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Trabajo Fin de Grado

The failure of The Games: An analysis of Point of view in

The Hunger Games.

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The Hunger Games (Gary Rose, 2012) is a film based on the best seller novel with the same title by Suzanne Collins. It consists of three books and four films, which deal with the life of Katniss Everdeen (Jennifer Lawrence). After a violent war against the government of Panem, the rebel districts of this imaginary future defeated. Several years later the world is divided into 12 districts, each one with a specific function to the government of Panem, which is located in The Capitol. Each year the districts have to offer a male and a female tribute from their zone, in a ceremony called “the reaping”, to show submission against the government. Katniss Everdeen is a young girl from district 12 who volunteers as a tribute, after the reaping chose her little sibling. She is the selected female from district 12 to fight until death with the other reapers, in an arena, all this televised by the government 24 hours a day.

Although this idea seems new and different there are previous films with a similar plot: *Battle Royale* (Kinji Fukasaku, 2000) the future Japanese government proclaims the B.R act, under which they capture a full high school class and force them to kill each other until death; *The Running Man* (Paul Michael Glaser, 1987) is a well-known movie in which a convict man (Arnold Schwarzenegger) has to win a public game show in order to survive; *Le prix du Danger (The price of the danger)* (Yves Boisset, 1983) in which some contestants fight against each other for cash prizes while the spectacle is broadcasted; *Das Millonenspiel* (Tom Toelle, 1970) in which a candidate will be rewarded with a million Dmark if he can survive the chasing of three men for a week; and finally *The 10th victim* (Elio Petri, 1965) which depicts a club that organizes human hunts. So the thematic of *The Hunger Games* is not new, as it actually goes back to the Roman gladiators’ spectacles.

The aim of this essay is to analyze how point of view and focalization, in combination with editing, mise-en-scene and sound, provides a specific perspective on the process of

revolution depicted in the movie conveying certain meanings about the main themes of the movie, namely, social class division, which is connected with human rights and equality among citizens; revolution, that is, the power struggle against people and the power of mass media to manipulate people.

The essay will be divided into three parts: methodology, which explains the different resources and theoretical tools used during the writing process; the analysis of six representative scenes in the movie, which exemplify the aforementioned topics; and a final conclusion.

II. METHODOLOGY

As previously mentioned, *The Hunger Games* is based on the eponymous best seller novel by Suzanne Collins. In the novel trilogy the point of view and the narration fall entirely upon Katniss, the main character. The importance of point of view thus becomes central in our perception of the story. For this reason, this is a really good film adaptation to make an analysis on point of view. The film tries to adapt the book in the best possible way, combining point of view with other film techniques such as editing, mise-en-scene and sound.

Point of view could be considered as the process by which the plot presents the story information to the spectator in order to achieve specific effects. Point of view may present different degrees of knowledge and subjectivity, and it can be connected with other film processes as mentioned above. In short, it is basically an “attitude” that films provide about the events, a specific perspective on the action. There are different types of point of view: objective, which gives information to the viewer about the action from an anonymous perspective, apparently disconnected from any character’s subjectivity; subjective, either the spectator can see shots taken from what the characters see

(perceptual subjectivity) or from a character thoughts (mental subjectivity), therefore encouraging identification with this character; or manipulated, it is an objective presentation of the events by which the movie tries to achieve a certain effect on the spectators, manipulating their feelings and emotions.

Focalization is closely related to point of view. It is the action of telling the story through the act of looking, and it can be external or internal. With external focalization, the look is not attributed to a character but to an external event or character, hence interest lies in the object that is being focalized and not in the character's look. Internal focalization, on the other hand, happens when the more relevant thing in a scene is the fact that the character is looking at something or someone, so in this type of focalization the look is associated to the character's subjectivity, which is foregrounded by the text. It is important to highlight that both types of focalization, internal and external, can coexist in the same shot. It is also necessary to make clear two more concepts related with focalization: focalizer and focalized. The first one is used to talk about the character who tells the story through their point of view, while the second one refers to the material presented to the spectator through the focalizer.

As Celestino Deleyto points out, "film language is so flexible that any set of rules or classifications of textual elements is always risky and become invariably incomplete. The most we can do is observe and point out recurrent elements in classical texts, which are more highly codified." (1991, p. 171) So this essay will analyze point of view and focalization in this interaction with three textual codes, editing, mise-en-scene and sound, because, as highlighted above, it is impossible to do a complete analysis with just one tool. In the following lines I will briefly explain the main theoretical concepts associated to these textual codes.

Editing is the process of compounding the different shots one with the next one in order to create continuity between the different scenes. The basic principles of continuity editing are: to establish a scene through a master shot, which is a recording of an entire scene from beginning to end; and to maintain screen direction through the 180 degree system. There are some important types of editing strategies to take into account; shot/reverse shot is a film technic where we see one character looking at another character that is usually off-screen; then we see the opposite side of the previous shot, that is, the other character looking at the first one, as happens during a dialogue. These two characters are shown looking in opposite directions; therefore the viewer presumes that they are facing each other. Secondly, the eyeline match, which consists of two different type of shots: the first one shows the character looking at something and the second one shows what the character was looking at. There is a really specific type of eyeline match called point of view shot, in which we see the character exact point of view, from his or her same position. Finally, another important concept related to editing is the flashback, which is used to remember past memories, also useful during the analysis of *The Hunger Games* (Barsam, 2010, 238-262).

Mise-en-scene refers to the staging of the action. It encompasses elements such as setting, costume and make-up, color, props, lighting and composition. The set is not only a container for the action, but it can come to the forefront becoming an important part of the narrative action. Some of its more salient elements are: costume and make-up, which have the potential to unify the movie's overall form and characterization. Color, which can be essential to understand different scenes, as it can enhance the functions of the setting. Props, that is, objects inside a movie that can be identified with a specific character or scene, play an important role in the narrative. Lighting is also a crucial element, because it can produce an emotional response in the viewer, give

specific narrative information or even show the internal states of the characters. Finally, composition is the organization, distribution, balance and general relationship of the inactive objects and figures inside the movie, which helps to develop the movie's narrative (Bordwell and Thompson, 2001, 127-140).

Sound is another relevant element of film language which will be taken into account in connection to point of view. It used to be considered as a complement to the images the spectator could see onscreen. However, sound is actually an independent feature of cinema, which can be interpreted separately from the image. Sound has some characteristics that make films different from one another. Firstly, image and sound can be put together into one, relating each image to the sound that accompanies it. Secondly, the spectators can have different interpretations depending on the sound that accompanies the image. Thirdly, the sound can guide the audience through different parts of the image, creating different effects, such as suspense or expectation. Finally, sound can play together with the image in order to make the spectator an active part of the film. There are three types of sound: music, spoken language and sound effects. Usually spoken language is privileged over the rest of sounds, however this can be subverted with different purposes. These three types of sound can be external, when the sound is extra-diegetic, or internal, when the sound comes from the diegesis, such as a piano playing or a mobile phone ringing and someone answering it (Barsam, 2010, 278-294).

III. TEXTUAL ANALYSIS

A. SOCIAL CLASS DIVISION AND INEQUITY

The first two selected scenes deal with the topic of social class in this futuristic society. They show the district's discontent and may anticipate the causes for the revolution that is going to emerge.

The first clip goes from 10'52'' to 16'48'' and it is the scene where the "reaping" takes place. At the beginning of the clip Katniss plays the role of the older sister, with an objective point of view, which shows how she tries to calm down her sister, focusing the attention of the two characters. In the next seconds the movie provides external and internal focalization together. It is thanks to this coexistence of focalization that the spectator can appreciate that Katniss is actually worried, she tries to calm her sister but she knows that all the people there can be selected as tribute. This scene makes the spectator empathize with Katniss, which helps to feel closer to her later in the film.

Thereafter, the clip illustrates Katniss's perceptual subjectivity, providing a perspective of the background. This look shows the people from district 12 and it lets the spectator imagine how poor they are and the hard conditions in which they live. This is conveyed by elements of *mise-en-scène* such as: the costumes, which are ragged and clearly poor, and the make-up, which shines through in its absence, or the use of the color grey, which makes the scene dismal and bleak.

Just before the host starts to talk, the clip provides a shot reverse shot where the focalizer changes from Katniss to Gale Hawthorne (Liam Hemsworth), her best friend and future love interest, showing a solidarity sense between them as they wish "good luck" to each other, half-heartedly mocking the situation. Meanwhile, in the middle of

this shot reverse shot, the scene shows a short film where the point of view is subjective and the focalizer is external which has the purpose of establishing the context of what is going on in the scene for the spectator and also reminding the characters of the past war. This could be seen as a way of manipulation, through the mass media the government tries to show themselves as the good ones, while justifying the “reaping” and the Games.

When the short film ends the reaping begins. As usual, the women are selected first, and Primrose Everdeen (Willow Shields), Katniss’s sister, is the first tribute selected from district 12. So Katniss decide to volunteer in order to save her sister. This scene is again focalized with a shot reverse shot, which shows Katniss’ courage in saving her sister and Prim’s desperation because her sibling could die in the Games. The clip ends with a subjective look of the main character and several close-ups. These indicate a manipulated point of view: the clip tries to show the spectators Katniss’s expression giving them access to her subjectivity; the perspective does not belong to any character, in a clear manipulation of the spectator’s emotions. Finally, Katniss looks at the audience who are making the later in the film, consecrated symbol of the revolution to her, showing the discontent of the masses against the government and anticipating how Katniss’s acts are going to have consequences on the lives of an entire nation. Hence, this clip anticipates, through the use of point of view and mise-en-scene, how a single character can illustrate the discontent of the people and eventually become, through her acts, an active part of the revolution that is going to take place.

The second clip covers the minutes 25 till 28’38’’ and it depicts the first impression that the main characters, Katniss and Peeta Mellark (Josh Hutcherson), have when they arrive to the Capitol, and the power of mass media inside this society, which acts as a Big Brother. Hence this clip could be divided into two different scenes, the one which

shows the manipulation of mass media, which is a short part at the beginning of the clip, and the other one, which deals with the first impression of Katniss and Peeta, and therefore of the viewers too, of the Capitol.

The beginning shows Katniss in a room watching television. In this scene the focalizer is Katniss, who is watching a summary of older programs of the Games. The focalization is internal, thus the viewer sees the television from Katniss's perspective. This scene suggests the power of mass media in the film, showing only what they want the people to know. While Katniss is watching the television the images she sees make her feel fear, and that could be exactly what the program and the government want people to feel. It is possible to appreciate this fear through an external focalization, which focalizes Katniss's face and expression. With this device, the spectator identifies himself with the main character, feeling the same horror and fear than Katniss feels.

The second part of this clip can be considered as a contrast with this first scene. The clip presents Katniss and Peeta's first impression of the Capitol and its clear differences with district 12, whose harsh living conditions were depicted in the previous scene. It starts with a conversation between Peeta and Haymitch (Woody Harrelson), their mentor, that is seen through Katniss's eyes. However, the viewer does not have full access to the whole conversation, because it is shown through Katniss's perspective. This is related with the restrictive range of knowledge that Katniss, and therefore the spectator, is going to have through the film, which also includes these characters' relationship. The reason for this restrictive range of knowledge is that the main point of view that the film presents is Katniss, so it is impossible to have access to the events that Katniss does not know about. In the next films, this strategy will be an effective device to create surprise, allowing for certain plot twists.

The scene continues when Katniss interrupts the conversation trying to take part. There is a short reverse shot when Katniss tries to enter the conversation of Peeta and Haymitch. The shot reverse shot is produced when Katniss starts a conversation with Haymitch, trying to know what she has to do in order to win the Games. This scene is important because here the main symbol of the revolution, Katniss, is depicted as a girl without any chance of winning or becoming an important part of the Games.

This is also one of the first scenes where the film shows a noticeable contrast between District 12 and the Capitol, through the fancy furniture in the train. Hence, in this scene mise-en-scene plays a great part through the use of luxury items and the abundant amount of food that the table displays. Once again, all this can be appreciated by the spectator thanks to Katniss's subjective look of the room, which increases her loath for the Capitol and justifies some of her future actions..

Suddenly the train arrives to the Capitol, and Peeta and Katniss can see the capital town for the very first time. In a rare instance of internal focalization by Peeta, he looks through the window and the spectator, who also sees the city for the first time, sees it through the characters' subjective point of view, thus sharing his amazement and fascination. Meanwhile, Katniss is looking at Peeta. This look shows how different Katniss is from Peeta; while he is looking outside greeting the spectators, she is just observing him, trying to figure out what to do or how to behave.

In this scene, the arrival to the Capitol, the setting takes an important role, it becomes a central character because it is the first thing the characters and spectators see about the capital city, and through the landscape it is already possible to appreciate the wealth of the Capitol, the most important district of Panem. Lighting also plays an important role in this first sight; the train goes through a dark tunnel where all we can see is darkness

and shadows and all of a sudden a white light appears announcing the arrival of the train to this new and strange city. Meanwhile, the different shots play with external and internal focalization, making the viewer participant of the characters' reaction inside the train. When the clip shows internal focalization we see the people in the station waiting for the arrival of both characters, who are at the same time the focalizers of the scene. When the scene uses external focalization the focalizer is omniscient and the focalized are Katniss and Peeta inside the train, chiefly Peeta's face of excitement. This, one more time, reinforces the differences between both characters and the striking contrast with the people in the Capitol, who are excited at the sight of the tributes despite the protagonists' bleak perspective on what is to come.

Finally the use of color, costumes and make up offer a great contrast between the characters outside and the ones inside the train. Inside, the main characters, Peeta and Katniss, are wearing simple clothes, with grey tones, and they do not use make up. However outside the train the contrast is thundering. People from the Capitol wear eccentric clothes, with lots of gaudy colors and flashy make up. This contrast offered by mise-en-scene joins point of view in helping the spectator to understand how the society in this imaginary country is divided. While in district 12 the clothes and therefore the people are plain and poor, in the Capitol the people wear exuberant clothes assuming that their life is also exuberant and full of wealth.

Thus, the analysis of these two first clips shows a clear contrast between the capitol and district 12, and therefore the other districts. This is achieved mainly through the use of point of view and mise-en-scene, which work together to convey a clear contrast between the different societies, the different social class structure and inequalities existing in this imaginary future. These first two scenes show two very different sides of this society through the protagonist's point of view and a restrictive range of

knowledge, which helps the spectator to feel every emotion that Katniss feels. As I will show in the following sections, this is going to be a central device in the film, which is reinforced by a variety of techniques, as previously mentioned.

B. REBELLION AND MANIPULATION

The analysis of the next two clips shows how the discontent of an entire nation can lead to rebellion and how manipulating the mass media can be, all these seen, one more time, through Katniss's eyes, thanks to focalization, subjective point of view and sound.

The first clip goes from the minute 44 to 49'15". This is the scene where Katniss has to show her survival skills in order to obtain sponsors and have an opportunity in the Games. This clip shows how Katniss draws everyone's attention and starts to become the symbol of the revolution. It depicts how Katniss, moved by her discontent, decides to take action and how her acts are perceived as a rebellion acts.

At the starting point of the clip Katniss enters the room where the evaluation of her skills is going to take place. What she sees first is a bow and some arrows, becoming also what the spectator, through the subjective position of the main character, sees first. This initial look lets the audience know that she is ready to impress the judges and obtain a great mark in the evaluation. However, then her gaze is drawn by the judges, having fun, eating and drinking. It is in this moment when the spectator realizes, at the same time that Katniss does, that district 12 is not important to them. This is presented with a point of view shot, thus the audience sees what the character is seeing from her exact same position, so in this moment the movie forces the spectator to fully identify with Katniss, making them feel the same way she feels, that is, thoroughly ignored.

Eventually she decides to start, so she stands in front of the judges and introduces herself. This is the first time she speaks directly to important people of the Capitol,

letting them know her name and that she is there to play and win the Games. However the scene shows with another point of view shot that, although the main judge is looking at her, he is not really paying attention. Thus, Katniss, who is extremely nervous, throws the arrow and fails. This is again showed through a subjective point of view; the spectator sees how Katniss's nervousness is going to affect her shot, thus reinforcing the uneasiness felt by both character and viewer. When she fails the judges laugh at her, which marks the turning point in Katniss's thoughts. Straightaway Katniss's face changes, she no longer seems to be an innocent girl, but a determined woman. In this specific part of the clip the movie provides the spectator with some close-ups of Katniss's face, thus, using an external manipulated point of view the audience can appreciate this change in Katniss and how she is going to play now against the Capitol. She takes a new arrow and throws it again, not failing this time. However the judges are not interested in her anymore, as the spectator can see through an eye-line-match which emphasizes Katniss's hurt pride.

At this point, the main character realizes that she has to change her plan of action in order to catch their attention. Thus, continuing with close-ups and a point of view shot, the movie shows the viewer why Katniss makes the decision of disobeying the judges. The close-up shows Katniss's expression of disappointment and indignation, while the point of view shot shows the reason for her fury: the judges are having fun and drinking without noticing that she is still there. So finally, she is going to rebel against the judges and consequently, the Capitol. The last minutes of the evaluation scene show this disobedience, through internal focalization the spectator sees through Katniss's eyes a pig with an apple in its mouth, which becomes her target. The judges are cutting it in order to eat, so she decides that the best way to catch their attention is shooting an arrow, and she does not miss her target this time, causing a small commotion among the

judges. She leaves the room having the feeling that she has just made a great performance or the worst act of her life, and this is the impression the spectator gets as well. On this wise, the spectator, as well as the main protagonist, starts to know how this Games work and how Katniss has to rebel, making herself noticed in order to win the contest. However, what she does not know is that this rebellion is going to be also an anticipation of the district's revolution, adopting her as the main symbol of their struggle.

The next scene takes place in district 12 private dormitories, and it is the culmination of this clip. In this part Katniss and Peeta, together with their assistants and mentor, are waiting for the final results of the evaluation. Here, external focalization predominates, first presenting the situation and letting us know about Haymitch's and Effie's (Elizabeth Banks) very different perspectives on the events, and focusing later on Katniss's reaction when her turn comes. Everyone wants to know her punctuation after her rebellion act in the evaluation. The scene provides close-ups of all the characters, which let the spectator see their expressions of anguish finishing, the shot with a close-up of Katniss while the host announces her grade, which is actually 11 in a scale from 1 to 12. External focalization informs the viewer about the character's surprise at her score, thus showing what an unlikely (and unwilling) leader of the revolution she will become.

To conclude, this section shows how the discontent of an entire nation can be channeled through the simple act of an innocent woman. Katniss enters the room feeling small and insignificant in front of the judges. She feels that they are observing her, although she notices that they are not giving her their whole attention. As has been shown, this is conveyed through the use of point of view and editing. She may have felt small at the beginning of the scene, but she leaves the room feeling empowered, not fully aware of

the great mistake she has made challenging the Capitol. However, as shown at the end of the clip, the judges do not fully realize the implications of Katniss's gesture. For them she is just a brave girl with good shooting skills and so thinks Katniss, as it is shown with the last close-up of her face and the 11 points that they give her. However, the entire nation understands this little gesture as a spark for the rebellion, as a symbolic act against the Capitol. This is thus the beginning of the upcoming revolution, as the following scenes will show.

The second clip goes from minute 51'34'' to 1h00'08'', and it shows the interview that the host makes to the different characters just before the Games start, particularly Katniss's interview. The clip starts with an eye-line match which shows the people in the Capitol sitting and waiting for the interviews to begin. Their faces show excitement and joy because they are going to get to know the participants in the Games. The whole scene shows the set with the host, the audience and the different participants, combined with some specific scenes of Katniss in the backstage. Thus, through eye-line matches, the movie shows the spectator a different face of these interviews, which is Katniss's nervousness and fear of what is going to take place. The surface of the show may be shiny, but what happens "backstage" (in all senses) is not as fun.

Moving forward in the scene, all the different participants have their own interview, beginning, as usual, with district 1. These different interviews are shown through a small TV screen in the backstage, continuing with Katniss's perspective. The film shows this screen to make clear that we, the spectators, -get to know- what the other interviews are like thanks to Katniss's point of view, from the joyful participants from district 1 to the shy Rue (Amandla Stenberg), a little girl from district 11 who becomes a little sister to Katniss during the Games.

Finally, Katniss's turn comes. In this part of the clip sound takes an important role. It joins point of view in order to show Katniss's different emotions in her first appearance on television. She appears on stage after the host introduces her. At that moment, the sound is subverted. The audience starts to clap their hands loudly, through internal sound effects, and Katniss, who is full of fear and nervousness, does not understand what the host is asking her and neither does the spectator. This use of sound is combined with a long shot of the audience and a final close up of Katniss's face with the host asking something intelligible in the background, intensifying our identification with the character's fear and anguish. So here the spectator merges in a complete way with the main character, who not only shows us what she sees but also what she hears.

When the interview begins, the film plays with Katniss's point of view through different close-ups of Katniss and the host's face and shots of the audience. This helps to show the progress of the interview: at first, she is like a deer in headlights, totally overwhelmed by the situation, as she clearly does not possess the social skills Peeta has. However, as the interview develops Katniss becomes more and more relaxed thanks, in great measure, to her designer's friendly looks of support. Through the use of external focalization we see a slight transformation in Katniss, as she realizes she has to play the game of show business and catch the audience's attention.

It is in this moment that Katniss consolidates her nickname "The girl on fire". As the interview progresses Katniss's fears start to disappear even joking with the host. However the close-ups of Katniss's face still show the insecurities and shyness she is trying hard to hide. Finally there is a short shot reverse-shot between Katniss and her designer, which gives her the strength to stand up and show the audience her great dress, which becomes on fire when she spins. Costume plays an important role in this scene because thanks to her dress, Katniss achieves a nickname that later, together with

the mockingjay, are going to become crucial keys in the rebellion and revolution that is going to take place.

The final part of the clip shows how Katniss sees through the screen Peeta's interview allowing at the same time the spectator to see it too once again through Katniss's internal point of view. As happened in the train scene, the mixture of internal and external focalization lets us know about the difference in personality between Peeta and Katniss. While Katniss, looks out of place and nervous at her first appearance on television Peeta looks relaxed, funny and confident enough to even joke with the host. He has charisma and wins the audience over, even taking the initiative of the interview.

Then, the interview becomes more personal, as the host starts to enquire about Peeta's love life, which is seen from an external point of view, as the audience at home would see it. However, when he reveals he is in love with Katniss, the point of view becomes internal and a close-up of her face lets us see her contained anger.

As soon as Peeta steps down the stage, Katniss confronts him violently, which is shown through a close up of both characters arguing. This reaction of Katniss let the spectator know how Haymitch, a reserved person until now, thinks. Through a shot reverse shot conversation with Katniss he tries to explain that the Games are at bottom, reality TV, and she needs a strategy if she wants to have a chance of winning. Peeta has only done her a favour.

To sum up, these two scenes emphasize the role of Katniss in the Games, and how she progressively transforms from a naïve girl into the main symbol of the revolution against the Capitol and its cruelties. The first clip uses point of view in order to invite the viewer to be not only a mere spectator but also the main character. That is, the clip merges the spectator with Katniss and in this way we get to know firsthand why Katniss

becomes the symbol of the revolution and why people are so angry with the society from the Capitol. The second clip follows the same line, identifying the spectator with the main character, however this time the clip not only uses point of view, combines it with sound and a meaningful use of costume. This second clip shows Katniss growing up and consolidating, through her acts, as a potential symbol and hope of the revolution that the last two scenes in this essay are going to describe.

C. SMALL STEPS TOWARDS REVOLUTION

The last two scenes depict the final hints of at the upcoming uprising. Both scenes take place inside the Games and they are the culminations that lead Panem's people to the revolution. As this section will show, a minimum gesture can change the destiny of an entire country.

The first scene goes from 1h32' to 1h44'. It deals with the attack against the alliance districts supplies and the relationship between Katniss and Rue, the young tribute from district 11, which becomes one of the final triggers for the revolution. This section is going to analyze point of view, sound and mise-en-scene to prove how a simple and innocent gesture can lead an entire nation to finally take action against the unfair situation that they are living.

The scene starts with Katniss and Rue sharing dinner. The clip provides a close up of the food followed by another close up of the girls' face. Katniss's eyes look at Rue's hungry face and decide to give her the last piece of chicken. This gesture not only reinforces the bond between the girls but also the bond between districts. This act of solidarity gives Panem's people a reason to think that their situation can change and, therefore, improve. This is followed by the planning of the attack to the other contestants. Rue tells Katniss where the others are and how they keep all their supplies

in the cornucopia. The scene shows the supplies' place with an eye-line match while Rue's voice is heard in a non-diegetic way. This eye-line match provides an image that the main character does not have but she can easily imagine, because she knows the place, giving more information to the spectator to understand what the two girls are planning to do.

Rue has the idea that they need a signal to know if they are fine. In this moment the scene provides an internal point of view by Rue, who focalizes Katniss's insignia of the mockingjay and an idea crosses her mind. In this moment sound becomes relevant, as Rue thinks the best sign they can have is to sing as a mockingjay does. This internal diegetic sound could be seen as a simple childish idea, however in Panem the mockingjay becomes the symbol of the revolution, and thus the idea of Katniss using his tweeting in a communicative way emphasizes not only the use of the symbol but also the idea of the girl on fire as the main symbol of the future revolution.

The next part of the clip finally shows them taking action. The point of view is Katniss's again; she is on the cornucopia waiting for Rue's signal that it is the moment to attack. When the time arrives, Katniss takes her bow and points to the supplies' pyramid. The spectator again sees all this images through Katniss's point of view, identifying with her: protected by the woods, now she is the hunter, and the viewer feels the empowerment she feels through these point of view shots. When the cornucopia blows up, thanks to Katniss's ability with the bow, sound takes action again making Katniss, and therefore the spectator, momentarily deaf. This deafness, one more time, helps the spectator to be close to Katniss, because he feels not only the same emotions that she does but also the physical injuries.

However in the destruction scene it is also remarkable the non-diegetic voice of the host, who broadcasts what is going on during the Games. Although the main character and focalizer of the scene, Katniss, does not hear the comments, the movie shows them to the spectator. These variations in the range of knowledge can be a way to the film of showing the manipulation that the rest of the population is suffering and the power of mass media to control them. This also helps not only to identify with the main character but also to identify with all the people of Panem, understanding in a better way how discontent the people are and why they revolt at the end. The commentator's voice also lets us know that, although it is Katniss's point of view that predominates in the film, she is also an object of focalization, the audience of Panem – and ourselves – are interested in her actions, as she is being constantly watched by the cameras.

The final part of the scene depicts the final reencounter of the girls and Rue's death, which constitutes the first step toward revolt. The clip provides an eye-line match of the forest together with non-diegetic sound of the mockingjay tweeting. Katniss frantically tries to find Rue, who does not reply to their signal. Her desperation is conveyed by the shaky handheld camera framing that imitates her hurried search of Rue through the forest. Finally Rue's voice is heard in the distance, sounding desperate. When Katniss arrives Rue is trapped but when she is finally released another tribute attacks the girl. A close up of Katniss's face followed by an internal point of view shot where Rue is the focalized suggest that during the short fight Rue has been hurt.

The next sequence shows the bond between both girls and how Katniss identifies Rue with her little sister, singing the song that she used to sing to Prim as Rue dies. The girls exchange glances as Rue lies in Katniss's arms. Rue's line "You have to win" is followed by a point of view shot by Katniss, who looks at the young boy she has just killed. Her blank expression conveys mixed feelings about what winning this game

actually entails. As Katniss sings we see Rue's point of view, who looks at the trees as they gradually disappear from sight and into the darkness. We thus feel her peaceful death, accompanied by Katniss's lullaby. Focalization then becomes external, and we can appreciate Katniss's pain at the death of her surrogate sister in the Games through a close-up of her anguished face. At the end, she returns the look to a camera she cannot see, conveying her anger at what has just happened. Now we can see that her doubts have disappeared: she is angry, and as Rue has told her, she is there to win the Games, her decision sealed by a gesture of her hand which symbolizes the revolution.

Although the main point of view is Katniss's, the movie also gives the spectator a greater range of knowledge than the one that Katniss has. So at the end of the scene it is possible to see how district 11 finally reacts against the injustices after Katniss's final nod towards revolution. This last scene shows how people finally react and how the police charges against them before the revolution can spread. At this point, the government still ignores that this Katniss's little gesture is going to be a breath of hope for all the people who have to live in poor conditions.

The second clip of this section goes from 2h05' to 2h10'. It is one of the final scenes in the film, where finally the Games come to an end and the winners are proclaimed. This scene is going to use point of view and sound to convey that a little unintentional action ends up becoming the hope that a nation has to prove that the Capitol is not invincible.

The scene begins with a subjective point of view of Katniss, targeting with an arrow Cato (Alexander Ludwig), the last surviving contestant, who is at the same time holding Peeta to defend himself. This subjective point of view is combined with a close up of Katniss's face, who does not know what to do, torn between the possibility of killing her friend Peeta or doing nothing and letting Cato take their lives. Suddenly the camera

gives a (manipulated) close up of Peeta's face, continuing with Katniss's point of view, pointing where she has to shoot. This shows how after the Games both characters have achieved a great complicity, although at the beginning Katniss seemed reluctant to be her friend.

Now that the main characters have finally killed Cato the Games should end, because earlier in the movie the government passed a law giving the possibility of two winners of the same district instead of one. However, a diegetic voice from the Capitol changes the rule: one of them has to die. This diegetic sound expresses how these Games are just light-hearted entertainment for the Capitol, which does not care if they have to give hope to the people only take it away from them later on. Framing emphasizes the characters' desolation at the new turn the events have taken through external close-ups of their astonished faces.

In this moment Katniss decides to do something that not only is going to change their lives, it is also going to give Panem's people the last push over the final hurdles. Thus, the scene provides a shot-reverse shot between the two characters, who are trying to decide what to do next. Peeta suggests that she should kill him and win the Games, but Katniss refuses to do so. She comes up with a desperate idea: they should eat the poisonous berries and die together as "star-crossed lovers". The camera shows the berries in a quick shot, suggesting that she should not have this idea because it is dangerous to them and also to the Capitol.

All this is seen through a mixture of internal and external focalization, which makes us believe they are alone, having killed all their opponents. But they are not: a few shots of the show runners and the different districts, watching them on the screens remind us they are constantly focalized from outside and that their moves are closely followed:

this is reality TV, after all. When the people working in the Games realize that they are taking it seriously and they are going to eat the poisonous berries they are granted permission to win the Games as a team. What seems as a consolation prize from the Capitol to the lovers is seen by the entire nation as a defiant act of revolution. The symbol of the berries is seen as an act of courage but also as a deep crack in the government who seems weak in front of a couple of tributes from the lowest district of Panem.

To sum up, these last scenes depict how simple acts can spark the seeds of revolt and how this is shown through the point of view of a young girl who becomes the symbol of an entire nation when the only thing she wants is winning the Games and returning home alive.

IV. CONCLUSION

This essay has tried to reflect on the use of point of view as main device to tell the story of Katniss, a young girl who inspires an entire nation to muster the strength to rebel against an oppressive regime. The analysis has been divided into six scenes that take the spectator through the process from social discontent until the revolution, following the steps of the main character, Katniss Everdeen. These scenes are representative of the different themes tackled by the film: social class division, revolution and the power of mass media, which are connected through Katniss' internal point of view.

As has been shown, internal focalization is combined with a specific use of mise-en-scene, sound and editing to increase the spectator's identification with the main character, and to convey the unlikely process through which a frightened young girl becomes the leader of a revolution. These devices show how the smallest gesture can make the biggest change, that is, when a nation is tired of being oppressed the smallest

possibility of change make the big difference and end in a revolutionary movement, regardless to the political status of the country or the period to which it relates.

So, although this film targets a teen audience mainly, it actually deals with deeper social issues which are powerfully conveyed through its protagonist's subjectivity and can be related to a large amount of historical periods of social discontent and revolution.

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