish: The Birth of Prison*, Michel Foucault materializes the prisoner’s body in tune with her. In the chapter “The Body of the Condemned,” Foucault examines the body of prisoners. Foucault contends, “Power remains as an agent for the materialization of body” (10). The abuse of the body is orchestrated by the power. In “Juvenile Crime: Aggression and Delinquency after Sexual Abuse: A Longitudinal Study,” Swanton et al. examine child maltreatment, juvenile crime, sexual abuse, and domestic violence in great detail. Additionally, Steward explains the views of violence and sexual assault to children and young adults.

Consequently, a study of numerous perspectives surrounding the abuse of young adult bodies supports a critical and argumentative analysis of *The Hunger Games* and a stronger conclusion. The aforementioned ideologies provide a clear route to the desired endpoint. They lend their support to the work in order to make it useful for the study of young adult literature.

Abuse of Body in *The Hunger Games*

With the allure of a reality show, *The Hunger Games* mainly emphasizes physical appearance when choosing tributes to compete in the savage, live, televised games every year. Twenty-four young adults, one male and one female from each of the twelve districts, are chosen. In the same vein, Trites clarifies, "Social institutions are bigger and more powerful than individuals and it is common for them to mistreat teenage bodies" (3). She means that social structures frequently mistreat young bodies because they are larger and more powerful than individuals. The goal of these institutes is to exploit the bodies of the teenagers. One way to identify the presence of bodily abuse in young adults is by looking at their physical strength. In essence, the rules of *The Hunger Games* are announced by the organizer. Speaking about the organizer's guidelines, Katniss explains the main scenario of bodily abuse as:

The Capitol uses the removal of children from our districts and their forced execution as a means of making us aware of how completely powerless they are over us. How unlikely it would be that we would survive another uprising. The true meaning is evident regardless of the words they choose. Observe how we kidnap your kids and sacrifice them while leaving you helpless. We will eliminate every single one of you if you move an inch. As we carried out in District Thirteen. (18-19)

The provided version clearly shows the Capitol's misuse of authority. The residents of other districts have no opportunity to object or provide clarification. The kids from the districts are brought to the Capitol, where they are made to kill each other in order to win. Their survival is still in the hands of the Capitol's mercy. People are afraid that the Capitol will abuse their bodies at any time. They contend that bodily functions, including thought patterns and interpersonal connections, are governed by our bodies. The Capitol wants to abuse the body of a young adult to demonstrate its presence. Its goal is to become more authoritarian and domineering. By

mistreating their bodies, the Capitol administration hopes to impose its will on the young adults.

First and foremost, Katniss is stunned by Prim's choice because "the name bounces around the inside of her skull" (21). Katniss is rendered mentally deficient by the choice. This is actually Katniss's worst nightmare. Unhappiness over Prim being only twelve years old is murmured by the crowd. When Prim approaches the stage, Katniss points out what Prim's body is doing. To put it another way, Katniss articulates:

I see her, the blood drained from her face, hands clenched in fists at her sides, walking with stiff, small steps up toward the stage, passing me, and I see that the back of her blouse has become untucked and hangs out over her skirt." What reunites me with myself are these small things, like the untucked blouse creating a ducktail. (21-2)

Prim becomes meaningless with the announcement of Effie Trinket. Her expression and her clenched fists convey both her fear and obedience to the Capitol decision. Katniss's early years are recalled by Prim's unbuttoned blouse. Her blouse's state reveals the misuse of authority coming from the Capitol. Nonetheless, Katniss manages to gather the courage to regain consciousness because of her love for Prim.

Katniss is inspired to volunteer for *The Hunger Games* by her love for Prim. *The Hunger Games* selection process is akin to a "corpse" or the death penalty. The selection process is the struggle with mortality. But Katniss chooses to offer her help to save her sister from being slain. She gasps, "I volunteer as tribute" (22). Katniss agrees to take on the Capitol's challenge. Parallel to this, District 12 male tribute "Peeta Mellark" (25), is introduced by Effie Trinket. The idea of body torture is strengthened by *The Hunger Games'* choice of the Capitol. The young adult's selection for *The Hunger Games* is emphasized by Capitol authorities. Even the uninvited decision suggests the misuse of authority. The Capitol authorities mainly misuse their authority and the bodies of young adults by selecting teenage representatives from different districts under the pretext of preserving culture and entertainment traditions. Through *The Hunger Games*, to preserve and strengthen its hold over the districts, the Capitol establishment persists in violating human rights.

In his doctoral dissertation, H. Thapa asserts, "Collins elucidates the consequences of the abuse of body" (185). The Capitol government manipulates or mistreats the group of tributes, who range in age from eleven to nineteen, during the Games in a variety of ways. Because of the oppressive methods used by the Capitol, they were unable to dispute the trainer's and the authorities' actions. Katniss complies with Haymitch's and the preparation team's suggestions. They tidy her up and take her hair off of her body. Lykke Guanio-Uluru, a critic, concurs with these circumstances, pointing out that "the modifications to her body and identity through dress and medical surgery are forced upon her rather than freely chosen" (77). The Games' organizers' coerced actions involve abuse and violence. Even though Katniss must adhere to all of these petty and self-serving behaviors. The protagonist Katniss, a 16-year-old girl, describes these actions as follows:

This has involved shaping my nails into uniform forms, removing all hair from my body, and scrubbing down my body with a gritty foam that has removed at least three layers of skin in addition to grime. I feel like a plucked bird, about to be roasted, with the things pulled from my legs, arms, torso, underarms, and sections of my eyebrows. (61)

Such actions by the Games' organizers do not sit well with Katniss. They aren't human in her opinion. It hurts and tingles on her skin, making her feel very exposed. She is unable to challenge, though. Individual freedom or volition is threatened by mistreatment of the body. Adults mistreat the young adults with force. The adult's coercive actions inspire Katniss to be fearless and explore her independence and individuality. Thapa further claims, "*The Hunger Games* projects the adults as agencies to abuse the bodies of young adults" (186). President Snow and the so-called peacekeeper soldiers are still abusing their bodies and authority. In the event of poaching, the Chief Peacekeeper severely beats Gale in the plaza. He reveals that Gale is fastened to a wooden post by his wrists. Above him hangs the wild bird he shot moments before, its neck punctured by a nail. His shorts were ripped off and his jacket was thrown to the ground. Only the ropes at his wrists keep him from collapsing onto his knees while he is unconscious. A slab of raw, red meat replaces what was once his back. Peacekeepers and Snow misuse their authority. Attached on a wooden post is Gale. He suffers a severe

beating. The bulk reveals his nude back. He's been abandoned. Still, Katniss does her best to shield Gale's "broken body" (106) with her arms. These actions make it clear that young adults are resisting and that the capital authorities are abusing their bodies. By empowering themselves, the young adults are able to oppose the violence that the adults incite.

Even in District 11, the Peacekeepers' ongoing misuse of authority and body continues. Katniss and Peeta are escorted to the Justice Building by the Peacekeepers upon the arrival of the Victory Tour train at District 11. Rue's role in helping Katniss and Peeta win the tournament is remembered by them at the Justice Building celebration. Katniss and Peeta are led out of the Justice Building following the ceremony. When Katniss exits the building, she witnesses the horrifying scene of the Peacekeepers' brutality toward an elderly man, which Katniss characterizes as: "The elderly whistler was being hauled up the stairs by two Peacekeepers. Bringing him before the throng to his knees. And shooting him through the head" (63). The whistling is seen by the Peacekeepers as an act of disobedience. These whistleblowers are killed. The elderly man's body is abused by the peacekeepers. Their goal is to dissuade the populace from opposing the Capitol. They act in an impolite and nasty manner toward anyone who speaks out against the Capitol. By mistreating the body, they discredit humanity. Thapa unfolds: "Collins presents the beautification as a part of body abuse if the corporate world ignores the will of the concerned one. The corporate world often exploits the young adults to promote their products and business" (187). Cinna, Katniss's beautician, is trying her hardest to make her look more beautiful, but Katniss does not like it. According to Katniss, Beautifying one's body is merely another form of maltreatment. She states that President Snow needs to see the abuse of the body carefully. Katniss then gives the specifics of the physical abuse. She draws comparisons between the many cases of physical abuse and the Capitol's officials as well as other individuals. She then questions:

What to do. Shut my mouth like that of President Snow? My breasts are tattooed? Put diamonds in my skin and dye it magenta? Slice ornamental designs into my face? Please give me curved talons. Or the whiskers of a cat? I observed all of these things and more about the

Capitol's populace. Are they genuinely unaware of how strange they appear to the rest of us? (49)

Katniss expresses her dissatisfaction by posing many queries about her appearance. She believes that they are constantly trying to change her appearance. She feels that those from the Capitol place an excessive amount of emphasis on appearance, which she views as physical torture. These examples of physical abuse show how young people's wills are suppressed. The grownups try to undercut the teens' motivations.

Thapa believes, "The prettification as such does not indicate the abuse of body. The enhancement of body look betters the social horizon and image. However, how the body look matters for the corporate world and people refers whether it is abuse or use" (1191). Body abuse has no bearing on the corporate world's comprehension of an individual's desire for the prettification process. For example, it cannot be considered abuse if the organizer of the beauty pageant is aware of the participants' wishes. Enhancing one's image and social horizon can be achieved through the beautifying process, provided that the organizers encourage participants to further their careers. However, the Capitol coerces the teenagers into becoming beautifying to draw in more sponsors for *The Hunger Games* Series. Thus, it is bodily abuse. In *The Hunger Games*, the physical torment and the Games' procedures continue for a very long time. To escape the Capitol and save their own lives, Peeta and Katniss must take several drastic measures. To get out of the Games' way, they pose as a married couple with Katniss as an expectant mother. But they need to start the Games. Peacemakers storm into Katniss's waiting chamber and attack Cinna just as she is ready to be sent into the arena to start her Games. According to Katniss, the Peacekeepers' actions are as follows:

Unexpectedly, the door behind him suddenly opens, letting three Peacekeepers rush into the space. Three strikes Cinna in the temple so hard he falls on his knees, while the other two pin his arms behind him and cuff him. However, they continue striking with gloves studded with metal, leaving gashes on his torso and face. Cinna's lifeless body is dragged out of the room. The remnants of the blood on the floor are all that remain. (262-63)

The Peacekeepers express their rage over the Games' postponement. The state of games is chaos. While Snow wants to keep the Games going, people are urging him to cancel them. In this instance, his Peacekeepers mistreat Cinna while disobeying Katniss's plea. Cinna is severely assaulted, leaving him bleeding on the ground. The Capitol authorities violently abuse their authority and the people's body.

Collins depicts the protagonists' desire to utilize drugs to speed up their abuse of their bodies. Adolescents who take drugs mistreat their bodies. A portion of the government workforce and game developers rebel against President Snow. While Peeta, Johana, and Enobaria are being held by the Capitol in an attempt to misuse their authority, these individuals are making an effort to resist it. Haymitch to the public announces, "Peeta was picked up by the Capital along with Johana and Enobaria" (387). To show off its false and tyrannical rule, the Capitol arrests Peeta and other people. Hearing this misuse of authority, Katniss is incensed. She loses self-control and is thereafter put under a strong drug's severe sedation. Katniss states what ails her:

My skull hurts so much after a needle pokes my arm that I give up fighting and just scream in a terrible, dying animal cry till my voice breaks. Because of the drug's sedative effects and poor sleep quality, I am stuck in a dull, painful state of suffering that appears to never end. They put their tubes back in and speak to me in quiet whispers that I can never hear. (388)

Katniss sedates herself with drugs after her buddy Peeta's incarceration. She wants the Capitol authorities to stop abusing people's bodies. These pictures highlight further incidents of the Capitol authorities abusing people's bodies. In *The Hunger Games*, the Capitol's goal to subjugate other districts through the mistreatment of young adult bodies is thus evidently successful.

In addition, Thapa argues, "The intention of the young adults does not confine only in abusing other's body. They distrust their friends as well" (198). Therefore, the young adults in the novels written by teenagers are shown to be sceptical of one another's actions and to engage in "physical, sexual, or psychological harm, including acts of physical aggression, sexual coercion, psychological abuse, and controlling behaviours" (Jonathan Herring, 38). Siobhan

Murphy, a Danish critic, agrees with Herring when he discusses internal partner violence (IPV). According to Murphy, the early years of adulthood are a high-risk time for IPV. Child abuse is known as IPV. In “Child Maltreatment Typologies and Intimate Partner Violence; Findings from a Danish National Study of Young Adult”, Murphy goes on to acknowledge that IPV is defined as “physical, sexual, or psychological harm, initiated by a current or former partner or spouse” (755). Murphy emphasizes how abusing one’s body can occur with a spouse, partner, or ex-relationship. Young adults continue to experience high rates of bodily abuse. There are numerous examples of domestic violence in *The Hunger Games*. Katniss has suspicions about Peeta’s kindness toward her and their tutor, Haymitch. She thinks that *The Hunger Games* arena is inhospitable to compassion. Katniss asserts, “A kind Peeta Mellark is far more dangerous to me than an unkind one. Good people seem to find a way inside of me and take root. Moreover, I can’t allow Peeta to do this” (49). Katniss recognizes the ability of good people to manipulate. She emphasizes that good people fight their enemies internally. Because of this, she is resolved to keep her distance from Peeta and cultivate an independent mindset in order to win *The Hunger Games* “kind Peeta Mellark, the boy who gave the bread, is fighting hard to kill her” (60). Despite Peeta’s empathetic demeanour, Katniss plans to forge her path in life and identity.

Katniss continues to doubt Peeta. Katniss and Peeta continue to experience internal relationship violence. Reminding herself, Katniss says, “Don’t be so dumb. Peeta is preparing a way to murder you. He’s drawing you in so that you’ll be easy pickings. He is more lethal the more likeable he is” (72). She has little faith in Peeta’s actions. She wants to be emotionally and physically strong. She comes up with a new reason to hurt Peeta. In addition to Katniss, Peeta harbours misgivings about her, as Haymitch dismissively states, “Peeta has requested to be coached separately” (113). Peeta is not a believer in Katniss either. Peeta wants to establish his identity and place in the world by regenerating his ability to defeat his opponents. Further, Thapa explicates, “Young adult novelists project the adults and institutions abusing the body of young adults to establish their control over the young adults. Adolescents understand their strength when they combat with the institutions” (202). Agreeing with Thapa,

Trites posits, “Adolescent characters struggle with the various institutions in their lives to understand their power” (8). In *The Hunger Games*, Katniss and Peeta battle to accept themselves in the eyes of adults and institutions. Abuse by adults and institutions is something Katniss and Peeta experience from the start. The evil intentions of the institutions and adults push Katniss and Peeta to become independent. These betrayals help them grow into adulthood.

Katniss and Peeta’s identities are dependent on their ability to resist the constraints and crimes committed by the Capitol. In an effort to discover who they are, Peeta and Katniss battle against the Capitol’s rules. They act as though they are in a romantic relationship. Regulations are altered by Capitol authorities. According to their regulations, two tributes from the same district can win if they eliminate tributes from other districts. Trainers mistreat tributes right there in the training centre. Trainer Haymitch Abernathy mistreats Peeta and Katniss to acquire time and power. Haymitch repeatedly admits, “I am sullen and hostile” (121). They learn “combative exercise, fighting techniques, and survival skills” (93) from Haymitch in order to succeed. To win over their opponents and gain additional sponsors, Haymitch forces them to “delight him” (117). He overuses his influence to keep them under his thumb. In this scenario, Katniss attempts to respond to Haymitch’s questions as he acts as the interviewer. She is “too angry with Haymitch for what he said,” though, so she is unable to (ibid). Boldly, Katniss responds, “She practically starts spitting answers at him as her fury seems to rise to the surface” (117). Katniss tries to find out where she stands about Haymitch. She makes an effort to elude the adults’ manipulation and maltreatment. As Linda Morgan exposes more about adolescents in “Insight through Suffering: Cruelty in Adolescent Fiction about Boys,” young people not only tolerate physical abuse but, astonishingly, actively participate in it. Morgan explains, “Adolescents can be brutally cruel to other adolescents. Others are viewed by them as vile, foolish, or self-centered” (56). They are envious of and competitive with others. Collins examines the activities of the tributes in *The Hunger Games*. Their goals are to win and to murder others. They are physically abusing their bodies. In the lives of young adults, physical abuse and violence coexist side

by side. Katniss describes Peeta as having experienced violence and acknowledges, "His face is swollen with bruises, there is bloody bandage on one arm" (161). Teens have no qualms about severely mistreating their pals' bodies. Their feelings and need for vengeance are out of control.

Similarly, the friends of the Capitol mistreat young people's bodies on the pretext of maintaining peace. Peeta was struck in the head by a peacekeeper. The violence on the body is continuously shown on television to intimidate the opposition. The television reveals, "We are privy to the real life action being played out on the set. Peeta's endeavor to carry on talking. To capture the white tiled floor, the camera sounded. The boot scuffle, the blow's effect, which is inextricably linked to Peeta's agonized cry. Additionally, his blood spatters the tiles" (134). Here, Peeta's injuries are a result of the torture he endures at the hands of Capitol authorities. The Capitol guards physically torture him a great deal. He gets severely thrashed live on TV. He attempts to combat the mistreatment perpetrated by the authorities. He makes an effort to voice his opposition to the peacekeepers' violence. He battles the Capitol a great deal to carve out a place for himself in the adult showground. Young Adult stories typically encourage their heroes to commit acts of physical abuse as a form of retaliation. Adults and young adults do not coordinate their activities. Until they fulfil their objective, young adults will continue to abuse their bodies and engage in violence. Thapa claims, "Another important condition for maltreating the body is sexual abuse. Mostly young adults involve in the sexual abuse. Through the sexual activities, young adults abuse their and others' bodies immensely" (204). In this regard, the association between sexual abuse and body abuse is presented by Heather Y. Swanton et al. in "Juvenile Crime: Aggression and Delinquency after Sexual Abuse: a Longitudinal Study." However, Swanton et al. assert, "There might be additional criminogenic elements at play in cases of sexual abuse. Hard drug usage is linked to a higher likelihood of sexual abuse" (731-731). Here, the abuse of the body through sexual assault is initiated by the use of heavy drugs. The four forms of sexual abuse are indecent assault, attempted indecent assault, sexual assault, and sexual assault. The abuse of the body is the result of these assaults. When Peeta and Katniss pretend to be in love in *The Hunger Games*, she says,

“Peeta bends over to give her a kiss” (294). Peeta makes an effort to rape. Peeta tries to entice her. As Katniss disdainfully clarifies, “Peeta envelops me in his arms” (317). One can express one’s sexuality through the body while variations in physical functions are brought about by gender, colour, class, and sexual orientation. Youth and popular culture’s silhouettes are integrated when the body is used as the major site of sexuality. Trites claims, “Young adults also dare the universe to be disturbed” (2). Adolescents are not afraid to stand up to adults and society. They want to take over their area. The adults and the Games’ organizers enforce rules that Katniss and Peeta refuse to follow. Both Peeta and Katniss experience confusion when they learn they are still in the running for the 74th Hunger Games. “Dropping her weapons, Katniss takes a step back” (343). Peeta laments, “I don’t want to die like Cato (343)” in a similar. They disobey the Games’ rules acting as if they are in love. Taking night lock berries, Katniss chooses not to kill Peeta. She plans to mistreat her physique. At last, the Games Organizer declares Peeta and Katniss the winners of the 74th Hunger Games. They fall into each other’s arms as Katniss spits the berries out of her mouth. They succeed in being themselves while upsetting the Capitol’s universe.

Conclusion

The Hunger Games incorporates numerous types of hunger. Primarily, physical hunger, hunger for power, hunger for freedom, hunger for recognition and hunger for justice engage intensively in the novel to unfold the abuse of young adults’ bodies. Adults mistreat young adults physically to gain power over them. Young adults are typically mistreated by adults because they see them as competitors and potential sources of dominance in the future. To establish their identity, freedom, authority, and maturity, young adults also mistreat their bodies. Adolescents frequently mistreat their bodies during their growing phase. Adolescents are compelled by their development process to mistreat their bodies. In contrast, young adults exhibit a propensity to mistreat their bodies to establish their status in the adult and young adult ranks. The Young Adult storylines are dominated by motivations other than physical abuse. *The Hunger Games* depicts several incidents of physical abuse. By abusing the body, it blatantly projects the concepts of identity,

control, and freedom. The annual lottery program known as *The Hunger Games*, which selects young adults between the ages of 11 and 18, is a classic example of the Capitol's abuse of power over districts and individuals. The Capitol forces the two main young adult heroes, Peeta and Katniss, to mistreat their bodies for them to survive. In an attempt to break away from the current of identity and freedom, young adults plan to injure both their own and other people's bodies. The main characters of *The Hunger Games*, Katniss and Peeta, misuse their bodies and those of others to assert their dominance, define their identities, and reclaim their lost freedom. They initially feel anxious about competing in the Games as lottery conductor Effie Trinket announces their name to take part in the yearly Games. Afterwards, Haymitch gives them confidence and instruction, and they are prepared to mistreat their bodies. Haymitch, the trainer, mistreats their bodies to gain control over them and imparts various survival techniques. To win *The Hunger Games*, both slaughter a great deal of other tributes. Peeta and Katniss can express their true selves to others after winning the game. By abusing their bodies, they progressively try to regain identity, freedom, and control.

In conclusion this research contends that physical abuse is a significant problem and the politics of the body is significantly influenced by the misuse of the body in *The Hunger Games*. The politics of the body gives young adults a way to enter the realm of identity, freedom, and maturity. Even when their bodies are abused, they manage to gain entry to the territory of freedom, identity, and maturity. In the end, young adults can tear down the wall of control that adults built to enter the realm of freedom, despite the forceful attempts of adults to tighten their grip on control and abuse the young adult body. In the same vein, Katniss and Peeta use physical torture as a way to mature and come to terms with society's truths. They work very hard to overcome the incidents of physical abuse. They accept the occurrences of physical abuse as a given and use them as opportunities to grow in both their strengths and flaws. For the young adults, abusing their bodies serves as a means of transportation to their destinations. Collins urges her young adult characters to embrace and put up with physical mistreatment to hasten their attempts to reclaim their identity, their lost independence, and their adulthood.

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