



A comparative analysis of the ways Divergent and The Hunger Games handle the coming-of-age narrative (Tris and Katniss)

Bakalářská práce

Studijní program:

B0114A300068 Anglický jazyk se zaměřením na vzdělávání

Studijní obory:

Anglický jazyk se zaměřením na vzdělávání

Základy společenských věd se zaměřením na vzdělávání

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Zadání bakalářské práce

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Specializace: Anglický jazyk se zaměřením na vzdělávání
Základy společenských věd se zaměřením na vzdělávání
Zadávací katedra: Katedra anglického jazyka
Akademický rok: **2020/2021**

Zásady pro vypracování:

Filmy ze série Divergent a The Hunger Games patří mezi nejpobulárnější post-apokalyptické fikce naší generace. V této bakalářské práci se zaměřím na analýzu způsobů, jimiž se filmy Divergent a The Hunger Games vypořádávají s dospíváním hlavních hereček, kterými jsou Tris a Katniss. Práce bude dále propojena s obecnou definicí post-apokalyptické fikce a dospíváním postav, čemuž se budu věnovat v první části své práce. V druhé části bude proveden detailní rozbor vybraných aspektů růstu a životních událostí obou hlavních hrdinek. Nakonec se podívám na rozdíl mezi dospívající (coming-of-age) dívkou a mladou dospělou (young-adult) ženou ve vysokorozpočtových Hollywoodských filmech.

Rozsah grafických prací:
Rozsah pracovní zprávy:
Forma zpracování práce:
Jazyk práce:

tištěná/elektronická
Angličtina



Seznam odborné literatury:

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Datum zadání práce:

8. června 2021

Předpokládaný termín odevzdání:

15. července 2022

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Adéla Landovská

Acknowledgement

I am extremely grateful to Dávid Levente Palatinus, PhD, for supervising the writing process of this Bachelor thesis and for all his help. I could not have undertaken this journey without my boyfriend, who has been my emotional support. I am also thankful to my family.

Anotace

Filmy ze série Divergent a The Hunger Games patří mezi nejpoblárnější post-apokalyptické fikce naší generace. V této bakalářské práci se zaměřím na analýzu způsobů, jimiž se filmy Divergent a The Hunger Games vypořádávají s dospíváním hlavních hereček, kterými jsou Tris a Katniss. Práce bude dále propojena s obecnou definicí post-apokalyptické fikce a dospíváním postav, čemuž se budu věnovat v první části své práce. V druhé části bude proveden detailní rozbor vybraných aspektů růstu a životních událostí obou hlavních hrdinek. Nakonec se podívám na rozdíl mezi dospívající (coming-of-age) dívkou a mladou dospělou (young-adult) ženou ve vysokorozpočtových Hollywoodských filmech.

Klíčová slova

Dospívání, filmy, post apokalypsa, ženství, hrdinky, sebevědomí, zodpovědnost, vztahy

Annotation

The movies from Divergent and The Hunger Games series belong to the most popular post-apocalyptic fiction of our generation. In this Bachelor Thesis, I will analyse how Divergent and The Hunger Games handle the coming-of-age narrative, namely Tris and Katniss. The thesis will be further connected with a general definition of post-apocalyptic fiction and coming-of-age, which will be written in the first part of my thesis. The second part will contain a detailed description of selected aspects of the growth and life events of the two heroines. In the end, I will look at the difference between coming-of-age and young adult female heroes in high-budget Hollywood productions.

Keywords

Coming of age, movies, post-apocalypse, womanhood, heroines, confidence, responsibility, relationships

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1. Introduction

In 1888 French inventor Louis Le Prince filmed the first film ever. The film became known as Roundhay Garden Scene (Youngs 2015). Since that invention, movies became extremely popular and have remained that way ever since, which resulted in a wide range of genres being invented. People have different personalities, which means that everyone prefers a different genre. The choice of the genre can depend on the age, sex or even mood of a person.

Even though the question for the favourite genre is individual, during the 21st century, one genre is on the rising – post-apocalyptic fiction. Therefore, I chose two film series that belong to the most popular post-apocalyptic fiction of our generation – *Divergent* (2014-2016, Summit Entertainment) and *The Hunger Games* (2012-2015, Lionsgate).

However, the choice had other significant reasons. The narratives in both movies are female. The two female heroes go through a dangerous journey which makes them come of age. As mentioned, both movies have many similar features which provides a fantastic opportunity for me to detailly compare their coming-of-age narratives – Tris and Katniss.

This bachelor thesis is divided into two parts. In the first part I deal with a definition of post-apocalyptic fiction, coming-of-age and description of *Divergent* and *The Hunger games* series. In the second part I analyse not only the aspects of behavioural changes of Tris and Katniss, but also the events that caused their coming-of-age. At the end I explore the difference between a coming-of-age female hero and a young adult female hero in high budget Hollywood productions.

By comparison of the ways *Divergent* and *The Hunger Games* film series handle the coming-of-age narrative, I try to identify the aspects and events that turned them into heroines. Then, I want to compare the similarities and differences in the ways.

2. Post-apocalyptic fiction

Post-apocalyptic fiction is a subgenre of science fiction (see for instance Booker and Thomas) where almost all humanity is exterminated by some catastrophe. The word post suggests that the story takes place after an apocalyptic event (Mishina 2016, 8). Such as climate change, pandemic, alien invasion or technological disaster. There are always a few survivors who try to think of ways how to avoid death, rebuild society, and find ways to live in the new world. (Booker and Thomas 2009, 53-56).

It is unknown when post-apocalyptic fiction was invented because it was in the ancient times (Booker and Thomas 2009, 53). A novel of crucial importance to the post-apocalyptic genre is *Robinson Crusoe*, by Daniel Defoe, published in 1719. Major novelists of our century, including David Mitchell (*Cloud Atlas*), Cormac McCarthy (*The Road*) or Colson Whitehead (*Zone One*), reached back to that book. Why that particular novel? Although it could be because of Robinson Crusoe's mythic figure as a "sole survivor" or Defoe's remarkable depiction of adventure narrative, the most significant reason might be Crusoe's role as an "avatar of modernity", which helps with understanding the terrifying experience that survivors of the contemporary global catastrophes go through (Hicks 2016, 1).

As the first post-apocalyptic science fiction tale is considered *The Last Man*, which was written by Mary Shelley in 1826 (Booker and Thomas 2009, 53). The story describes a plague that kills all humanity except for the immune protagonist. A great number of post-apocalyptic science fiction tales appeared over the following years. General interest in post-apocalyptic fiction exponentially

grew after the atomic bombing of Hiroshima in 1945 followed by the Cold War nuclear tensions (Booker and Thomas 2009, 53). Why did these events have such an enormous impact? Probably due to the realisation that people with their inventions are able to destroy not only all humanity but also the whole earth. This geological epoch is called Anthropocene (Edwards 2015).

From the 1950s, post-apocalyptic fiction movies retained consistent popularity (Booker and Thomas 2009, 53-62). The reason for that might be the strong heroic narrative, as depicted above, which most of these movies contain. Iconic filmic examples include *Mad Max* (1979-2015, Roadshow Entertainment), *Matrix* (1999-2003, Warner Bros. Village) or *Terminator* (1984-2019, Orion Pictures). In all of these films the powerful narrative appears, which is an element that *Divergent* and *The Hunger Games* also uses (Booker and Thomas 2009, 53-62).

With the example of those films, we can see that the type of apocalypse, as well as the post-apocalyptic world, differs significantly. In *Divergent*, the apocalypse occurred due to genetic mutations. There were many survivors in different cities that were isolated from each other. Every city is divided into five factions. Each of them contained people with predispositions for the patterns of behaviour the faction stands for. The goal was to restore natural human genes, which proved a success in one city. However, that success resulted in war.

Nevertheless, in *The Hunger Games*, the apocalypse was a collapse of modern society, which happened probably due to global conflict and a series of ecological disasters. These events have made the rest of the world, except

Panem, uninhabitable (Hedash 2020). People were distinguished into twelve regions. To keep the peace, the Hunger Games were held, which meant that one male and one female from each region would fight for their lives every year until only one of them remained alive.

In *Mad Max*, we can see that the world was destroyed by a nuclear war, which was supposed to provide the last remaining oil resort for the winning party. However, the desperation for oil started a nuclear war which destroyed the remaining natural resources.

Matrix films show a war between men and machines that went wrong. People decided to block the sun as it was the biggest source of energy for machines. Nevertheless, the sun blockade killed almost all life, leaving only a cold and dark planet. Machines became the dominant civilization and imprisoned most of the humans in Matrix. Matrix was the name for a neural-interactive virtual world.

The apocalypse in *Terminator* is caused by artificial intelligence – Skynet. One day Skynet launches a nuclear attack on many cities around the world, killing billions of people. The survivors are forced to take up arms against an army of robotic organisms.

Barbara Gurr believes that “portrayals of the post-apocalypse often index or echo visual memories of terrible societal traumatic events of the past.” Hence, it was surprising that the experience of the 9/11 attacks, which brought social, political, emotional and economic trauma upon America’s citizens, did not decrease the popularity of post-apocalyptic fiction in America. People might assume that these attacks would result in Americans’ reluctance for violence

and destruction. Nevertheless, the 9/11 attacks changed only the tone of science fiction movies. The post-9/11 films are even more “pessimistic” than the pre-9/11 films (Gurr 2015).

Due to their ending, most apocalyptic films are considered dystopian. However, that is not entirely accurate. Apocalyptic movies expose current collective utopian desires as well as fears. These desires include a new relationship to nature, an empowered individual in late modernity and an improved sense of community (Murphy 2013, 234-235).

The new relationship to nature should include the realisation that nature is powerful enough to demand humankind to leave behind the outdated conclusion that technology is our future, not nature. Nature was not necessary only in the past, but it is going to be crucial even in the future (Murphy 2013, 235-236).

The second desire is to become an empowered individual in late modernity. People have lived for an extremely long time aware of a future catastrophe that they are no longer afraid of. Therefore, they do not try to lower the risks because they believe that it is impossible to stop the crisis due to overlooking the past warnings. While producing wealth, people produce risks, and then they “dwell in crisis”. The exceptional condition in the risk society can become a norm that will have catastrophic consequences (Murphy 2013, 236-238).

An improved sense of community means a desire for our culture to return to some sort of primary eusocial unit which can be seen to be formed after an apocalypse in post-apocalyptic movies. One that has the right size to provide

its members with all the benefits of evolutionary diversity but does not diminish the identities of the individual (Murphy 2013, 238-239).

Except for the apocalypse, the strong heroic narrative and the dystopic accusation, there is one more element that most post-apocalyptic movies have in common. The element is that the main protagonists belong to the coming-of-age narratives. The extreme environmental conditions typical of the dystopian genre create an excellent place for powerful emotions to rule. People deal with intense emotions mainly at the age of a teenager (Gleyzer 2018, 67-68).

3. Coming-of-age narrative

The coming-of-age refers to a transition from childhood to adulthood. During this short period, there is a requirement to make essential choices about the future. Those decisions can be about family, education, work etc. Hence, the main character in these movies is mostly a mid-teen man, but it can be a woman as well.

Coming-of-age movies usually do not include much physical action. They instead focus more on dialogue and emotions (Benyahia, Gaffney and White 2006, 271).

The term “teenager” was firstly used in the 1950s, even though the life stage between adolescence and adulthood existed forever. The term was created thanks to economics. Marketers realized that it would be profitable to sell goods that would be appealing to this group. Therefore, they started producing and selling books, movies and music, especially for teenagers. In the 1950s, this newfound knowledge introduced rock and roll and many controversial novels, including Vladimir Nabokov’s *Lolita*.

In the 1960s, teens were still consuming media. However, dissatisfaction between women and minorities increased political activism among them. Furthermore, the Vietnam war was endangering the status quo. Those social problems influenced teens’ choice of media. Therefore, the Beatles and the Rolling Stones were on the rise. Topics of films included violence, date rape or teen gangs. Many female teen leads started to appear. Famous novels featured depression, suicide and female college teens focusing on their careers and personal lives. As we can see above, the teen narrative became popular in the

1950s as well as the post-apocalyptic genre (Miller 2018). Nevertheless, its popularity continued until the 1990s.

After the late 1990s, a significant shift from the figure of a teenage girl, who is difficult to understand, occurred. Marketers started producing girl power media. This type of media demonstrated the transition from a foolish girl to a strong woman, which is precisely the element depicted later in this bachelor thesis. In other words, it is called the coming-of-age of female narrative (Zaslow 2009, 1-3).

Over the past twenty years, “girl power has represented an expansive media culture that encourages girls and women to identify both as traditionally feminine objects and as powerful feminist agents.” (Zaslow 2009, 3). Girl power media culture offers to girls and women knowledge of a choice. It helps them to realize that they can choose between different states. When to be girly or strong, a mother or a professional worker, be sexy for male pleasure and feel sexy for their own pleasure (Zaslow 2009, 3).

The term “girl power” was firstly used by a singing group named The Spice Girls (Zaslow 2009, 3). Its meaning represented feminism, but feminism had obtained a negative undertone, which was the reason why girl power received such success. The girl in power girl media believes that she is in control of her body, that she can support herself financially if she feels like it, that she should act however she wants, that she is equal to males and that she makes her own decisions about the future. Overall, girl power rejects masculinity and femininity and draws attention to gendered social roles (Zaslow 2009, 3-5).

Nevertheless, the fantasy genre was fiction's last male enclave until 2015. Female authors of fantasy fiction became desired after the coming of age of the Harry Potter generation. Female writers of fantasy fiction were wanted because the number of female fantasy readers significantly increased. The popularity of the Harry Potter series resulted in many dystopian novels with female narratives as *The Hunger Games* or *Divergent* (Hughes 2015).

Both *Divergent* and *The Hunger Games* contain the coming-of-age narrative. *Divergent* depicts the coming-of-age narrative in the figure of the main protagonist Tris who is forced by the strict rules of her society to cross the line between girliness to womanhood. At the beginning of the first film, an unconfident, scared and clueless girl is displayed who is forced to make her very first important life decision. Since then, she has been required to fight for her life daily, which embraces her and brings her closer to womanhood. At the end of the film series is shown powerful, confident and caring woman.

The Hunger Games has the same element in its main protagonist Katniss who goes through a similar transition, but one aspect is different. She is not forced to make the transition, but she chose voluntarily. Instead of her little sister Prim, she offers herself to take part in the hunger games. Although that choice was voluntary, what happens next is not. The games have their rules which she needs to follow. However, *Divergent* and *The Hunger Games* are not the only post-apocalyptic fiction movies with the coming-of-age narrative. *The 100* (2014, Alloy Entertainment) or *3%* (2016, Boutique Films) can also be referred to as post-apocalyptic fiction TV series with elements of a coming-of-age narrative as well.

The 100 is set one hundred years in the future. Life on Earth was destroyed by nuclear war one hundred years ago, but people found a temporary solution to survive. They flew to a massive space station where their resources would last for another one hundred years. By then, according to their calculations, life on Earth should be restored. To detect the state of Earth, a group of one hundred problematic teenagers, who are declared expendable, is sent to Earth. The teens do not know what dangers to expect there. Every one last of them, who is able to survive, had to come-of-age.

In 3% the world is divided into two parts – Inland and Offshore. Inland is a part of the world that was devastated, where 97% of the population lives. On the other hand, Offshore is the progressed part with 3% of the population. To determine who lives where a competition called The Process is held every years. Every teen has only one opportunity to participate in The Process, where 3% get to live in Offshore. During The Process, contestants face many life-changing decisions, which requires them to come of age.

The coming-of-age narrative does not need to be linked only with post-apocalyptic fiction. It can appear, for example, in comedies, dramas or romances. To these genres belongs *Mean Girls* (2004, Paramount Pictures), *The Vampire Diaries* (2009, Outerbanks Entertainment) or *Dirty Dancing* (1987, Great American Films Limited Partnership).

In the comedy movie *Mean Girls*, the coming-of-age narrative is depicted in the main protagonist Cady. Cady came from Africa; hence, she did not know the modern world values. She feels lost within teenagers in the consumerist society where trendy clothing is more valued than personality or brains. During

her journey she overcomes being unconfident, overly clever and out-of-place, then turns into one of the most popular and cruel girls at the school and becomes a kind, caring, self-conscious woman.

In *The Vampire Diaries* there are definitely some elements of coming-of-age narrative displayed. The main protagonist Elena starts the show as a sad high school girl who is mourning her parents' death, does not know how to return to normal life and be happy again. She was even present at the car accident; therefore, there is a constant fear of cars in her. Through the story she turns from this sad and scared girl into a brave, caring and purposeful vampire. Although there is a visible element of coming-of-age in the figure of Elena, it can be seen in other characters as well.

In the romantic movie *Dirty Dancing* we are able to follow its main character Baby as she grows up over the summer. After meeting Johnny, she is introduced into a world full of dancing and sex, which enables her transition from an innocent, obedient girl to a confident, passionate woman.

4. Transition from girlhood to womanhood

Traditionally, the coming-of-age narratives of boys and girls significantly differed. Nowadays, there is no massive difference as it was back then. Although the transition from boyhood to manhood still differs from the journey from girlhood to womanhood. (Rishoi 2003, 64-65)

The biggest difference is the protagonist's relationship with the family. Men are supposed to emotionally separate themselves from their family (*Harry Potter* [2001-2011 Warner Bros.], *Spiderman* [2002 Columbia Pictures], *Shang-Chi and the Legend of the Ten Rings* [2021 Walt Disney Pictures], *Dune: Part One* [2021 Warner Bros.], *Ready Player One* [2018 Warner Bros.]), whereas women should not break their emotional ties with their family, even though they already have their own children. These unlike expectations result in different socialization of boys and girls and the whole coming-of-age process. (Rishoi 2003, 65)

The process of growing up provides boys with more independence, which heightens their sense of separate identity. Nevertheless, girls are initiated into the world of women which shows them their relatedness to others, primarily other women. Due to our society's acceptance of those assumptions as natural, manhood is linked with self-sufficiency and womanhood with never-ending interdependence. (Rishoi 2003, 65)

Because of the typical interdependence aspect of womanhood, the coming-of-age process of girls revolves around trying to balance their desires with the needs of other people. Despite the fantastic gain of feminism, girls are still unable to stop putting aside their desires in order to protect their relationships.

They cannot suppress the feelings of interdependence, even though they try extremely hard. (Rishoi 2003, 68)

Since the terms of the post-apocalyptic fiction and coming-of-age narrative were already explained and discussed, I will now pay attention to the two selected film series, which are the main focus of the thesis. I want to retain an organized structure; thus, *Divergent*, followed by *The Hunger Games*, and the final step is the comparison of both.

As mentioned in the previous chapters, *Divergent* are film series which belong to post-apocalyptic fiction and contain the coming-of-age narrative. Although *The Hunger Games* deals with the coming-of-age narrative too, the ways through which both film series handle the coming-of-age narrative can differ. Therefore, the attention is focused on the aspects of behavioural changes of the main female protagonists - Tris and Katniss.

To discover in which aspects *Divergent* and *The Hunger Games* approach the coming-of-age of the central female narrative similarly or differently, it is necessary to begin with establishing the elements of transition from girlhood to womanhood. However, that is not an easy step because every individual is unique. Hence, every journey is different. (Rishoi 2003, 75-76)

As written at the beginning of the previous chapter, the essential characteristic of this period lies in the requirement to make important decisions about the future. Therefore, my attention should be focused on how the protagonists managed those life-changing decisions that appeared in the film series. Thus, the selected aspects of coming-of-age, which will be provided with a detailed description, are agency (confidence), responsibility (for their actions)

and performing their girlhood/womanhood in specific contexts – view on love, family and death.

4.1 Coming-of-age of Tris in *Divergent* film series

4.1.1 Agency

As discussed in the previous paragraph, the first aspect which will be described is agency. Agency is a factor of dystopian tradition. It is the character's power to take their life into their own hands, even though the environmental conditions are in their way (Gleyzer 2018, 41-42). At the beginning of the first film in *Divergent* film series is displayed a girl named Tris who still lives with her family – mom, dad and brother (Caleb). She was born and raised in the Abnegation; one of the five factions created to ensure peace. She did not know anything about the rest of the world. Although she was taught to be selfless her whole life, she felt like she could not live up to that because she preferred slightly selfish actions. Therefore, she was not satisfied with her maternal facture (Gleyzer 2018, 77-78).

Many scenes in *Divergent* (2014, Summit Entertainment) illustrated her dissatisfaction with being in the Abnegation. Firstly, Tris and her brother were waiting in a line to be tested to which faction do they fit (*Divergent* 6:39). One boy, Peter, from the Erudite faction, which consisted of intelligent people, started to bother one boy from Tris's faction with questions. Those questions had only one goal – to accuse the whole faction of stealing food. When he does not respond to the accusation and bends his head, he turns to all the people in the line, but they respond the same way. Peter gets frustrated and insults them with another question: “Are all you stiffs deaf, or somethin’?” Tris

immediately tries to step out of the line and say something but her brother stops her because people from their faction should not act like that. The vital element in this scene is Tris's visibly different reaction from the other members.

Secondly, she did not help an old lady with her heavy bags (*Divergent* 5:56). Although Tris was raised to put others' needs before hers, she did not instinctively take the bags from the old lady. She was only looking at her and strolling until her brother appeared. He quickly came, grabbed the bags and told her to get the rest of them. From that scene, it is even possible that Tris would have just kept on going if her brother had never shown up. Her brother's actions nicely capture her different attitude despite the same upbringing. It is also apparent that she is aware of it because she describes him as being natural during that scene.

These examples perfectly demonstrated her struggles with her maternal nature. Nevertheless, her worst problem was not with the Abnegation, but with an upcoming event where she had to choose her future faction. Why was that her worst problem? The answer is simple. It is the most life-changing decision for everyone because the rules are stringent. The main rule is "faction before blood". Once she officially picks a faction, she cannot change her choice or return to her original one. If she chose a faction, where she did not belong, she would not live a happy life. She would feel miserable among all the people with similar values, which could result in refusing to leave her house and help the community. However, if she did not do that, the community would exclude her and she would become factionless. Factionless people are homeless people who do not participate in running the community. The Abnegation is feeding them in order not to starve to death, but besides that, they are on their own.

Tris is afraid of this event, but she relies on a test to tell her which faction to choose. The pre-test period was the most passive in her life because she wanted to choose the faction the test recommended, even though she could have chosen it herself. Nobody could force her to any faction. Nevertheless, she was scared that the test would recommend her to leave her family, but even more that it would tell her to stay. This feeling displays her uncertainty about her identity. She could not figure out who she was and wanted the test to find her characteristics for her. Hence, she did not trust herself to find it. Her confidence was non-existent, which is why she acted so passively.

When the test did not provide her with any answers, it forced her to take the first step to become an active agent in her life because she had to make the first life-changing decision by herself. Therefore, she had to transfer the trust she had put to the test to herself to move on with her life. Nobody could determine what qualities she possesses and in which faction she would live a happy life. Furthermore, the test worsened her worries. It informed her that she was divergent. Divergent people have more abilities than regular people, making them compatible with more than one faction. However, because of their talents, society fears them. It considers their actions unpredictable. The system of five factions was supposed to keep the peace by making the actions of everyone predictable due to their abilities' compatibility with one faction. Therefore, divergent people endanger the whole system and need to be eliminated. Divergency was like a death sentence (Gleyzer 2018, 77). Once Tris discovered her divergency, her life turned more complicated. She had to hide it from everyone and fight to keep it hidden. Hence, she had to blend in with society but in order to do that, she needed to discover what was wrong with her. Thus,

she would have a chance to correct it (Gleyzer 2018, 75). Nevertheless, the secret could not stay hidden forever.

The first person (Four) who tested her in her new faction (Dauntless) discovered the truth about her. Although he knew that she was divergent since the first test he performed, he did not report it during their whole training. Moreover, he never confronted her with it, only dropped hints. His behaviour made her realize that he knew her secret and could be trusted with it. She also knew that if she did not get any help with these tests, she would expose her secret to everyone during her upcoming final test. Thus, she confided in him and he offered her his help. That experience showed her that there is nothing wrong with being divergent and that she could actively use other people's help. After succeeding in the final test, she obtained more confidence.

When the public acknowledged her secret, she was forced to take even more action in order to save her life. However, she learned that many other people's lives are endangered because she is not the only divergent one. Therefore, she took total control of her life and fought for all society's safety.

4.1.2 Responsibility

Following the agency pattern is responsibility. As discussed in the previous chapter, she was taught not to take any action in the maternal facture. Once she joined the Dauntless, everything changed. She felt selfish and brave for choosing the Dauntless (Gleyzer 2018, 80). After becoming an agent force in running her life Tris also needed to take responsibility for her actions. It is all part of her personal growth. Many scenes in *Divergent* illustrate this part of the growth of her personality.

Choosing the Dauntless forced her to overcome several challenging obstacles. The first one was the series of physical tests in which she started as one of the worst. Furthermore, her injury almost terminated her training. It took extreme resilience to continue and master the tests. However, she needed to fight because she chose to join the Dauntless. Therefore, she had to suffer the consequences of her actions. Nevertheless, the crucial part of her training was the psychological lessons she learned. One time she exchanged places with her friend and accepted his punishment. This lesson taught her not to act like that. Although it is brave, the Dauntless needs soldiers who listen to orders, not rebels. It was also another time she took responsibility for her actions.

Then, the actions she needed to accept the responsibility took a turn for the worse. Three of Tris's classmates were afraid of being excluded from the faction because of her progress. The fear of not being good enough compelled them to attempt a murder of Tris. The murder was interrupted by Four. However, during the attempt Tris saw the face of one of her classmates and realized that it was one of her closest friends. Afterwards, he was frantically apologizing, but she could not forgive him, which resulted in his suicide. Tris was forced to accept responsibility for her behaviour towards him and the possibility to stop the suicide.

One of the biggest regrets she needed to live with was her first murder. She shot her friend in self-defence. He was innocent because he was in a trance. Thus, he did not know what he was doing. Otherwise, he would have never tried to hurt her. Even though she did not want to kill him, she is responsible for his death. Indeed, accepting this responsibility was not easy for her because she could not admit it to her other friend. She eventually told

her, but not willingly. When she said it, she was under the influence of truth serum in court. Hence, she could not atone with the murder of her friend for a long time, but once it was publicly acknowledged, accepting it was easier. Moreover, her friend understood and supported her, which helped her deal with it.

After saving the Dauntless from the trance, she struggled to accept responsibility for other actions. First, the death of her parents who died while protecting her. Second, other people are dying for her in *Insurgent* (2015, Summit Entertainment). In *Divergent* it was not as hard to take responsibility for her parents' death as for the other deaths because she considered the death of her mother and father necessary. Their deaths were not pointless. Thanks to their help she could liberate the Dauntless. The other deaths displayed in *Insurgent* were caused by her escape from the Erudite who controlled the Dauntless and led the revolution. After she freed the Dauntless, the Erudite publicly announced that divergent people were to blame for everything that happened, especially Tris. Thus, they were searching for her. Several people died during the search, either for being divergent or while hiding Tris in order for her to give up. Tris reached a point in which she could not handle those sacrifices; that is why she gave up. That signifies that she took responsibility for all her actions.

These are the reasons why she could become a hero to her people. When she sacrificed herself, she was connected to a box which contained the knowledge about divergency, the outside world and the system of factions. She was the only one that was able to open the box. Therefore, she became the symbol of revolution. The system of factions fell apart and everyone who helped

Erudite kill divergent people were held accountable. However, she did not want to lead the city. She wished to visit the outside world as the recording from the box had been saying. At the time she was away the town was divided into two parts, which were at war for power. She returned when she discovered that the people from the outside world only wanted her to leave Chicago and then fill it with memory serum which would cost everyone to lose their memories. She disagreed with the views of the people from outside. They considered her hometown – Chicago, only as an experiment which has now fallen apart. The residents were viewed as genetically damaged people essential for the experiment, but they have no other value. Then she realizes that even though she does not want to be a hero and a leader of the city, she must be. She did not struggle to accept the responsibility for leaving the city trusting the outside people and immediately tried to help.

Because of her difficult experiences, she learned to accept responsibility for her actions without feeling remorse or letting fear of guilt stop her from the action as visible in *Allegiant* (2016, Summit Entertainment). When she made a choice, she never looked back. She did not think whether she could have done something differently; hence, causing different results. She did her best and lived with it. She stopped thinking about the past, started living in the present and looking into the future. She did not suffer from nightmares of being a killer anymore, which was a huge part of her remorse at first. The terrifying journey she had to take made her who she is. It also made her accept herself the way she is (Gleyzer 2018, 54).

4.1.3. Performing their girlhood/womanhood in specific contexts – views on love, family and death

This behavioural aspect of growth was already a little bit discussed in the previous chapters, but now it will be suspected closely. Tris deeply valued love, family and friendships. Her view on these values had never changed during her journey to womanhood. Elements that were changing through the *Divergent* film series are agency, responsibility and perspective on death.

Although Tris was never looking for love, she found one in *Divergent*. Because of her divergency, she needed help, which Four, who was also divergent, graciously provided. While helping Tris hide the divergence part of herself, they got very intimate. They let each other into their heads and revealed their biggest fears. That is when they fell in love. Since then, their feelings towards each other grew stronger and stronger. Their love connection stayed extremely strong during the whole film series. Both of them never cared about anyone more than each other and would do anything for one another. This love was displayed best in the scene where Tris was trying to save Four from the influence of a more powerful trance than what was used on the Dauntless. In that scene, Four attacked her and they were fighting with one another. Although he was trying to kill her, she could not to kill him even in self-defence. Once she realized that she could not stop him from murdering her without killing him, she was prepared to die for him. She would rather sacrifice her life than take his. Even though their love was so deep, there were also disagreements. The greatest one was in *Allegiant*. Tris and Four shared opposite opinions about trusting the outside people. Nevertheless, it was nothing their love could not overcome. There were also disagreements when Tris did not let Four protect her. For example, from the Erudite in *Insurgent*, which he felt he should do as

a male in their relationship. However, Tris was capable of making her own decisions and protecting herself. This way, she often challenged his masculinity (Gleyzer 2018, 100-112).

As soon as the *Divergent* film began, it illustrated the enormous amount of love her family provided Tris. It was evident when Tris and Caleb were picking a faction. Before this event, their parents told them that they would never stop loving them no matter what would happen. Even though they expressed that they were prepared for the possibility that their children could pick a different faction than theirs, they were still crushed afterwards. However, they never showed any disappointment and loved them as they promised, which is displayed in the scenes during the attempt to save the Dauntless from the trance. The parents came for their children and got them to safety. The mother even paid for it with her own life. The father was sad, but he loved Tris so much that he referred to her mother's death as not pointless because she saved her. Then, even the father dies in order for his children to survive and stop the Erudite. Her parents inspired her. It is the memory of them that helped her to keep fighting and gave her inner strength. Therefore, her childhood in Abnegation was a part of her identity throughout the journey (Gleyzer 2018, 39).

Tris was influenced by her parents' opinions about unconditional family love, as displayed in *Divergent*. Therefore, she considered blood stronger than faction, unlike her brother. When Tris came looking for his help, he rejected her and defended the Erudite. She needed him to search for information about a simulation serum as her mother requested from her. Afterwards, he leaves the Erudite because he discovers their plans with the serum. However, Caleb betrays

her once again in *Insurgent*. When Tris surrenders to the Erudite, she sees Caleb there. He was working for them all along. He leaked the information about her divergency to Erudite and many more. In *Allegiant* Tris saves his life despite his betrayal when the Erudite is being punished for their actions. Thus, proving that she would do anything for her family. Caleb learns the true meaning of family from Tris. At the end of the movie, he helps her eliminate the memory serum risking his life in the process in the name of the family.

As mentioned earlier, Tris's view on death changes through the *Divergent* film series. At first, she struggles to handle any death. Even though she did not directly cause it, she suffers from nightmares. In these nightmares, she sees herself as their murderer, which depicts her feeling of guilt for not being powerful enough to save them. Furthermore, she was not used to seeing many deaths until she left her maternal facture. Witnessing death almost daily must have been shocking for her. However, she learned to accept it quickly when she was frequently exposed to death. Otherwise, she would not win the wars she was fighting. She has done this by believing in forgiveness, which inspired people around her. It helped people to think and act differently (Gleyzer 2018, 228-229). Every war brings collateral damage, but the fight for a good cause is worth the deaths. Thus, she can pick up a gun and shoot without a second thought.

There is one more interesting element which I will describe. It is the connection between an inside change and an outside change which is visible in the coming-of-age of Tris. In *Insurgent* is displayed her outside change. Cutting her hair symbolizes the need to look as she feels. She went through significant

inner growth. Therefore, she felt differently but remained the same on the outside. Change of appearance helped her accept womanhood.

4.2 Coming-of-age of Katniss in *The Hunger Games* film series

4.2.1 Agency

The beginning of *The Hunger Games* (2012, Lionsgate) depicts a girl named Katniss who lives with her mother and younger sister (Prim). She has a best friend (Gale) who is also her hunting partner. Katniss's hunting is the primary source of income for her low-income family because after Katniss's father died, her mother fell into a deep depression and could not take care of her children. Hence, Katniss started to illegally hunt and gather in a forest and trade it at the market. Katniss lives in district twelve of Panem which is run by the Capitol. Her life revolves only around hunting and nothing else. Thus, she does not do anything voluntarily. She only deals with problems that cross her way and she is forced to resolve them.

Her position on the scale of agency takes a rapid turn after her sister was chosen to participate in the 74th Hunger Games. In that scene (*The Hunger Games* 14:46), Katniss volunteered to become a female participant instead of Prim. Katniss characterizes Prim as unable to flee with her into a forest. Her words exactly being: "Prim and the woods?" followed by Gale's laugh (*The Hunger Games* 7:02). If Prim could not set foot in the woods, she would have not survive the Hunger Games. Katniss could not stay home and watch her die; hence, she had to switch places with her.

Although I do not think it was a clear voluntary choice, it was the first step toward her journey to womanhood. Her instinct to protect Prim instantly

made her a celebrity in Panem. She was taken from her ordinary life to a new life full of new challenges. She never desired to leave her old life and become famous, making her act unapproachable. As this was the first step to womanhood, she does not understand who she is. She is still trying to identify herself, which makes it difficult to characterize her. We must not forget that we are on the journey with her (Gleyzer 54-55).

The first sign of agency in her life was in the training area (*The Hunger Games* 44:33). She was supposed to earn points, which would show the sponsors and the other contestants how dangerous she was. After she missed the first shot, the judges stopped watching her, which infuriated her. Thus, she shot an arrow into an apple that was in their roasted pig's mouth. The pig was surrounded by the judges; therefore, she could have shot them. Furthermore, the shot was followed by her saying: "Thank you for your attention.", which demonstrated why she acted like that. This agency act of bravery was awarded eleven points out of twelve, which was the highest rating anyone got.

In the Hunger Games area she did many times only what she was forced to do - for example, running from the forest fire, throwing down the bee nest from a tree, or killing someone because he wanted to murder her. All these acts did not come from her free will. She was compelled to make them in order to survive. Under the circumstances she was in, there was no other choice. However, several times, she actively chose to do something, namely burning the food storage of her enemies, or helping Peeta heal.

Nevertheless, the most significant time she took agency was in *The Hunger Games* after she and Peeta won the Hunger Games. The rules that allowed two

winners from the same district were cancelled. Katniss decided that the Capitol would either have both winners or none. She handed out belladonna berries. Katniss could not let them get away with cancelling the rules at the very last moment. However, she had to play that she and Peeta are so madly in love that they could not live without each other. Otherwise, the Capitol would not have stopped them from committing suicide. She was confident that it would work, which it did. This act of rebellion not only saved Katniss's and Peeta's lives, but also provoked a revolt against the Capitol. Moreover, it demonstrated that she learned to take agency of her life and became more confident. Since then, she acted as she thought was best, which is demonstrated in several scenes.

During their tour around the districts in *The Hunger Games: Catching Fire* (2013, Color Force), Katniss was asked by president Snow to silence the revolts. If not, he would eliminate district twelve. However, reaching that goal requires them to read the texts they are given instead of speaking, pretending to be in love for the rest of their lives and convincing people of it. People considered their speeches outrageous and started to protest. At that time Katniss decided to get married, which would send a powerful message against the revolts. President Snow was not entirely satisfied with her work, and increased the number of police force and police brutality in all districts. Her friend Gale was whipped, which made her publicly stand for him, and against the Capitol.

4.2.2 Responsibility

As already discussed, Katniss had to take responsibility for her family at a very young age. Therefore, she took care of the whole family since the beginning of *The Hunger Games*. However, she had yet to learn how to be

responsible for herself and accept the consequences of her actions. She started to learn that after volunteering to participate in the Hunger Games because every step she made could cost her life. No rules apply in the Hunger Games arena, which requires the participants to look after themselves. In order to survive, Katniss had to do the same, which she did. One time, she got hurt by flames but had to run from her enemies and climb a tree anyway (*The Hunger Games* 1:17:55). Nobody was there to help her. She had to do that herself. However, she was lucky enough to get medicine for her wounds from the outside world, which helped her take care of herself.

There were many attempts to murder Katniss in *The Hunger Games*. Because no rules are applied in the Hunger Games arena, Katniss was left with two options – kill or be killed. In some situations, she could try to run and hide, but it is no use during a face-to-face murder attempt. This scenario and her desire to win for her sister resulted in many deaths caused by Katniss. When she returned home, she struggled to accept responsibility for so many deaths. She was hunted by nightmares during nights and hunting. As a result, she could not hunt very well anymore. Nevertheless, when she realized that it was the Capitol's fault, she was able to accept the responsibility for those deaths and many more by fighting against the Capitol.

The most demanding responsibility she had to accept was not the number of deaths during the revolution she symbolised but the death of Prim in *The Hunger Games: Mockingjay - Part 2* (2015, Lionsgate). Prim died when she was healing the wounded on the battlefield. A bomb, which was planted against the Capitol, hit her. However, the revolutionaries did not order the bomb's detonation. Katniss witnessed Prim's end and was heavily wounded by the

bomb. She was so devastated after her death that she lost her voice for several days.

Furthermore, this accident destroys her relationship with Gale because he planned the delayed bombing strategy. Therefore, he had a role in her killing. He was unable to come to terms with Prim's death. He could barely look Katniss in the eye after that because he could not discover whether he was responsible for her sister's death. Katniss does not see him the same way anymore and lets him leave her life. Nevertheless, she can accept Prim's death because it was meaningful. She died for the world's better future.

4.2.3 Performing their girlhood/womanhood in specific contexts – views on love, family and death

At the beginning of *The Hunger Games*, it is visible that Katniss deeply valued family and her friendship with Gale. Her devotion to family was the reason why she was the only source of family income. As already mentioned, after her father died, her mother could not take care of her children anymore. Katniss could have left and provided only for herself. Another possibility would be to take her sister with her and abandon her mother. However, she chose not to abandon anyone and provided for the whole family, even though she would not be struggling with low income without them. Katniss was also the person who emotionally supported her sister. That person should have been her mother. Nevertheless, she loved her sister so much that she read her bedtime stories and reassured her whenever she needed.

Her love for her sister is most apparent in the scene when Prim gets chosen to participate in the Hunger Games, Katniss volunteers to switch places with her. Then, she devotes herself to winning the Hunger Games in her sister's

name. Before Katniss left for the games, their goodbyes were full of tears and entirely heart-breaking, which demonstrated the tremendous love they have for each other (*The Hunger Games* 19:27). Since then, there were other scenes showing the love for her sister as the bombing of district 12 in *The Hunger Games: Catching Fire* and their reunion in underground district 13 in *The Hunger Games: Mockingjay - Part 1* (2014, Lionsgate). The most memorable one was Prim's death, which has been already described.

As mentioned in the first paragraph of this chapter, another deeply valued relationship for Katniss was her friendship with Gale. At the beginning of *The Hunger Games*, Gale shares his food with Katniss and asks her to run off to the woods with him. She declined. This scene showed us that they cared deeply for each other because they would never abandon themselves. However, it also demonstrates the love for their family, without which they would not have left either. There are many more scenes that prove her love for Gale. For example, when he was getting whipped, Katniss came to his rescue and took care of him afterwards (*The Hunger Games: Catching Fire* 38:26). Nevertheless, this incident resulted in the special Hunger Games. Participants were chosen from the previous winners. Katniss was the only woman from district twelve who won the Hunger Games. Therefore, she was forced to participate and leave her family and Gale again. When they were saying goodbye, she kissed him (*The Hunger Games: Catching Fire* 49:00). This scene showed that they could have more than friendship feelings. It was also the beginning of the love triangle between Katniss, Peeta and Gale, displayed in the film series.

When *The Hunger Games* began, Katniss was not romantically interested in Gale. They were only hunting partners who provided for their families and

looked after each other. Katniss was not looking for love; hence, she was satisfied with them being nothing more than friends. She mentioned that she did not want to have children if they had to live in the regime, which would terrify them once a year while picking participants for the Hunger Games. Thus, she probably did not want to love someone romantically because it could bring the possibility of having children.

Despite not desiring the special someone, she was somewhat forced to have a love relationship with Peeta when she volunteered to participate in the Hunger Games. Although at first, they were only pretending to be in love to survive, it became sincere later. While experiencing the second Hunger Games in their lives together, they shared similar worries and goals. They both wanted Mitch (another winner from the twelfth district and their mentor in the first Hunger Games) to save the other one over themselves. When Peeta almost died in the Hunger Games, it was a wake-up call for Katniss to realize her feelings towards him were genuine (*The Hunger Games: Catching Fire* 1:27:20). That is why she was crushed when she was saved from the arena, and therefore the Capitol, except for Peeta (*The Hunger Games: Catching Fire* 2:13:35).

After that, Katniss was stuck in the love triangle where she could not choose whom she loved more. As described at the end of the previous chapter, Gale became very cold and ruthless during the war while trying to overtake Capitol, which resulted in the creation of Gale's bombing strategy that killed Prim. Hence, Katniss could not see him the same way as before and he could barely look at her. This incident destroyed his future with Katniss forever and started her future with Peeta. As displayed at the end of *The Hunger Games: Mockingjay - Part 2*, that future granted her a peaceful life and two children.

The first death Katniss had to cope with was the passing away of her father. She saw the terrible consequences that death brings upon the rest of the family. In her case, it left her mother depressed and forced Katniss to provide for the family. However, Katniss's view on death changes during the film series. At the Hunger Games, she saw many deaths; furthermore, she caused many deaths herself to survive. That experience left her with nightmares and hallucinations.

In *The Hunger Games: Mockingjay - Part 1*, she witnessed death in real life, changing her opinions. She realizes that in the Hunger Games, all the killings were necessary for her survival, but otherwise, they were entirely meaningless. Those deaths did not change anything. They did not bring a better future. They were not necessary sacrifices for better living conditions and a safer world for everyone. Nevertheless, the killings in the real world were for a good cause. That is precisely the reason why she can kill without feeling remorse and guilt. Moreover, it is the reason why she can accept Prim's death.

The elements of breaking the law to provide for the family, sacrificing herself for Prim and facing dangers and death with such competence make her different from other women. That is why she transforms into a revolutionary symbol (Gleyzer 2018, 57). Because of her mental differences, she is seen as positively different or an active threat by society (Lashley 2016, 43). Nevertheless, it does not give her more confidence. Deep down, she is a fearful fighter who evaluates the costs and benefits of each action. She is driven by her desire to protect her family, which fuels her survival instincts (Gleyzer 2018, 58).

At the end of *The Hunger Games: Mockingjay - Part 2*, Katniss says: “I make a list in my head of all the good things I have seen someone do. Every little thing I can remember. It’s like a game. I do it over and over. I guess it’s a little tedious after all these years, but there are much worse games to play.” (*The Hunger Games: Mockingjay - Part 2* 2:04:40)

After losing her sister and best friend, she struggles to find peace. The world is a better place, but the future is unknown. Therefore, it is only a temporary victory. She suffers from nightmares and PTSD; however, she continues to live on (Gleyzer 2018, 23).

5.1 A brief comparative analysis of Tris in the *Divergent* series and Katniss in *The Hunger Games* series

The most significant similarity is that both characters started as self-cautious girls petrified of the future. However, their childhood experience differs. Tris grew up in a safe environment surrounded by loving parents. She had the perfect childhood experience. On the other hand, Katniss witnessed her mother falling into a deep depression after her father died, leaving her the role of provider for her family and emotional support for her sister. Hence, her childhood was rather difficult.

They both go through a momentous event that changes their lives forever. The only difference is that Tris had no choice because everyone had to be an active participant in that event once in their lifetime. Nevertheless, Katniss chose to participate voluntarily, even though she did not necessarily have to. Despite this illusion of a free choice, Katniss was driven by an instinct to protect her beloved sister, as she did all her life. Therefore, Katniss could not have chosen differently either.

These events make them realize that they are mentally different because they do not act like a typical woman. They perform not only feminine but also masculine gender. Katniss has problems acting as a female because she took the male role to ensure her family's survival, but she is required to act as a female in the Hunger Games arena. Otherwise, she or Peeta would have to die. As already mentioned, Tris also performs both feminine and masculine genders, but her divergency worsens her situation. She is forced to hide it, and at the

same time, she needs to discover what is wrong with her in order to blend in with society.

Because of their actions and abnormal thinking, they both become famous. They are seen as positively different or as a threat to their societies. They become symbols of revolutions. Therefore, they need to deal with their public responsibilities, survivor and identifying themselves. All these elements made them entertaining and inspiring coming-of-age narratives.

One theory of psychologist Daniel Kahneman is that every moment of a person's life is memorable. It cannot be true because no one has that long memory and the capacity to remember everything. Therefore, the only memories relevant for Tris and Katniss are those that shaped their personality and made them accept it, not the terrifying journeys they needed for that (Gleyzer 2018, 53). Those terrifying journeys made them take agency over their lives, taught them how to take responsibility for their actions, made them appreciate life and family, and changed their view of love and death.

Both heroines' journey to womanhood started after participating in a life-changing event – the choice of faction or the first Hunger Games. Those events required them to leave their homes and old life behind, bringing new tough challenges to overcome.

Firstly, they had to become an agent force of their own life because being indecisive or taking too long to decide would have them killed in the new environment. Secondly, the heroines needed to watch people die and kill. At first, they did it to save their own life, but later to bring a better future for the whole society. Those two points were the key requirements for survival.

The first aspect is closely connected with self-confidence and the second point requires them to take responsibility for their actions. Tris and Katniss struggled with these aspects at the beginning of their journey, but they acquired them. They were driven by the same impulse – to survive, but their other impulses differed. Tris was driven by selfishness and bravery, which were things she had never known as a girl. Katniss focused mainly on ensuring her sister's well-being, which was the only person she had ever loved endlessly.

Thirdly, they constantly needed to adapt their view on love, family and death. They had to focus more on themselves and accept death daily to survive. By paying attention to their own feelings, they were able to find love. Tris found love very quickly and never questioned it, but Katniss took longer to focus on her feelings and identify them; hence, she found herself in the love triangle. Another difference between the heroines was how they were able to accept death. For Tris, it was the belief in forgiveness. However, Katniss focussed on the good things in life to overshadow the bad ones.

Nevertheless, the most significant difference between *Divergent* and *The Hunger Games* film series is the picture of heroin after coming of age. In *Divergent* is depicted the powerful woman Tris has become, but unlike in *The Hunger Games*, there is no final version. We cannot see her return to everyday life, only her coming-of-age reactions to difficult obstacles. However, at the end of *The Hunger Games: Mockingjay - Part 2*, there is a realistic portrait of a woman who is broken by PTSD, hunted by nightmares, but still has a will to live.

The most crucial aspect both movies have in common is the coming-of-age female heroes. However, coming-of-age female heroes are often used as synonyms for young adult female heroes. Therefore, in the second part of this chapter, I will examine the relationship between those terms. Does their meaning differ, or are they genuinely synonyms?

5.2 The difference between a coming-of-age female hero and a young adult female hero in high budget Hollywood production

YA stories are created for "teenagers' wish-fulfilment". Not only do boys have difficulties growing up, but girls do too. They feel misunderstood and overlooked. YA movies help them forget about these feelings, at least temporarily, by offering them an escape to a better world. All the YA heroes go through the coming-of-age process, which gives the lost teenagers sense of understanding and hope to find their destiny (Lui 2014). Therefore, there is not much difference between YA female hero and a coming-of-age female hero, as those two elements are closely connected. YA genre often uses a coming-of-age narrative.

Hollywood acknowledged the vast audience hungry for young adult production, which resulted in many movies of this genre (Sperling 2013). Nevertheless, Hollywood had another reason to film YA movies. It is pretty cheap to turn YA novels into movies. Hence, Hollywood can make a great profit out of it.

Hollywood has become very financially conservative. There are fewer and fewer Americans turning up in movie theatres, which made Hollywood rely on

two main factors – built-in marketing and foreign market appeal. Built-in marketing means producing movies that are based on some bestsellers. The foreign market appeal focuses on creating a film that will be understood by Americans and everyone else regardless of their citizenship or nationality (Lui 2014).

Many YA movies do not attract only teenagers but also adults. Therefore, Hollywood does not need to be afraid that the only possible viewers will be teens. There is no age limit. Some exciting films for adults are the *Harry Potter* series or *Twilight* series (2008-2012, Summit Entertainment). Most adults read a YA novel as teens and watched the film adaptation when it was filmed, and at that time, they were already adults. Others were drawn by the media publicity of the books and films.

These aspects combined describe why the YA heroes are on the rise. It is without a question one of the most profiting elements for Hollywood, and even more so if the YA hero comes of age in dystopian settings (Akshita 2014).

6. Conclusion

This bachelor thesis aimed to compare the ways *Divergent* and *The Hunger Games* handle the coming-of-age narrative. Both series belong to post-apocalyptic fiction and present the coming-of-age female heroes. I described the aspects and events that led Tris and Katniss to womanhood by analysing the film series. Those findings allowed me to create a comparison analysis of the heroines' transition to women.

I explored three key aspects in both movie series – agency, responsibility and view on love, family and death. Based on the comparison analysis, it is clear that Tris and Katniss gained agency and took responsibility thorough their journey to womanhood, which changed their outlook on love, family and death. However, there are significant differences in the character development, which brings different motivations and opinions on love life to the heroines. Despite those differences, there are also many similarities. Tris and Katniss were forced to come of age by a life-changing event, and thenceforth they are driven by the same impulse – to survive. They are considered alike because of one feature – abnormal thinking. This feature is the reason for their fame and rebelliousness.

This thesis challenged the prevailing convictions of people about similarities between the coming-of-age narrative in *Divergent* and *THG*. The similarities are better known because they are more visible than the differences. Nevertheless, the plot differences are in the details, proven by this thesis (Fallon 2014).

The main thing we should take from this thesis is that, indeed, *Divergent* is not a copycat of *THG*. Both film series handle the coming-of-age heroines similarly - girls lacking confidence become women and heroines. The transition

started with a life-changing event that forced them to be driven by survival instinct. Due to the abnormal thinking both girls displayed, they became a symbol of rebellion. However, there are many differences in character development (various childhood experiences – relationship with their parents and siblings, lifestyle, nurture, and different events) changing their outlook on many aspects of their lives.

The focus of my thesis was on the coming-of-age journey of the heroines. Yet, *Divergent* and *THG* film series have so much more to offer. Such as themes of female identity, feminine and masculine performances, dystopian genre and adolescent girlhood. Hence, analysing these film series remains significant because it can provide us with much interesting information, which will explain the reasons for their immense popularity.

7. Filmography

3%. Boutique Filmes, 2016-2020.

Allegiant. Directed by Robert Schwentke, Summit Entertainment, 2016.

Dirty Dancing. Directed by Emile Ardolino, Great American Films Limited Partnership, 1987.

Divergent. Directed by Neil Burger, Summit Entertainment, 2014.

Divergent. Summit Entertainment, 2014-2016.

Insurgent. Directed by Robert Schwentke, Summit Entertainment, 2015.

Mad Max. Warner Bros., 1979-2015.

Matrix. Warner Bros., 1999-2021.

Mean Girls. Directed by Mark Waters, Paramount Pictures, 2004.

The 100. Alloy Entertainment, 2014-2020.

The Hunger Games: Catching Fire. Directed by Francis Lawrence, Color Force, 2013.

The Hunger Games. Directed by Gary Ross, Lionsgate, 2012.

The Hunger Games. Lionsgate, 2012-2015.

The Hunger Games: Mockingjay – Part 1. Directed by Francis Lawrence, Lionsgate, 2014.

The Hunger Games: Mockingjay – Part 2. Directed by Francis Lawrence, Lionsgate, 2015.

The Terminator. Cinema '84, 1984-2019.

The Vampire Diaries. Outerbanks Entertainment, 2009-2017.

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