



ANALYZING MEDIA PROPAGANDA AND POWER THROUGH LANGUAGE IN THE HUNGER GAMES: AN ENGLISH PERSPECTIVE

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Accepted :

8 April 2026

Published :

27 April 2026

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ABSTRACT

This article explores how *The Hunger Games* portrays the interplay between media, power, and social oppression through a linguistic perspective. Set in the dystopian nation of Panem, the narrative reveals how the Capitol exerts its dominance by manipulating media as a tool of control. The annual Hunger Games where each district must send one male and one female tribute to compete in a deadly survival contest serve not only as punishment but also as a strategic spectacle designed to suppress rebellion. Broadcast across all districts, the event reinforces the Capitol's authority, constantly reminding citizens of their subjugation. From an English perspective, the novel highlights how language and media narratives are constructed to legitimize power and normalize violence. The Capitol's framing of the Games transforms human suffering into a form of entertainment, masking oppression through carefully crafted messaging. This study employs qualitative data analysis, drawing on key excerpts from the novel, and applies the "five filters" propaganda model introduced by Edward S. Herman and Noam Chomsky in *Manufacturing Consent: The Political Economy of the Mass Media*. Through this framework, the analysis reveals how language functions as a powerful mechanism in shaping perception, sustaining authority, and perpetuating systemic inequality within the fictional society.

Keywords: *The Hunger Games, Language, Propaganda Model, Media Spectacle, Power Dynamics*

1. INTRODUCTION

Media control can shape public opinion by emphasizing certain views while minimizing others, making it appear as if everyone agrees and forms a fixed opinion. Propaganda is very likely to occur and maintain authority and legitimacy by influencing the way people think rather than simply using force. This is a very clearly deliberate and organized effort that uses language and visuals to influence perceptions and behavior in a way that supports the interests of those who spread it, namely the Capitol (Shakeel & Shahwar, 2025; Seraj et al., 2024; Listyani, 2019). In the novel *The Hunger Games*, Katniss Everdeen, the main character, a girl living in the harsh country of

Panem, participates in the Hunger Games, an annual, deadly competition that Panem's children are forced to participate in. Hunger Games were formed because of a rebellion against the Capitol (Choirunnisa, 2020; Agustiani et al., 2024; Rosyidah et al., 2023).

Speaking of rebellion and violence, this refers to dystopian novels, where the plot warns of the dangers of uncontrolled power and encourages readers to reflect on the social conditions in that country or environment. Dystopian novels also feature characters in which there is always a ruler and victims who experience violence from the ruler. *The Hunger Games* is one of the most famous novels in this genre, which is speculative fiction and depicts the conditions

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of a future society that suffers under tight control and a failed social system. Thus, novels in this genre are often described as "future political fiction" because they critically examine political systems that usually arise from disagreements or the outbreak of war and then lead to a broken political system, as well as exploring the possible directions of future socio-political developments (Monika et al., 2022; Yolles, 2020; Khusniyah, 2025).

The Hunger Games presents the reader with a vivid depiction of a grim and terrifying future created by humans themselves. The rebellion that occurred was indeed aimed at seeking justice, but instead of listening to the voice of the people, the Capitol instead strengthened its power and did not listen to the voice of the people (Thahir et al., 2018; Sari & Octaviani, 2022; Bora, 2023). This article explains how the Games challenge the role of media in upholding injustice and social authority, where media is a weapon of the Capitol. In Panem, the Capitol shapes society's perception of reality and maintains power over the districts through media. This article explains how the Hunger Games spectacle to the public becomes entertainment as well as a tool to distract and subjugate the public as a metaphor for the manipulation of their minds (Sa'adah et al., 2021).

This article applies the Propaganda Model and its 'Five Filters' from *Manufacturing Consent: The Political Economy of the Mass Media* (2008) by Edward S. Herman and Noam Chomsky. In their book, they introduce the Propaganda Model, which explains how mass media serve elite interests through 'Five Filters.' The Propaganda Model from *Manufacturing Consent: The Political Economy of the Mass Media* (2008) can be applied to many dystopian and political texts that depict media control, ideological manipulation, or elite power, novels such as *The Every* (Dave Eggers, 2021), *Walkaway* (Cory Doctorow,

2017), *Veracity* (Laura Bynum, 2010), and the recent *The Merge* (Grace Walker, 2025). An example of an article presenting a similar theory is *Manufacturing Enemies in Oz: Propaganda Machines in Wicked: For Good* (2025) Through Chomsky-Herman and Althusserian Lenses (Gadimov, 2026). The article uses the film *Wicked: For Good* (2025) as its subject.

This article examines how the Capitol uses media spectacle to strengthen its power in the games they created, the Hunger Games. Many previous studies of the novel have focused on themes such as feminism and equality, for example, in *Feminism in Suzanne Collins' Novel The Hunger Games* (Romadon et al., 2024) and *The Struggle for Equality and Multiculturalism in The Hunger Games* (Preetha & Nithyasari, 2024). Other research has also looked at issues of spectacle, power, and politics, such as *Power, Spectacle and Resistance: A Study of Contemporary Reality in Suzanne Collins' The Hunger Games* (Johnson, 2026). However, these studies do not explore in detail how the spectacle of Hunger Games functions as propaganda or how the media becomes a tool of oppression for the participants in the arena. Because of this gap, this article focuses on how the Capitol uses the Games as a form of propaganda through media spectacle. In support of the above discussion, the above-mentioned studies, along with other relevant scholarly resources, have been used for the analysis. This article is further supported by the inclusion of several quotations, which have been extracted from the novel *The Hunger Games*.

2. LITERATURE REVIEW

This article explained based on two main sources, the novel *The Hunger Games* (2008) by Suzanne Collins and the "Five Filters" Propaganda Model introduced in *Manufacturing Consent: The Political Economy of the Mass Media* (1988) by Edward S. Herman and Noam Chomsky. Through the combination of these works, the

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article demonstrates the ways in which the Capitol uses the media in *Hunger Games* to create violence as a spectacle, to shape the minds of the population, and to maintain power over the districts.

2.1. Propaganda Model “Five Filters” in Manufacturing Consent: The Political Economy of the Mass Media

This article uses the 2008 edition of *Manufacturing Consent: The Political Economy of the Mass Media* by Edward S. Herman and Noam Chomsky as its primary reference. Originally published in 1988, this foundational work has been reissued in several editions to maintain its relevance, including a second edition in 2002 and the most recent edition in 2008, which is the edition used in this study. The copyright for the original text dates to 1988, with the introduction updated in 2002 by Herman and Chomsky, and the afterword added in 2008 by Herman.

This article explains the role of the Propaganda Model in describing the influence of political and economic interests on the mass media. The mass media are often considered in association with the interests of the elite, and this is described in the "Five Filters" in the propaganda model, which affects the information provided to the public, thus impacting the process of free expression and democracy. This is described as media content (Herman & Chomsky, 2008). The book explains that media content is not a completely neutral reflection. Instead, it is shaped by interconnected "Five Filters" that influence which stories become news, or even reality, and how those stories are presented to the public (Gadimov, 2026).

To analyze the spectacle of the oppression in the novel *The Hunger Games*, it shows how the implementation of the “Five Filters” appears in the Capitol's control over live broadcasts, sponsorship systems, the use of influential figures or official

support characters such as Caesar Flickerman, the host of the tributes' interviews, the Capitol's henchmen and the Gamemakers to shape the public narrative as well as the many punishments that will later instill fear in the public and to justify the deadly Games.

2.2. Media, Power, and Spectacle of Oppression

Media is closely related and intertwined with political power. This is evident in authoritarian systems where entertainment is used to maintain control. This article explains that power is maintained not only through violence but also through how it can influence people's views and understanding of reality. The media is a tool used to shape and interpret events, rules, and values that can change people's perspectives. Media is a tool for those in power (Permatasari, 2018). Media is used to shape society, forcing it to accept information without question. This can take the form of controlled education and a constant barrage of messages, where authorities facilitate the public's belief in official narratives and, in effect, support those in power (Markasović, 2026).

By flooding the media with content that supports the viewpoints of those in power or the government, they can drown out or even silence opposition voices, a practice that can be described as power struggles. Power is maintained not only through physical force but also by regulating the information that the public receives. The media acts as a filter, eliminating what might be "unfavourable" truths for those in power and replacing them with a fabricated reality that benefits only those in power (Azarm et al., 2024). Power is often discussed in terms of the ability to conquer and oppress, power is understood and believed to be the fundamental dynamic of control and influence that shapes social structures and impacts individual freedom (Mastroianni Greco, 2025; Sujjati et al., 2023; Jaya et al., 2025). Power can be manifested in various

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forms, including controlling the rights, autonomy of individuals or even bodies, and being able to enforce certain social roles (Alwan, 2023). This article explain how to depict power as a critical force that determines control, forms social norms or rules that can be used to maintain or reduce the voting rights and freedoms of individuals and groups.

Speaking of the "spectacle of oppression" system, this system is one in which power is maintained not only through violence but also through carefully orchestrated, widely broadcast, and widely watched displays of domination. By displaying them openly through the media, those in power normalise inequality, justify their authority, and influence the "lower classes" or society to understand and accept this power structure (Azarm et al., 2024). This article explains how oppression is used as a public spectacle, rather than a hidden one. This also instills fear in the public when the oppression is shown live, and makes people think twice before resisting those who want to break the rules. The oppressors are the ones who create this fear. Therefore, those in power, the oppressors, often maintain their power by publicly displaying punishment. This spectacle serves as a warning and reminds everyone who is in charge in Panem. It even appears that the feeling that someone may be watching can make people more careful about what they do or even say, which helps those in power maintain order and prevent rebellion, hence the birth and growth of this feeling of fear continuously (Omar & Alanazi, 2023).

2.3. Hunger Games

In *The Hunger Games*, the Capitol created the Hunger Games as an annual event as a cruel punishment after the districts failed to stage a rebellion, also known as the Dark Days, in the "Treaty of Treason." These games took many lives as the districts were required to select two representatives, one male and another female, from the 12

districts, who would fight among themselves. This shows the primitive instincts and moral dilemmas faced by individuals under extreme pressure, providing a profound commentary on human nature and human control (Preetha & Nithyasari, 2024). Hunger Games was created as a primary instrument of social control that uses the threat of violence and the promotion of injustice to keep the districts of Panem intimidated and obedient (Romadon et al., 2024).

By presenting the Hunger Games as a proud annual tradition and carefully shaping the tributes' image in the public eye, the Capitol transforms them into marketable figures and transforms their suffering into entertainment while controlling how the audience views the Hunger Games as "fun" entertainment as well. This is controlled and maintained by the Capitol as the main control to manipulate the media and propaganda that occur in the country of Panem (Farida, 2019). The propaganda media created by the capitol ultimately failed when Katniss Everdeen, the Main Player and Peeta Mellark, both Hunger Games participants, sabotaged the barasu "sole victor" by threatening the Gamemakers and the Capitol with a collective suicide using poison berries (Golban & Fidan, 2018). The resistance that occurred made the media a live broadcast of their rebellion, changing the control tool into a catalyst for social change by inspiring other districts that were also oppressed (Farida, 2019). By disrupting the structure of the game or performance, they demonstrate that human agency can challenge rigid power structures, proving that individuals are not merely commodities in the machine of domination (Romadon et al., 2024).

3. METHODS

This article use qualitative descriptive methods to examine the various media propaganda used in *The Hunger Games* (2008) that shape the spectacle of oppression within it. Since the primary concern of this article is the analysis of

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meaning, narrative, and ideology, rather than numbers and calculations, qualitative methodology is an appropriate choice for this research. This analysis use the propaganda model proposed by Edward S. Herman and Noam Chomsky in their book *Manufacturing Consent: The Political Economy of the Mass Media* (1988), specifically the five filters: ownership, advertising, news sources, criticism, and ideology.

Several quotations from *The Hunger Games* novel are used as primary data, particularly moments that prove how the Capitol's media system works and how the Hunger Games are presented and displayed to the entire district community. This article is also supported by previous studies on propaganda, performance, and power in dystopian societies. These excerpts were selected through in-depth reading and simple note-taking, then grouped using the "Five Filters" of the Propaganda Model to examine how the Capitol's media helps create and maintain the spectacle of oppression in Panem.

4. RESULTS AND DISCUSSION

This section demonstrate how the show in *The Hunger Games* are applied using the "Five Filters" method of the Propaganda Model, a framework for understanding media bias, and discuss its relationship or relevance to the depiction of oppression. This analysis show that the Capitol's media system is more than just entertainment, it is a form of power. This system functions as a tool that helps the Capitol maintain its power by continuously broadcasting the Hunger Games live and controlling the narrative. This media shapes the way Panem society views violence, inequality, and punishment so that these things appear normal and acceptable to the people of Panem. This helps strengthen the Capitol's control over the people and gain public acceptance throughout Panem, albeit by force.

4.1. The First Filter

The first filter in the Propaganda Model by Edward S. Herman and Noam Chomsky is explain about media ownership. Large media outlets significantly influence public opinion. The reason why giant corporations depend much on investors and their profits is that they try to stay away from any material that might offend some political and economic elite. It means that news reporting tends to reflect the interests of media owners and sponsors (Herman & Chomsky, 2008, pp. 3-14). Hunger Games are not covered as news but as an event controlled by the Capitol. In *The Hunger Games*, the ruler, the Capitol, controls all forms of media, including television and communication systems, including everything in it. Therefore, the tributes' suffering is presented as entertainment for the Capitol to shape how the people of Panem view the Hunger Games as a form of strong control by the Capitol. This reflects a similar idea to the Propaganda Model developed by Edward S. Herman and Noam Chomsky, which has been widely used to analyze news media and political communication, and the impact they have on the public (Lukmantoro et al., 2019).

Taking the kids from our districts, forcing them to kill one another while we watch—this is the Capitol's way of reminding us how totally we are at their mercy. How little chance we would stand of surviving another rebellion...whatever words they use, the real message is clear. "Look how we take your children and sacrifice them, and there's nothing you can do..." (Collins, 2008, p. 17)

As previously explained, the Capitol controls the Hunger Games and makes it a television show that helps maintain their power over the people of Panem. The Capitol not only broadcasts the competition to the public but also explains its meaning by describing it as punishment for the rebellion carried out by the districts in Panem. The Capitol controls how everyone must watch the live broadcast, how people see the competition and how they understand it, their control (Golban & Fidan, 2018;

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Preetha & Nithyasari, 2024). The Capitol reminds the districts of its power and keeps the populace fearful and submissive by constantly displaying open violence as entertainment. This is how this competency acts as an effective media instrument that aids in normalizing the dominance of the Capitol through controlling Panem. This scenario represent the theory proposed by Edward S. Herman and Noam Chomsky, who state that if the media is dominated by the elite, then they will have the ability to shape public opinion.

4.2. The Second Filter

Advertising is the second filter in the Propaganda Model by Edward S. Herman and Noam Chomsky. Many companies or governments rely heavily on advertising-focused media as a source of revenue. By frequently creating engaging content for the audience, it can influence them, create profitable content, and avoid topics that sponsors didn't want. This allows advertisers to circumstantially influence the type of news or programming broadcast through the media, or even the headlines (Herman & Chomsky, 2008, pp. 14-21). The same pattern also occurs in the novel *The Hunger Games* through the sponsorship system provided by tributes, where tributes depend on financial support from wealthy supporters in the Capitol to survive, they seek attention to gain more support. In *Hunger Games*, Katniss Everdeen's chances of survival depend not only on the arena and her luck but also how much attention she receives and the support she gets from sponsors who like her.

The Hunger Games aren't a beauty contest, but the best-looking tributes always seem to pull more sponsors. (Collins, 2008, p. 54)

Haymitch Abernathy, who mentored Katniss Everdeen and Peeta Mellark in *Hunger Games*, explains that while Panem doesn't use traditional advertising, the sponsorship system works similarly, essentially drawing public attention. A tribute's chances of survival often depend on how much attention it can attract from the

wealthy audience in the Capitol and whether that audience decides to support it. It may seem sad, but this is how they survive. Food, medicine, or equipment can help them in the arena, sponsors can send these essential items. So the tributes must not only think about fighting each other and surviving, but also about how they appear to the audience to gain sympathy and support. Good performances lead to good results.

"...Make something up! ...If you won't talk about yourself, at least compliment the audience. Just keep turning it back around, all right. Gush." (Collins, 2008, pp. 112-113)

Haymitch's statement reminds Katniss that she must please the audience so she can secure more sponsors to help her during the Games. Success in the arena depends not only on physical strength but also on how she presents herself to the media. Tributes must build a positive self-image, even if it's artificial and a lie, as long as it touches the audience's heart.

My first gift from a sponsor! Haymitch must have had it sent in during the anthem...The cost of this medicine must be astronomical. Probably not one but many sponsors have contributed to buy this one tiny pot. To me, it is priceless." (Collins, 2008, p. 179)

Katniss's realization suggests that the arena functions as a platform for sympathy or admiration. This occurs when sponsors send gifts, such as medicine, food, and equipment, based on how much a tribute appeals to the audience. In *The Hunger Games*, a tribute's survival depends on their ability to win the sympathy of the Capitol audience, transforming their suffering into a form of enjoyable, pathetic entertainment (Johnson, 2026). This situation is similar and related to how advertisers influence media content in the Propaganda Model developed by Edward S. Herman and Noam Chomsky. The sponsorship system encourages tributes to demonstrate their abilities and present themselves in ways that attract the audience's

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attention and sympathy. Therefore, the games become more than just a form of punishment but also a form of entertainment where popularity, media appearances, and money can determine who survives. Violence, entertainment, and economic interests work together to strengthen the Capitol's power, while the audience watches the spectacle live (Thapa, 2024).

4.3. The Third Filter

The third filter in the Propaganda Model by Edward S. Herman and Noam Chomsky shows how official sources such as governments and corporations are interdependent with the media for information. Journalists also play a role in this, because they need access to these sources, news stories often emphasize their perspectives while ignoring alternative or critical voices, ultimately narrowing the scope of perspectives seen by the public (Herman & Chomsky, 2008, pp. 21-25). Hunger Games exhibits a more extreme and violent version of this filter. In Panem, the Capitol controls everything related to the Games, from the narrator and Gamemakers to the official commentators, while almost completely ignoring the perspectives of the districts. By constructing a desired "truth" rather than simply representing reality, the Capitol's control extends to a monopoly on what is broadcast, allowing it to broadcast approved messages both overtly and covertly (Amna & Dr. Deeba, 2025). Tributes understand that the arena is not just a battle for survival but a spectacle controlled and designed by the Capitol for the audience. These competitions are planned and presented to keep the audience engaged. Gamemakers manipulate events in the arena to make things more dramatic, such as changing the rule that two tributes from the same district can win.

There's been a rule change in the Games. A rule change...Under the new rule, both tributes from the same district will be declared winners if they are the last two alive... If they're from the same district. Both can live. Both of us can live." (Collins, 2008, p. 321)

However, the change was not based on fairness but on how it would appeal to the audience. That is because, as stated earlier, it was just another show even in the arena, and it was Katniss and Peeta who decided that they would love and support each other. This is why the game makers introduced this rule, which increased their romantic relationship plotline to attract the audience. Then, the rule was suddenly revoked.

Greetings to the final contestants of the Seventy-fourth Hunger Games. The earlier revision has been revoked...Good luck, and may the odds be ever in your favor. (Collins, 2008, p. 328)

These sudden rule changes demonstrate the extent of the Capitol's control. The information provided is dynamic and strategically distributed to maximize sensation, rather than to reflect a fixed set of rules, to increase audience engagement and to emphasize the reality that tributes are merely being constantly regulated by the Gamemakers and the Capitol. The reality of what happens inside the arena is being rewritten by those in power (Johnson, 2026). This incident reflects its relationship to the third filter in the Propaganda Model proposed by Edward S. Herman and Noam Chomsky in their book *Manufacturing Consent: The Political Economy of the Mass Media*. This theory shows that through this filter, the mass media usually depends on the information that is provided by these influential organizations, thus making it possible for such organizations to influence the way things are reported to the public. A similar pattern emerges in the novel, where the Capitol controls almost all information regarding the deadly games. Through other supporters such as commentators, gamemakers, and official broadcasts, the Capitol decides what the audience sees and how the events in the arena are understood. At the same time, the voices emitted by the districts and tributes are largely inaudible or filtered through Capitol-controlled media. The result is a narrative of the Games shaped in a way that supports the Capitol's authority while limiting other perspectives.

4.4. The Fourth Filter

Flak, the fourth filter of the Propaganda Model, concerns the backlash media outlets may face, such as lawsuits, political pressure, or complaints when they overstep certain boundaries. Because of their significant financial power and influence, these institutions often make the work of journalists and media companies more difficult. As a result, many news organizations choose to avoid reporting that could provoke a strong reaction from certain parties. In such situations, journalists become more cautious when reporting stories. They sometimes avoid discussing sensitive issues or tone down criticism to avoid causing trouble. Continued pressure can eventually lead journalists to self-censor. The pressure could ultimately result in self-censorship among the journalists. This implies that they will start censoring their writing even without any critique, ensuring that the reporting is always in line with the perspective (Herman & Chomsky, 2008, pp. 26-29). In *The Hunger Games*, Katniss speaks with Rue, a young girl from District 11. Their conversations provide a glimpse into life in the district. District 11 is depicted as a place with harsh rules. Through this depiction, the novel also shows the practice of corporal punishment common in various districts.

“I’d have thought, in District Eleven, you’d have a bit more to eat than us. You know, since you grow the food,” I say. Rue’s eyes widen. “Oh, no, we’re not allowed to eat the crops.” “They arrest you or something?” I ask. “They whip you and make everyone else watch.” Says Rue. “The mayor’s very strict about it.” (Collins, 2008, p. 193)

This public flogging punishment is carried out in the novel *The Hunger Games* as a way or form to enforce authority and encourage compliance in line with the concept or filter "flak" in the Propaganda Model by Herman and Noam Chomsky, which explains that coercion is used to ensure compliance and silence dissenting voices. In the country of Panem, these public

punishments, including executions and the presence of the intimidating Peacekeepers, are forms of control established by the Capitol. Another example of resistance that influences the actions of the gamemakers is when significant resistance is depicted when Katniss and Peeta threaten to eat poisonous berries rather than kill each other.

The berries have just passed my lips when the trumpets begin to blare. The frantic voice of Claudius Templesmith shouts above them. “Stop! Stop! Ladies and gentlemen, I am pleased to present the victors of the Seventy-fourth Hunger Games, Katniss Everdeen and Peeta Mellark! I give you—the tributes of District Twelve!” (Collins, 2008, p. 330)

The last stand of Katniss and Peeta in this story is a rebellious act towards the authority of the Capitol, which has control over the way the dangerous games should be concluded. It is evident that despite winning, their act was dangerous because it threatened their lives (Golban & Fidan, 2018). This term for "flak" is seen in this particular situation, which refers to criticism, pressure, or punishment that deters those who might oppose those in power. In the novel, the open punishment, such as reaping and flogging, is carried out to instill fear and deter people from the effects of such actions, thus aiding the Capitol in its control and power over the people (Abisha AP et al., 2025).

4.5. The Fifth Filter

Dominant ideologies shape media narratives, which is what is described as the fifth filter in the propaganda model. In their book *Manufacturing Consent: The Political Economy of the Mass Media*, Edward S. Herman and Noam Chomsky explain that, during the Cold War, anti-communism was considered the primary ideology influencing how the media operated. This filter actually refers to the dominant belief in society that makes some groups considered right or trustworthy, while others are considered less credible or even dangerous. As a result, the media creates stories in order to glorify

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groups in power. Those that stand against such groups become distrusted. Over time, this perspective can seem normal and like an objective fact, even though it is actually still related to certain political interests. This created ideology tacitly shapes how events are perceived and helps strengthen the influence of other filters in the media system in this way (Herman & Chomsky, 1988, pp. 29-31).

The Capitol maintains its power and control by promoting the idea that the Hunger Games they created are just and necessary punishment for past rebellions by the districts. Hunger Games have led many to believe that the games are simply a part of the workings of their society and are unavoidable (Abisha AP et al., 2025). This normalized and forced acceptance of inequality exemplifies the fifth filter of the propaganda model in Edward S. Herman and Noam Chomsky's book *Manufacturing Consent: The Political Economy of the Mass Media*, which explains how dominant ideologies are formed. In Panem, this belief is reinforced through the past of the "Treaty of Treason," the excitement of the Games, and the stark contrast between the luxurious life in the Capitol and the harsh and miserable conditions in districts like District 12.

All the colors seem artificial, the pinks too deep, the greens too bright, the yellows painful to the eyes, like the flat round disks of hard candy we can never afford to buy at the tiny sweet shop in District Twelve." (Collins, 2008, p. 56)

This moment, highlights the profound inequality between the Capitol and the districts of Panem, is considered a natural part of Capitol ideology. The struggle and suffering happen not only during the games but also for the people of the districts, are happen simultaneously and relegated to the background, covered in the luxury and comfort of the Capitol. There's a moment

when Katniss ponders if she were victorious, and how she would be treated.

To fame. To wealth. To my own house in the Victor's Village. My mother and Prim would live there with me. No more fear of hunger. A new kind of freedom. But then... what? What would my life be like on a daily basis? (Collins, 2008, p. 297)

Life sustainability and comfort are rewarded for participating in violence is truly pitiful. The system seems unfair and based on good performance, even though it is built on force and violence, when survival and comfort are supposed to be human rights (Abisha AP et al., 2025). This annual competition, treated as a gruesome ritual, makes a statement about what society should expect and accept. The fifth filter of the propaganda model, described in *Manufacturing Consent: The Political Economy of the Mass Media* by Edward S. Herman and Noam Chomsky, reflects and explains how dominant ideologies clearly shape media narratives and make inequality seem normal and justified when it is not (Gadimov, 2026). In this way, the system transforms violence and oppression into something that feels like a normal, even acceptable, part of life in *The Hunger Games*.

5. CONCLUSION

In short, this article explains that the Propaganda Model from *Manufacturing Consent: The Political Economy of the Mass Media* can be used to understand how media plays a role in maintaining power in *The Hunger Games*. Through five filters: ownership, advertising, news sources, criticism, and dominant ideology, the analysis demonstrates that the Capitol does more than simply broadcast the Games. Creating stories, controlling information, and creating spectacle out of violence are the main objectives of the Capitol. The practice of sponsorship, commentary, and punishment for people who refuse to do what is asked of them helps the Capitol maintain its dominance. It is interesting to observe that in

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this case, the media has been used to manipulate the minds of people and to prove the existence of inequality. At the same time, it is possible to observe that such means of control may be contested, as shown by the participants of the game who acted rebelliously.

This study also has limitations. This analysis is only driven by the first book in *The Hunger Games* series and the method used is qualitative, quoting from *The Hunger Games* novel and integrating it using the Propaganda Model method. Other methods such as discussing culture or media studies are not considered in this study but can be developed in the future. Due to these limitations, there is a desire and encouragement for readers to explore other books of the *The Hunger Games* series or even the entire series itself through different approaches while studying themes like spectacle, media propaganda, oppression, and power. In addition, further studies might also consider comparing the Hunger Games series with other dystopian literary works, examining media culture currently, and how they reflect on spectacles and manipulation and comparing it with reality today. Through further exploration of these concepts, it is hoped that future research can achieve better insight into the dynamics of media and power in society.

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