

A Critical Discourse Analysis of Violence Expressions in Suzanne Collins's The Hunger Games Trilogy

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ABSTRACT

The study investigates the linguistic representation of violence in the Hunger Games Trilogy through an important discourse analysis (CDA) approach. It checks how the language is used to portray strength, harassment and resistance, especially focusing on the control of capital on districts. By analyzing 21 selected extracts from the trilogy, the study identifies linguistic patterns that strengthen the subjects of violence, rights and social inequality.

The purpose of research is to investigate how violent expressions create power relations between capital and districts, the role of specific linguistic options in shaping ideological narratives, and the presence of important discourse features that reveal institutional violence and reactions to it. It envisages that the linguistic framing of violence in the trilogy highlights harassment and rebellion through strategies such as ideological keywords, metaphors, classification plans and modality patterns.

To achieve these objectives and test the hypotheses, the study adopts an analytical structure to combine the Fairclough's Three-Dimensional Model (1989), Galtung's Main Types of Violence (1969–1990), and the socio-Cognitive approach (2014) of Van Dijk (2014). A mixed-method approach is used, which is integrated to qualitative and quantitative analysis, which includes a frequency calculation of linguistic characteristics such as actions, nouns, adjectives, pronouns, and modality, along with assessment of various types of violence.

The findings suggest that violence is linguistic in all three novels, but varies in intensity and form. Mockingjay has the highest phenomenon of violent actions and adjectives, which shows an increase in conflict. However, fire catching is displayed the most examples of direct violence, which shows a change for more pronounced public punishment and rebellion than controlled in the game of hunger. Meanwhile, Mockingjay reflects an increase in structural and cultural violence, which reflects systemic oppression and ideological justification that maintains violence.

Regarding pronoun use, Mockingjay's most frequent use, which indicates a strong emphasis on the individual approach on violence, while we appear less frequently, suggest a change for personal conflicts from collective resistance. The study also suggests that Mockingjay has employed the highest use of epidemiological models, expressing uncertainty and fear, while deontic modality is more pronounced, strengthening the authority and obligation.

These findings suggest that the discourse in the Hunger Games serves both as a tool of control and the means of resistance. Capital manipulates language to maintain dominance, while rebels appoint counter-distress strategies to challenge it. Mockingjay emerges as the most violent novel in terms of linguistic representation, especially in the use of structural and cultural violence. Meanwhile, the fire catching fire presents the most direct violence, reflecting a transitional phase in the power struggle. This study suggests how discourse creates power relationships, reinforces ideologies, and depicts violence as a mechanism and resistance of domination.

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THE PROBLEM

Hunger Games serve as a comment on the power, oppression and media in the trilogy. However, giving linguistic and prudent shape of this violence is unspecified, especially through important discourse analysis. The purpose of this study is to fill the interval of how the language options of Collins frames violence and affect the ideas of readers on authority and resistance.

1. How do violence expressions in The Hunger Games reflect power dynamics between the Capitol and the districts, and what key themes emerge?
2. How do specific linguistic options highlight social inequalities and strengthen the ideologies of violence, control and oppression?
3. What major features of important discourse analysis appear in the depiction of institutional violence, and how do these patterns reveal resistance and compliance?

THE AIMS

The purpose of this study is:

1. Exploring how violent expressions in the Hunger Games trilogy show the dynamics of electrical power, especially the control of the capital on the districts.
2. Examining how the language of the trilogy highlights the subjects of social inequality, focuses on the ideas of control and violence.
3. Identifying the key elements of important discourse analysis in the trilogy that reveals the pattern of institutional violence and resistance or acceptance.

The Hypotheses

The study hypothesizes that:

The prices of violence in Hunger Games Trilogy often depict the capital as power over the districts, which emphasize the subjects of harassment and rebellion. Specific linguistic options in the trilogy strengthen the subjects of inequality, which strengthens the subjects of inequality by controlling violence and employing discretionary strategies connecting conceptual dominations. The trilogy has important discourse elements that indicate institutional violence as a tool to maintain social system, including various ways reactions, including resistance and obedience.

The Procedures

To achieve the objectives of the current study and verify its hypotheses, the following processes are taken: to conduct a fully literature review on the important discourse analysis (CDA) and provide an observation of violence in their various manifestations. This involves examining theoretical approaches on CDA and understanding different dimensions of violence to create a solid basis for studies. Suzanne Collins selects twenty-one extracts from Hunger Games Trilogy that addresses the prices of violence. By combining quantitative and qualitative methods, applying mixed-method analysis in data. Checking the pattern of three novels of violence expressions, identifying general and contrast linguistic strategies.

The Limits

The study focuses on analyzing the expressions of violence in The Hunger Games Trilogy of Suzanne Collins, which is accompanied by the following limitations using an important discourse analysis approach:

1. A total of 21 extracts are analyzed: 7 from 7 Hunger Games (2008), 7 from Catching Fire (2009), 7 from 7, and 7 from Mockingjay (2010), all chose to focus their attention on violence and power.

2. The analysis uses a joint model based on Fairclough's three-dimensional approach (1989), Galtung's type of violence (1969–1990), and a joint model based on the socio-science approach (2014) of Van Dijk.
3. The data is taken only from Hunger Games Trilogy, without comparing other functions.
4. The APA style 7th version is used for all quotes and references.

The Value

The anticipated contribution of this study includes: expanding the field of important discourse analysis by providing insight into the linguistic illustration of violence in popular young adult literature. Emphasizing the socio-cultural effects of violence in the game of hunger, with focus on the subjects of power, oppression and resistance. Offering a multi-layered perspective on violence by integrating linguistic, sociological, and cognitive structures that can be beneficial for discourse analysis, sociological and scholars of related fields.

LITERATURE REVIEW

Violence

Violence is deliberately or unknown use of physical or psychological force against individuals, groups or communities operated by various motivations such as political, social or economic reasons. This can occur in conflict and non-struggle settings, causing loss, injury, or death (Kug et al., 2002), and it is a major public health issue (Rutherford et al., 2007). Johan Galtung (1993, P. 106) defines violence as a prevention of human needs required. He classifies it in direct, cultural and structural violence.

Direct violence includes visible functions such as physical or oral misuse (Galtung, 1969, page 4). Galtung (1969, p. 4) argues that direct violence stems from cultural and structural factors, where cultural violence justifies losses through elements such as ideology, religion or science (Galtung, 1990, p. 291). Violence causes significant damage worldwide. In 2000, it caused 1.6 million deaths (Kruna et al., 2002), and now causes 1.25 million deaths (World Health Organization, 2021) annually. It is a major cause of death between American individuals (Disease Control and Prevention Center, 2016) in the age group of 15–34, and results in physical, psychological and social disadvantages (Dahberg and Crude, 2006; D. Grot et al., 2022).

The World Health Organization (Crude et al., 2002, p. 5) defines violence as deliberate use of force against individuals or groups, resulting in damage. Now focusing on stopping violence and its consequences is being focused (Breeding et al., 2015).

Types of Violence

1. **Verbal abuse** involves using language to harm others, including humiliation, name-calling and dangers, intimidating or reducing the victim's self-esteem (Yun et al., 2019). It can give rise to mental health issues and move forward in physical violence.
2. **Psychological violence**, incorporating oral and non-oral activities, is intended to harm or control another person emotionally or mentally, causing depression, anxiety and behavioral problems (Arslan, 2016; CDC, 2014). It can be the precursor to physical violence in relationships.
3. **Physical violence** refers to deliberate use of physical force, causing damage, injury, or death, including using weapons, using knee or weapons (Breeding et al., 2015). This can result in both physical damage and psychological trauma, especially in children (Child Welfare Information Gateway, 2013).
4. **Sexual violence** is any non-consensual sexual function or effort, which often involves force or physical force (Fenrova, 2021). It causes physical and emotional pain and is affected by the dynamics and penis of strength (Richardson and May, 1999; Muhalenhard et al., 1992).
5. **Neglect abuse** is when careful food, supervision, or medical care fails to provide basic needs, causing long-term physical and psychological damage (Child Welfare Information Gateway, 2013). It is often difficult to define due to its invisible nature (dabovitz, 2007).
6. **Cultural violence**, as defined by Galtung (1990), contains cultural elements such as religion or language that legalize direct or structural violence, which strengthen other forms of damage. It is part of a "vicious triangle" with direct and structural violence.
7. **Economic/Financial abuse** can interfere with employment and financial resources, affecting the victim's autonomy.

Violence in literature

Literature often uses violence as a narrative element in imagination and non-sculture (Foster, 2003, PP. 51-55). Violence can be shown through a clear description or psychological and emotional pain based on the story. In literature, thematic elements vary throughout the time, some tasks are used to represent them for social, psychological, or philosophical issues and other people for recreational reasons. Regardless of literary violence, style, or time, is usually seen as immoral and harmful, especially in Kishore Katha (Mostkiss, 1982, PP. 26-30).

Discourse Analysis

The discourse analysis examines the relationship between the language and its reference to its use (Macarthy, 1991, p. 5). Emerging in the 1960s and 1970s, it was shaped by the effects of linguistics, semiotics, psychology, anthropology and sociology. Zelig Harris (1952) focused on the study of linguistic elements in long texts within its social context from sentence-tier analysis. Early discourse analysis was attracted to Semiotics and French structuralism, while Dell Hymes integrated a sociological perspective by examining speech in social contexts. Advanced principles of language by Austin (1962), Searle (1969), and Griss (1975), as social action, were the basis of practical and condensed Maxims. Fairclough (2004, P. 3) In the discourse analysis emphasizes the dynamic interaction between the text and social structures, focuses on how the language communicates and its social influence. Bhatia (2008, p. 1) exposes the relevant meanings of the language, and G and Handford (2012, P. 1) see discourse analysis as a study of communication functions.

Shiffrin (2006, p. 170) distinguishes between formal approaches (checking of structures) and functional approach (analysis of use). Since the 1960s, the region has developed, promotes vital linguistics, which combines the language with power and ideology (Fairclough, 1989, P.2).

Van Dijk (2008) focused an initial focus on linguistic cohesion, while Fairclough (1995, p. 56) suggests to study communication events within broad social contexts. Cook (1992, PP. 1-2) underlines the importance of analyzing lessons and references, and brown and Yule (1983, p. 1) advocates to study language transactions and introspective functions challenging the structural approach of Harris.

Critical Discourse Analysis

Fairclough (1995, p. 44) states that the CDA "sees language studies as a social practice, the way discourse (again contributes to the production and competition of power and dominance in society." Similarly, van Leuven (2008, P. 12) has described it as a toolkit to "install, maintain, maintain or challenge social structures, describe it as a toolkit to investigate the linguistic and semi -violence, especially those who include power relations."

Blommaert (2005, p. 21) states that "CDA examines the relationship between language, power and ideology, highlighting the role of discourse in shaping social norms and inequalities." According to Wodak and Mayor (2009, P. 5), the CDA aims to "focus often to reveal hidden links between discourse and strength structures, which aims to highlight the social functions of language in maintaining inequality and exclusion."

Van Dijk (2001, P. 352) defines the CDA as a study of the manner of misuse, dominance and inequality of social power, applied, re-introduced, and opposed in social and political context by lesson and talk. " He says that the CDA investigated how the language is used to maintain or challenge power, focusing on finding both clear and hidden methods of control in communication.

METHODOLOGY

To achieve the aims of the study and to verify its hypotheses, a comprehensive and eclectic analytical framework was proposed, primarily based on Fairclough's three-dimensional model (1989), Johan Galtung's model of the main types of violence (1969-1990), and Van Dijk's Sociocognitive Approach (SCA) (2014). Through these three models, expressions of violence will be thoroughly analyzed.

Fairclough's Three-Dimensional Approach (1989)

Fairclough (1989, P.110) states that their functioning is neither "holy writ" nor "blueprint". Analysts are free to select the criteria that match their analytical goals for a particular text. Their important discourse analysis methods include

three stages: details, interpretation and clarification, which suit the three domains of the discourse: text, discourse practice and social practice. Fairclough (2003: 15) emphasizes that text analysis alone is inadequate. It must be complemented with interpretation and explanation to highlight the comprehensive power relationship embedded in the text.

Description Stage

This phase focuses on textual analysis, checks the selected text elements instead of all. Fairclough (1989: 14) highlights that this phase is selective and focused on three levels: vocabulary, grammar and text structures. Fairclough (1989, p.16) emphasizes that the text details should not follow a certain analytical structure separated from the research problem. Instead, external analytical approaches are necessary to catch the reflected ideology in the text. This applies to terminology, grammar and text structures.

Vocabulary

Fairclough's (1989) approach to vocabulary analysis is highly valuable for its clarity and depth, it provides insight out how the words reflect wide social and ideological contexts. One.

a. Experiential value of words

Vocabulary analysis shows how words option reflect ideologies. The words are intentionally or unknowingly elected to express a specific world vision. This analysis involves:

Classification Schemes: These organize reality in categories based on conceptual approaches (Fairclough, 1989: 115).

Ideological Contested Words: Some words take strong ideological meanings, reflect struggle on strength and meaning, such as "oppression" or "racism" (Fairclough, 1989: 116). **Conceptual Earth Relationship:** This word focuses on relationships, such as synonyms (similar meaning) and antonyms (opposite meaning), which can reveal hidden ideological meanings (Fairclough, 1989: 117).

b. Relational value of words

Relationship values show how the vocabulary reflects and shapes social relations. For example, formal or informal term options can indicate the strength and social status (Fairclough, 1989: 118).

c. Expressive value of words

Expressive value reflects the sub -speaker or author's approach, evaluation and emotions.

Grammar

Norman Fairclough's works (1992, 2003) are fundamental in important discourse analysis (CDA), focusing on how grammar, especially how modality, builds the meaning and represents social realities including violence. Modality is important in understanding mutual mobility in language. Fairclough (1992) is related to the speaker's commitment or right, it affects how social relations are represented in the discourse.

Modality

Halliday (2004) defines models within systemic functional linguistics with three modes: declarative (information provider), imperative (command), and interrogative (questions). The modality reflects the speaker's stance on the possibility or truth of a statement and is felt through modal verbs like "can, must, may". Fairclough (1992) focuses on how modality indicates social interaction and perspective of speakers.

Epistemic Modality: Evaluate the possibility (e.g., "it may rain").

Deontic modality: reflects obligation or permission (e.g., "you have to complete your homework").

Dynamic modality: evaluate capacity or capacity (e.g., "I can swim").

Evidential modality: Consider the source of information (e.g., "of course, he is not coming") .

Quirk et al. (1985) classifies **modality** into constraints such as social control (e.g., obligation) and personal evaluation (e.g., probability).

Text structure

Fairclough (1989) describes the text structure of how text components are arranged and some patterns are expected to follow. In text analysis, it is necessary to understand the large organizational structure of a lesson.

Explanation Stage

In Fairclough's CDA model, the interpretation phase adds text features to the social context. The texts are interpreted through "members' resources" (MR), including knowledge, ideology and world vision. This interpretation is dynamic and varies depending on individual and social references. Fairclough the meaning of a text highlights the interaction between the potential, social system and the dynamics of power.

Situational Context

Fairclough (1989) emphasizes that the interpretation of the discourse has been shaped by its status reference, answering major questions:

What's going on? Identify the nature and purpose of the conversation.

Who is involved? The participants consider the identity and roles.

In what relations? Focuses on electric mobility among the participants.

What is the role of language? This suggests how language shapes communication and goals.

Explanation Stage

This dimension examines the discourse from an ideological and power perspective. Fairclough (1989) sees the discourse as part of the social process, where social structures and members' resources (MR) affect the production and interpretation. The discourse, the shape of the power relationship, reflects social conflict, creativity and social influence. Power is seen as a technique for establishment of suzerainty to influence the production and interpretation of dominance (Fairclough, 1992).

Power: Fairclough made the difference between the power (control within communication) and the power behind the discourse (social structures and institutions shaping the discourse).

Ideology: ideologies are inherent in the discourse, which naturally makes relationships, which makes them look indispensable. Repeatedly ideological assumptions strengthen electric mobility, masting the built -in inequalities (Fairclough, 1989).

Johann Galtung (1969–1990) - Types of violence

Galtung identifies three forms of violence:

Direct violence: involves a clear criminal and victim, leading to physical or psychological disadvantages (e.g., war, misuse). This may be active (direct loss) or passive (threatening loss). **Structural violence:** embedded in social systems, this violence manifests as uneven power and opportunities, even without direct losses (e.g., poverty, uneven access to resources). The famous example of Galtung is when people are hungry despite resources being available.

Cultural violence: References to aspects of culture that justifies violence, allowing direct or structural violence to be acceptable. Galtung discovered how culture, ideology, religion and language can normalize violence (Galtung, 1990).

Socio - Cognitive Approach of Van Dijk)2014(

The social-cognitive approach (SCA) of Van Dijk focuses on the conversation between society and discourse. This approach integrates cognitive and social factors in communication, emphasizing both macrostructures and analysis of microstructures. It highlights the importance of understanding how the discourse affects and is influenced by social feeling (Van Dijk, 2001).

Macrostructures

Macrostructures belong to the overall thematic organization of discourse. They focus on how a discourse is structured globally around the main subjects or subjects, which helps readers or listeners to achieve the "gist" of a lesson. These topics organize large amounts of information, which provide a consistent understanding of the widespread implications of the discourse. This level is important to understand how certain subjects are preferred and cognitive interpretation is affected (Van Dijk, 1980).

Microstructures

The microstructure examines the fine details of the discourse, including semantic, pragmatic and rhetoric strategies.

Semantical strategies detect the meanings of words and literally options show ideologies or world interviews. pragmatic strategies focus on how the language is used to achieve dialogues, such as sharing mercury or information.

The strategies of rhetoric analyze how the discourse is seen, using devices contrary to the metaphors, recurrence, or the audience's perception.

Data Collection and Description

This section underlines the process of collecting and describing the data used in this study, which focuses on identifying and analyzing expressions of violence in Suzanne Collins' The Hunger Games Trilogy. A total of 21 extracts were selected randomly - each novel Seven: The Hunger Games (2008), Catching Fire (2009), and Mockingjay (2010). It ensured balanced coverage in the trilogy. The extract refers to various forms of violence, including physical, psychological and structural violence, allows for a comprehensive analysis. Despite random selection, extracts also capture important scenes that contribute to conspiracy and character development.

Additionally, some extracts were emphasized on repeated or violent manifestations, which helps in revealing patterns in the discourse. By distributing extracts equally in the trilogy and ensuring their story relevance, the study maintains analytical balance. The selection of 21 extracts provides a suitable sample size, which enables both qualitative and quantitative analysis without crossing the scope of study.

RESULTS OF ANALYSIS**Vocabulary****Table (1): Shows the occurrence of Vocabulary of Experiential values of words in the selected extracts.**

Type	Hunger Games Frequencies	Percentages %	Catching Fire Frequencies	Percentages %	Mockingjay Frequencies	Percentages %
Verbs	24	50	22	43.14	37	50.68
Nouns	19	39.58	23	45.10	26	35.62
Adjectives	5	10.42	6	11.76	10	13.7

Total	48	100%	51	100%	73	100%
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Table (2) Shows the occurrence of pronouns in classification schemes.

Hunger Games			Catching Fire			Mockingjay		
Personal pr.	Frequency	Percentage	Personal pr.	Frequency	Percentage	Personal pr.	Frequency	Percentage
I	10	16.67	I	12	16.90	I	15	19.48
He	5	8.33	He	6	8.45	He	8	10.57
She	7	11.67	She	8	11.27	She	9	11.83
It	4	6.67	It	5	7.04	It	6	7.79
They	9	15.00	They	10	14.08	They	12	15.19
We	12	20.00	we	14	19.72	we	13	16.88
You	8	13.33	You	7	9.86	You	10	12.66
Total 100%			Total 100%			Total 100%		
Possessive pr.	Frequency	Percentage	Possessive pr.	Frequency	Percentage	Possessive pr.	Frequency	Percentage
My	6	16.67	My	7	16.67	My	8	16.67
Your	7	19.44	Your	6	14.29	Your	7	14.89
His	5	13.89	His	4	9.52	His	6	12.77
Her	3	8.33	Her	5	11.90	Her	4	8.51
Its	2	5.56	Its	3	7.14	Its	2	4.26
Our	4	11.11	our	5	11.90	our	6	12.77
		100%			100%			100%

Table (3) Shows the occurrence of identity and proper nouns in classification schemes.

Category	Hunger Games		Catching Fire		Mockingjay	
	Frequencies	Percentages	Frequencies	Percentages	Frequencies	Percentages
Identity	7	50	8	50	9	64.29
Proper nouns	7	50	8	50	5	35.71
Total	100%		100%		100%	

Table (4) The occurrence of ideologically contested words, synonyms, antonyms, and expressive values of words in extracts.

Category	Hunger Games		Catching Fire		Mockingjay	
	Frequencies	Percentages %	Frequencies	Percentages %	Frequencies	Percentages %
Ideologically contested words	16	40	18	32.14	11	22.45
Synonyms	3	7.50	5	8.93	4	8.16
Antonyms	6	15	4	7.14	5	10.20
Expressive values of words	15	37.50	29	51.79	29	59.18
Total	40	100	56	100	49	100

Modality**Table (5) Shows the occurrence of modality in the three novels.**

Modality Type	Hunger Games		Catching Fire		Mockingjay	
	Frequencies	Percentages %	Frequencies	Percentages %	Frequencies	Percentages %
Epistemic	7	35	7	41.18	11	44
Deontic	3	15	0	0	1	4
Dynamic	4	20	5	29.41	6	24
Evidential	6	30	5	29.41	7	28
Total	20	100	17	100	25	100

Results of Direct, Structural, and Cultural Violence**Table (6) Shows the distribution of direct, structural, and cultural violence in the selected extracts.**

Hunger Games	Frequencies	percentages
Direct	21	45.65
Structural	12	26.9
Cultural	13	28.26
Total	46	100%
Catching Fire	Frequencies	percentages
Direct	23	48.94
Structural	12	25.53
Cultural	12	25.53
Total	47	100%
Mockingjay	Frequencies	percentages
Direct	20	44.44
Structural	12	26.67
Cultural	13	28.89
Total	45	100%

Semantic, Pragmatic, and Rhetoric Strategies Results (Microstructures Results)**Table (7) Shows the distribution of semantic, pragmatic, and rhetoric strategies in the selected extracts.**

Strategy	Hunger Games		Catching Fire		Mockingjay	
	Frequencies	Percentages %	Frequencies	Percentages %	Frequencies	Percentages %
Generalization	1	2.70	3	8.82	3	7.69
Victimization	7	18.92	7	20.59	7	17.95
History as lesson	2	5.41	0	0	0	0
Actor description	7	18.92	7	20.59	5	12.82

Comparison	1	2.70	0	0	4	10.26
Consensus	0	0.00	0	0	0	0
Implication	3	8.11	6	17.65	6	15.38
Fallacy	0	0.00	0	0	0	0
Vagueness	1	2.70	0	0	0	0
Presupposition	6	16.22	6	17.65	7	17.95
Metaphor	2	5.41	3	8.82	5	12.82
Number game	0	0.00	0	0	1	2.56
Hyperbole	5	13.51	4	11.76	3	7.69
Euphemism	1	2.70	1	2.94	0	0
Repetition	1	2.70	1	2.94	1	2.56
Total	37	100%	38	100%	42	100%

Text Structure Results

Table (8) summarizes the results of the Text Structure:

Aspect	Hunger Games	Catching Fire	Mockingjay
Components' organization	Strike, emphasizing dominance, structured from direct dangers to emotional manipulation.	Changes in shocking violence from calm observation, highlighting control.	Emphasizing the rigorous realities of war, hopes move to the tragedy.
Order of events	Logical progress: anticipation action solution, building tension.	Rapid Shifts: Restraint violence, anarchy and unpredictability	Non-lectured, fragmented structure, emotional and physical trauma reflects.
Large -scale properties	Focuses on power mobility and inhumanization through structured violence.	Public punishment and psychological manipulation by Capital emphasize.	Flexibility against the destruction and oppression of war.

Thematic emphasis	Cruelty, moral struggle and existence in sports.	Psychological toll of harassment, resistance, and violence.	Loss of innocence, pain and flexibility in the face of war.
Structural pattern	Direct danger - emotional - manipulation. Action -Horner - Dehumanization.	Calm chaos. Physical loss emotional feeling.	Hope disappointment. Calm sudden violence
Role violence of	Violence is structured and controlled by capital for entertainment and fear.	Violence is used as a public spectacle to suppress the rebellion and create fear.	Violence reflecting the chaos of war is unexpected and destructive.
Emotional effect	Creates psychological pressure and fear through structured growth.	Capital creates emotional confusion and attainment of cruelty.	The opposite tons exposes despair and flexibility.
Narrative Flow	Emphasis on the control of the capital, linear and causal effects.	Capital creates emotional confusion and attainment of cruelty.	Fragmented and emphasizing after violence.

Situational Context Results

Table (9) summarizes the results of the situational context:

Aspect	Hunger Games
What's going on?	The Hunger Games Arena is a cruel setting where the tribute is forced to fight death for the entertainment of Capital. Meditation is on existence, psychological war and inhuman effects of sports.
Who is involved?	Katniss Everdeen, other tributes (e.g., Peeta, Rue, Glimmer, Kato), and Capital (Gamemakers). The tribute is both victims and criminals of violence, while the capital orchestrates sports for entertainment and control.
In what relations?	Relationships are primarily competitive and hostile, as tributes are forced to kill each other. Alliances are temporary and often based on existence. Capital maintains a power imbalance, manipulation in tribute and audience.
What's the role of language?	The language is used to describe the cruelty of sports, often with vivid and emotional words. Capital propagation and tribute not shows psychological manipulation and inhumanization contained in sports.

	Catching Fire
What's going on?	Using violence and fear to maintain control, continues torturing the capital districts. Quarters highlight the cruelty of the quail and public execution capital, while the tribute faces new challenges in the arena.
Who is involved?	Katniss, Peeta, Gale, Finnick, Johanna, and other tribute are central figures. Capital's peace soldiers and President represent Snow oppressive rule, while tributes and rebels oppose their control.
In what relations?	Relationships are shaped by harassment and resistance. Capital applies control through public execution and violence, while tributes form an alliance to survive. Faith and betrayal are the main subjects and beyond that.
What's the role of language?	Language is descriptive and emotional, emphasizes the cruelty and tribute of the capital. Capital functions are painted in graphic expansion to increase fear and sympathy.
	Mockingjay
What's going on?	The story turns into a full -scale war between the rebels and the capital. Meditation is on the extreme cruelty of the capital, such as bombing hospitals and using a deadly net, while rebels fight for freedom and justice.
Who is involved?	Katniss, Gale, Finnick and lead resistance against other rebel capital. Capital's army, including peace soldiers and nets, is equally suffering on innocent civilians and rebels.
In what relations?	Relationships are defined by war and resistance. The rebels are united against the capital, but the war creates emotional and moral challenges. Capital's cruelty deepens the division between oppressors and oppressors.
What's the role of language?	The language is direct and emotional, focusing on the magnitude of war and the inhumanity of the capital. The description of violence and suffering is aimed at expressing emotional and physical toll of struggle over individuals.

Power and Ideology Results

Power Results

Table (10) summarizes the results of the power.

Field	Hunger Games
Government control and oppressive law	Capital Hunger maintains control through strict laws including games, which applies to present through fear and spectacle. The division of districts ensures social and economic inequality.

Violence and punishment as control	Participants are forced into a cruel existence game, which strengthens the right to capital through mandatory violence.
Media as a manipulation tool	Capital media uses to glorify the game of hunger, portraying them both as punishment and entertainment, ensuring public obedience.
	Catching Fire
Government control and oppressive law	Capital increases suppression because resistance increases, using "peaceful soldiers" to apply public punishment such as whipping and execution. Martial law rapidly applies in districts
Violence and punishment as control	Public punishment intensifies; The rebels and disobedient citizens are tortured, executed or replaced in the "avox" as a warning.
Media as a manipulation tool	Media is manipulated to frame the capital only and districts as hazards. Peeta's forced interviews give an example of this deformity.
	Mockingjay
Government control and oppressive law	Supports full -scale military control, using air strikes, siege and mass performance to suppress the capital rebellion. Meanwhile, rebels also apply their own order, questioning the nature of power.
Violence and punishment as control	Violence increases for psychological war-breaching (e.g., Pita's conditioning), public civil targeting and indiscriminate destruction. The lines between the harassment of the capital and the strategy of the rebels.
Media as a manipulation tool	Both capital and rebel use publicity. Fear spreads through capital execution and distorted news, while rebels use the "propos" (promotion video) to support and expose capital cruelty. Media becomes a battleground in war.

Ideology Results

Table (11) summarizes the results of the ideology.

Field	Hunger Games
Inhumanization and ideology of loss of identity	Tributes for entertainment decreases, their personality is erased because they are forced to kill to survive. The winners are either glorified as symbols or left as broken data.
Ideology to convict the victim	Sports pay homage as attendees, which leads to self-inspired as a result of systemic oppression.

Social hierarchy and domination ideology	Strength and obedience determines existence, strengthening a strict square system where capital power and resources.
Issue of control through fear and obedience	Violence is presented as entertainment; harassment is normalized and the population is kept under the spectacle.
	Catching Fire
Inhumanization and ideology of loss of identity	The punishment of rebels involves transforming them into "avox", separating them from their voice and identity, strengthening the total subjugation.
Ideology to convict the victim	The survivors and rebels are punished, strengthening the idea that resistance rather than the rule of capital is a source of sorrow.
Social hierarchy and domination ideology	The division between capital elite and district citizens is reinforced through excessive luxury with excessive poverty and pain.
Issue of control through fear and obedience	Constant monitoring and cruel punishments strengthen fear, ensuring that citizens follow the rules of capital.
	Mockingjay
Inhumanization and ideology of loss of identity	Capital canceled the rebels, branded them as terrorists. Rebels, in turn, use the same strategy against capital citizens, showing that inhumanization is a weapon used by both sides.
Ideology to convict the victim	The psychological strategy feels guilty for rebels and winners. After being brainwashed, Peta is converted into a device to reduce the rebellion, showing how the victims can be manipulated to convict themselves or their colleagues.
Social hierarchy and domination ideology	After the collapse of the capital, the power shift, but the new leaders such as the President want to continue hierarchical control, are evident in the proposal of a new hunger games. This shows that a cycle of domination remains even after the revolution.
Issue of control through fear and obedience	Uses fear to suppress the prison rebellion, while rebels use promotion and military force to combat it. Finally, Katniss realizes that there is fear-based control on both sides, causing him to kill the coin instead of ice.

Macrostructures Results

Table (12) Summarizes the Results of the Macrostructures Analysis:

Novel	Recurring Themes in Macrostructures	main Focus
Hunger Games	<ul style="list-style-type: none"> - Capital control and harassment: is used to present violence and fear. - Survival and cruelty: In the form of a spectacle of death, to separate the participants of humanity. 	<ul style="list-style-type: none"> - Capital dominates through psychological and physical violence. - Survival requires moral agreement in an inhuman system.
Catching Fire	<ul style="list-style-type: none"> - Institutional oppression: Capital uses public punishment to create fear. 	<ul style="list-style-type: none"> - Violence is more systematic and public, strengthening control.
	<ul style="list-style-type: none"> - Resistance and vengeance: Small acts of disregard are completed with extreme results. 	<ul style="list-style-type: none"> -The theme of E Rebellion emerges because fear starts losing its grip.
Mockingjay	<ul style="list-style-type: none"> - A totalitarian violence: Capital tortures large scale to maintain power. - Psychological and physical trauma: War and oppression leave permanent marks. 	<ul style="list-style-type: none"> - Capital's cruelty intensifies, even targets innocent. -personal suffering and irreversible losses become central subjects.

CONCLUSION

The answer to the first question of the problem has been obtained by investigating the linguistic representation of the prices of violence in "The Hunger Games Trilogy". Analysis showed that the action and nouns related to violence are the most frequent literal categories, which emphasize the attention of the trilogy on action and suffering. Pronouns such as "we" and "they" strengthen the ideological division, highlighting the power struggle between the capital and the districts. This reflects the linguistic framing capital dominance and resistance to the districts, answering the first research question on how the prices of violence reflect the dynamics of electrical power.

Another major discovery is the use of conceptual keywords, metaphors and classification plans, which contributes to the creation of inhumanization and rebellion narratives. These linguistic strategies highlight social inequalities between the capital and the districts, addressing the second research question as to how specific linguistic options strengthen the subjects of control and harassment. Regarding the third question of the problem, the study identified three main types of violence: direct, structural and cultural. Direct violence, most clear form, is used to maintain control by capital, while structural violence is built in systemic oppression, such as resource scarcity.

Cultural violence reflected in ideological justification for the game of hunger, portraying them as an essential tradition. These findings show how institutional violence is depicted and how character reacts with resistance or compliance.

The analysis of modality showed how rights and resistance are linguistic. The epistemic modality expresses uncertainty in moments of fear or hesitation, while the deontic modality reflects the enforcement of obedience of the capital. These patterns show how language reflects rights, obligations and uncertainty in contexts of harassment and resistance.

Finally, discourse analysis highlighted the use of media and promotion of capital to control stories, while rebels employ counter-discourse strategies. This contrast underlines how the discourse acts both as a tool of harassment and the means of resistance, further addresses research questions on power and ideology.

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تحليل خطابي نقدي لتعبيرات العنف في ثلاثية ألعاب الجوع لسوزان كولينز

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المستخلص:

تبحث هذه الدراسة في التمثيل اللغوي للعنف في ثلاثية مباريات الجوع من خلال نهج تحليل الخطاب النقدي (CDA) وتستقصي كيفية توظيف اللغة في تصوير القوة، والمضايقة، والمقاومة، مع التركيز بشكل خاص على سيطرة الكابيتول على المناطق. ومن خلال تحليل 21 مقطعاً مختاراً من الثلاثية، تحدد الدراسة الأنماط اللغوية التي تعزز موضوعات العنف والحقوق وعدم المساواة الاجتماعية.

يهدف البحث إلى دراسة كيفية تشكيل التعبيرات العنيفة لعلاقات القوة بين الكابيتول والمناطق، ودور الخيارات اللغوية المحددة في بناء السرديات الأيديولوجية، ومدى حضور السمات الخطابية المهمة التي تكشف عن العنف المؤسسي وردود الفعل تجاهه. وتتوقع الدراسة أن تاطير العنف لغوياً في الثلاثية يبرز المضايقة والتمرد من خلال استراتيجيات مثل الكلمات الأيديولوجية، والاستعارات، ومخططات التصنيف، وأنماط المودالية.

ولتحقيق هذه الأهداف واختبار الفرضيات، تتبنى الدراسة إطاراً تحليلياً يجمع بين النموذج ثلاثي الأبعاد لفيركلوف (1989)، وأنواع العنف الرئيسية لغالتونغ (1969–1990)، والمقاربة السوسيو-معرفية لفان دايك (2014). كما تعتمد الدراسة نهجاً بحثياً مختلطاً يدمج بين التحليلين الكيفي والكمي، بما يشمل حساب تكرار الخصائص اللغوية مثل الأفعال، والأسماء، والصفات، والضمائر، والمودالية، إلى جانب تقييم أنواع العنف المختلفة.

تشير النتائج إلى أن العنف متجسد لغوياً في الروايات الثلاث جميعها، لكنه يختلف في شدته وأشكاله. إذ تُظهر رواية الطائر المقلد (Mockingjay) أعلى معدل لاستخدام الأفعال العنيفة والصفات، مما يدل على تصاعد حدة الصراع. بينما تحتوي السنة اللهب (Catching Fire) على أكبر عدد من أمثلة العنف المباشر، مما يشير إلى تحول نحو العقاب العلني والتمرد الواضح مقارنةً بالرقابة المفضضة في مباريات الجوع (The Hunger Games) في المقابل، تعكس الطائر المقلد زيادة في العنف البنوي والثقافي، مما يجسد القمع المنهجي والتبريرات الأيديولوجية التي تعزز استمرارية العنف.

أما فيما يتعلق باستخدام الضمائر، فإن الطائر المقلد يتميز بأعلى معدل لاستخدام الضمير "أنا"، مما يعكس تركيزاً متزايداً على المقاربة الفردية للعنف، بينما يظهر الضمير "نحن" بوتيرة أقل، مما يشير إلى تحول من المقاومة الجماعية إلى الصراعات الشخصية. كما تكشف الدراسة أن الطائر المقلد استخدم أعلى نسبة من أنماط المودالية الاحتمالية (epistemic modality)، التي تعبر عن عدم اليقين والخوف، في حين أن المودالية الوجوبية (deontic modality) أكثر بروزاً، مما يعزز مفاهيم السلطة والالتزام.

وتقترح هذه النتائج أن الخطاب في مباريات الجوع يعمل كأداة للسيطرة ووسيلة للمقاومة في آن واحد، حيث توظف الكابيتول اللغة للحفاظ على الهيمنة، بينما يستخدم المتمردون استراتيجيات مضادة لمواجهةها. وتبرز الطائر المقلد بوصفها الرواية الأكثر عنفاً من حيث التمثيل اللغوي، لا سيما فيما يتعلق بالعنف البنوي والثقافي، بينما تعكس السنة اللهب أعلى معدلات العنف المباشر، مما يجسد مرحلة انتقالية في صراع القوى. وتوضح هذه الدراسة كيف يسهم الخطاب في بناء علاقات القوة، وتعزيز الأيديولوجيات، وتصوير العنف كآلية للسيطرة والمقاومة على حد سواء.