

**ALLEGORY IN *THE HUNGER GAMES*
BY SUZANNE COLLINS: ITS LEXICAL
AND SEMANTIC FEATURES**

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INTRODUCTION

Statement of the problem. The main focus of the research is to investigate the nature of allegory, completely and thoroughly analyze their lexical and semantic characteristic in the scope of two compared texts of the belles-lettres style in English and Ukrainian languages.

The *object* of the research is the specific usage of allegory in Suzanne Collins' *The Hunger Games*. The research *subject* is the specific lexical and semantic features of allegory in Suzanne Collins' *The Hunger Games*.

Topicality. The topic of the present paper is thought to be significant due to the enduring interest in stylistic devices. Language is an essential and permanent tool used by humanity. Accordingly, how people can enrich the language would always be relevant. The other thing that could be of great investigation is comparing the linguistic means from the perspective of two languages. The observation of allegory would give us authentic examples of the behavior of these stylistic devices in the parallel texts. Subsequently, it is supposed to reveal more profound knowledge and broader perception about this stylistic device.

Aim and objectives of the study. The *aims* of the research paper are defined as a complex of several constituents. The first one, which is referred to as theoretical, focuses on how to solve the general problems of the examined field. In this research, all range of possible scientific views are investigated. This part provides us with an understanding of the details, definitions, and general usage of allegory. The second part concerns the practical side of the investigation. It is filled with information received from the previous step that has been used to examine the specific characteristic of allegory within the scope of two compared texts (the original English and the translated Ukrainian one). With the help of different linguistic and general academic methods, we have perceived and discovered new aspects of the lexical and semantic features of the investigated stylistic device.

Significance of the study. The significance of the research paper is incorporated in the enduring relevance of the stylistic elevation in the literature. The peculiarities of allegory have been discussed, and the details of its behavior in the novel have been outlined.

Definition of terms. One term investigated in this research paper is an allegory. It is a symbolic narrative that bears a meaning not specifically outlined in the story. Allegory has meaning on two or more levels that can be understood only through an illustrative process. Literary allegories are used for situations and events. In addition, they cover in their meaning abstract ideas in terms of objects, actions, or people¹.

Theoretical framework. The origins of allegory are traced back to Homer. He first used personifications of *Terror* as *Deimos* and *Fear* as *Phobos*. The title of “the first allegorist” is awarded to the earliest to put forth allegorical translation of Homer’s works. The debate is complex because of the demands we investigate in the difference between two blended uses of the word ‘allēgoreîn’. It means “to speak allegorically” or “to interpret allegorically”, depending on the context.

There are the best-known allegories in *The Cave* Plato’s *Republic* (from book fourth) and Menenius Agrippa’s speech. In Late Antiquity, Capella gathered all the information needed to know about the allegory of the wedding of Mercury and Philologia. He included some investigation according to the seven liberal arts. Moreover, the Neoplatonic philosophers created a specific type of reading allegory written by Homer and Plato².

Works used in the research paper primarily refer to the semantic and stylistic fields. Some preliminary researches are dating back to Antiquity. The area of the research is quite extensive. The most important for the investigation are the following books: *The Essence of Truth: On Plato’s Cave Allegory and Theaetetus* by Martin Heidegger, Ted Sadler, *Stilistika anglijskogo yazyka* by I.R. Galperin. We also have gained information from different dictionaries, such as *Online Encyclopedia Britannica* and *Literary Guide Dictionary* by the editorial board consisting of R.T. Hromiak, Yu.I. Kovaliv and others. The works of Ukrainian scholars also are a significant part of our research. For instance, *The Introduction to Literature and Practical Stylistics of*

¹ Encyclopedia Britannica. Allegory: art and literature. URL: <https://www.britannica.com/art/allegory-art-and-literature>

² Allegory. The Free Encyclopedia: Wikipedia. URL: <https://en.wikipedia.org/wiki/Allegory>

English by L.P. Yefimov and E.A. Yasinetskaya is an excellent example of our scholar's contribution to the specific field.

Methodology. The methodological apparatus of the research consists of the following methods: the semantic-stylistic method, content analysis, quantitative analysis, contrastive analysis, and structural approach. It has been decided that these particular methods are essential for applying while completing the research. By exploiting the semantic-stylistic method, it is supposed to gather information concerning the general stylistic characteristics of the text. Moreover, this approach helps to investigate allegory thoroughly.

The structural analysis allows us to examine the semantic features of the pattern of sentence. It is also reasonable to apply this approach and comparative one to the information from source and target texts. Generally, the contrastive analysis helps to observe main and narrow distinctions for both languages. Furthermore, the last one, the quantitative analysis, is quite essential for this work. This method is one of the most rapid ways to assess the scope of the research and analysis of the results.

Research materials. The primary material of the present research is the text of the novel *The Hunger Games* by Suzanne Collins.

This research paper is splitted into two main parts. The first chapter gives a brief overview of key terms, scholars who have worked with this problem, and methodological background. The second chapter represents the practical side of the research. The results are given with explanations and visual components.

1. Theoretical and methodological background of allegory

1.1. The theoretical background of allegory

It is essential to understand all aspects of allegory before starting the research. There are some difficulties in correctly recognizing and identifying this stylistic device. To elucidate the idea of allegory, it would be pertinent to provide a brief overview of it sequentially. It is a figure of speech that expresses through symbolic fictional figures and actions of truths or points about humanity. Therefore, the usage of this stylistic device can enrich any piece of work in many ways. That is why many scholars are interested in studying them more precisely and thoroughly among all such names as Plato, Martin Heidegger, Ted Sadler, Maureen Quilligan, and many others. To gain a deeper understanding of allegory, it requires further detailed description.

The most appropriate way to conduct it is to give and compare definitions from different scientists.

In his book *The Essence of Truth: On Plato's Cave Allegory and Theaetetus*, Martin Heidegger defined allegory in this way: we speak of an 'allegory,' also of 'sensory image' [Sinn-Bild], of a sort that provides a hint or due. The image is never intended to stand for itself alone but indicates that something is to be understood, providing clues as to what this is. The image provides a hint – it leads into the intelligible, into a region of intelligibility (the dimension within which something is understood), into a sense (hence sensory image). However, it is important to bear in mind: what is to be understood as not a sense but rather an occurrence. 'Sense' [Sinn] says only: it is a matter of something intelligible. What is understood is never itself sense; we do not understand something as sense, but always only 'in the sense of.' Sense is never the topic of understanding. What is crucial about the allegory = is that it can stand entirely on its own, so we can consider it by itself without in any way minimizing its content or meaning³.

To compare allegory and metaphor, it is better to relate to this one definition: "Allegory is akin to metaphor, but it differs from the latter by having a definite symbolic meaning. Allegory in its most common form is a variety of antonomasia. Words denoting abstract notions are used as proper names"⁴.

A similar point is easy to find in Yefimov's *Practical stylistics of English* with samples of where allegory is used: factually, allegory is antonomasia. The only difference between them lies in their usage: the domain of allegory is not a sentence but the whole text (a logically completed narration of facts or events). There are allegoric tales and fables, stories, and novels. Completely allegoric are such fables by I. Krylov as "Elephant and mongrel," "Donkey and the nightingale", "Monkey and spectacles." Allegoric fables are not about elephants, dogs, and donkeys. They are about people who behave like these animals"⁵.

Other precise research and characteristics of allegory have been described in Walter Benjamin's *Theory of Allegory*: "Allegory is some experience. A paraphrase of his exposition might begin by stating that

³ Heidegger M., Sadler T. *The Essence of Truth: On Plato's Cave Allegory and Theaetetus*. New York : Bloomsbury Academic, 2013. 304 p.

⁴ Гальперин И. *Стилистика английского языка*. Москва : Высшая школа 1981. 336 с.

⁵ Yefimov L., Yasinetskaya E. *Practical stylistics of English*. Vinnyatsia: Nova Knyha, 2004. 240 с.

allegory arises from an apprehension of the world as no longer permanent, as passing out of being: a sense of its transitoriness, an intimation of mortality, or a conviction, as in Dickinson, that “this world is not a conclusion.” Allegory would then be the expression of this sudden intuition. However, the allegory is more than an outward expression; it is also the intuition, the inner experience itself. The form such an experience of the world takes is fragmentary and enigmatic; in it, the world ceases to be purely physical and becomes an aggregation of signs.

[...] Once experience is deconstructed. However, it must be brought back into the definition of allegory, as it were, chastened and shriven of its hubristic dream of self-sufficiency. For allegory is experienced par excellence: it discloses the world’s truth far more than the fleeting glimpses of wholeness attained in the Romantic symbol. Benjamin’s phrasing repeatedly stresses that allegory is a focal point from which to look at things: he refers to “the allegorical way of seeing” (*Betrachtung*) or of “looking at things” (*Anschauungsweise*): “the allegorical attitude” (*Anschauung*); “the allegorical intention” as well as allegorical intuition.

[...] The affirmation of truth, then, is the first precondition for allegory; the second is recognizing its absence. Allegory could not exist if the truth were accessible: as a mode of expression, it arises in perpetual response to the human condition of being exiled from the truth that it would embrace”⁶.

Moreover, we have some explanation on allegory from different online sources: “Allegory is a description or narration in which all elements as actions, characters represent the special meaning of abstract or idea. Allegory generally acts on two levels as a literary device. The surface narrative is meant to have a specific number of literary elements to be a standout work that is interesting or entertaining. However, the emphasis of allegory is usually placed on the abstract ideals covered or represented in the authors’ works. In other words, the meaning behind the cover text is more valuable as a literary work”⁷.

“Allegory expresses different truths or generalizations about humanity through events, actions, and fictional figures. It holds within such forms as parable and fable. A metaphor is usually figurative

⁶ Cowan B. Walter Benjamin’s Theory of Allegory. *New German Critique*. No. 22. Special Issue on Modernism (109–122) <https://doi.org/10.2307/487866>

⁷ Allegory. In Merriam-Webster.com dictionary. April 24, 2021. URL: <https://www.merriam-webster.com/dictionary/allegory>

language. Especially, it is a figure of speech in which a word or phrase denoting one object or idea means another thing to suggest a likeness or analogy between them. Great examples we can find in Aesop's Fables².

“An allegory is thought to be a story within a story. It has a “cover story” and another one hidden under it. For example, the surface narrative might be about two neighbors throwing rocks at each other's homes, but the hidden meaning would be about a war between countries. Some allegories are very misleading, while others can be more obvious. In allegories, the hidden element has something related to political situations, religious or moral things – complex subjects that are not easy to understand for the first time. Many authors find it interesting to think through these problems by interpreting them into allegories, which are not so complex to understand than solid philosophical arguments”⁸.

In addition, there are quite a lot of definitions of allegory in Ukrainian to observe different interpretation of defying the same stylistic device: «Алегорія – це особливий метод художнього зображення, що полягає у приховуванні справжніх осіб, предметів та явищ під певними художніми образами з асоціаціями відповідними, з особливими ознаками того, що приховується. Алегоричні образи зазвичай втілюють якісь абстрактні поняття, які розкриваються аналітично за допомогою глибокого аналізу та розуміння мотивів твору. Значення алегорії є водночас однозначне і відокремлене від образу, тоді як символ має багатозначне забарвлення; зв'язок між змістом і образом визначається за подібністю (*лев* – це сила, царювання або влада)»⁹.

«Алегорія (від грец. *allegoria* – іносказання) – це вид особливого перенесення якостей та властивостей однієї речі, предмета або явища на інший для чіткішого відображення образу. Звідси й утворюється переносне значення»¹⁰

«Очевидно, алегорія таким чином більше тяжіє до однозначності інакомовлення. А саме тоді, коли за тваринами, природними явищами, рослинами закріплюється загальнозрозумілий алегоричний сенс. Варто додати, що й алегорія рухається в часі та просторі – одні асоціативні зв'язки поступово забуваються чи переосмислюються, а натомість з'являються інші, зокрема в міру подальшого відчуження людини від при-

⁸ Allegory. Literary Devices. Definition and Examples of Literary Terms. URL: <https://literarydevices.net/allegory/>

⁹ Алегорія. Українська література Електронна бібліотека. URL: <https://ukrclassic.com.ua/katalog/teoriya-literaturi/2775-alegoriya>

¹⁰ Що таке алегорія? Приклади. URL: <https://dovidka.biz.ua/shho-take-alegoriya-prikladi>

роди, стирання етнопсихологічних та ментально самобутніх архетипів, розширення інформаційного простору, віртуальної реальності»¹¹

Summarizing all information, it is relevant to offer the following definition of allegory: “Allegory is a stylistic device used to cover specific story, event or generalization about humans through specific symbolic fictional figures and their actions, or events.”

1.2. Methodological background in analyzing lexical and semantic features of allegory

To conduct this research, it is essential to apply specific methods to receive relevant results and complete appropriate conclusions according to allegory and its usage in Suzanne Collins’ *The Hunger Games*. Taking into consideration the aim of this research paper lies in studying stylistic devices, it is reasonable to use the following methods: the semantic-stylistic method, content method, quantitative analysis, contrastive analysis, and componential analysis. These methods have been applied to investigate the cases of usage allegory in two compared texts on English and Ukrainian languages.

First of all, the *semantic-stylistic method* has been chosen. We also know it as stylistic analysis. The aim of this approach is to explore the stylistic functions of semantic units, which is perfect for this research. Before starting applying this method, it is required to understand what should be done to complete it fully. It includes a definition of the functional style, precise analysis of the given text, word-stock, the composition, the dominant emotive tone.

Moreover, personal impression on text is one of the parts of *stylistics analysis*. This analysis involves rather subtle procedures of finding the foregrounded element and indicating the chemistry of its contextual changes, brought about by the intentional, effected by the conscious stylistic use of the language¹¹.

The following method is a *contrastive* one. It is the study of a pair of languages to define their structural distinctions and similarities. The purpose of this method lies in the comparison of several linguistic items, especially words. Moreover, it can be engaged with contrastive analysis and show relevant results concerning the possible absence of one-to-one correspondence not only between the semantic structure of correlated words but additionally the inequality in the ostensibly identical meanings

¹¹ Ткаченко А. Мистецтво слова: Вступ до літературознавства. Київ : Видавничо-поліграфічний центр “Київський університет”, 2003. 448 с.

of contrasted words¹². This method is essential in this research paper while comparing the allegory in both English (source) and Ukrainian (target) texts.

The third method that has been decided to use is *content analysis*. To identify the allegory correctly, it is obligatory to adopt the mentioned method. It lies in determining certain words, themes, or concepts within some given qualitative data (text). This research sticks to specific words and themes essential in creating and using the allegory. The method results are used to make inferences about messages in texts, the writers, the audience, and the culture and time of which these are a part¹³.

The following approach is a *structural* one. It is a special technique where it is mastered the pattern of sentences. Structures are specific different arrangements of words in one or the other style. It consists of distinctive modes in which clauses, or phrases, or words could be used. It is thought due to the assumptions that any language can be best and quickly learned through a scientific selection and gathering of the most important structures or patterns of sentences and lexicology¹⁴. The most specific details become visible through studying, and it helps create the full representation of the stylistic device. This method is easy to apply in this research discovering the allegory in the text of *the Hunger Games*.

The last one which is used in the research paper is the *quantitative method*. This research requires some statistical data which is gathered on our own. Allegory is hard to identify by available tools. Otherwise, it is appropriate to count while reading and analyzing the book. Therefore, it helps to understand how many times given stylistic device is used in the text.

Consequently, all the methods and approaches described above have been chosen due to its common sense for undertaken research. They offer a complex and straight investigation of the problem with accurate and extensive results. The meticulous approach assures the entire understanding of each part of the research and does not leave the possibility for ambiguity. The results received from this analysis are objective and easy to work within further investigations.

¹² Lyons J. Linguistic Semantics: An Introduction. New York : Cambridge University Press, 1995. 396 p.

¹³ Content analysis. URL: <https://www.slideshare.net/eibeed/content-analysis-10187392>

¹⁴ Structural Approach. The Free Encyclopedia: *Wikipedia*. URL: https://en.wikipedia.org/wiki/Structural_approach

2. Results and discussion

2.1. Lexical and semantic features of Allegory in *The Hunger Games* by Suzanne Collins

A significant number of stylistic devices are used in *The Hunger Games* written by Suzanne Collins. However, our investigation is focused on only one device, which is called *allegory*. All methods described in the previous chapter have been applied for the present research to get relevant results. It has been decided to precisely analyze the text in order to receive a relevant number of allegories. It is impossible to apply any specific stylistic tool because of its uniqueness, and it also needs a thorough understanding of context.

Before starting this investigation, it is essential to acknowledge more about its genres and the author. Suzanne Collins is a famous American writer and author. She is known as the author of *The New York Times* bestsellers: *The Underland Chronicles* and *The Hunger Games*. The latter is a trilogy consisting of parts: *The Hunger Games*, *Catching fire*, and *The Mockingjay*. It is a dystopian novel where events take part in the post-apocalyptic future. The whole story was written from the first point of view from Katniss Everdeen's side.

As it was mentioned above, all actions and events occur in the fictional country Panem. More we can learn from *The Hunger Games*. We can hear the story on the day of the Reaping from the mayor of district 12. He said that Panem was the country that rose out of the ashes. Before, it was the place once called North America. He listed all disasters, droughts, storms, fires, encroaching seas that swallowed up so much of the land. Moreover, the brutal wars were for little nutrition remained. The result was Panem consisting of a shining Capitol and thirteen districts. It brought peace and prosperity to its citizens¹⁵. This quick view of the history shows some relation to the real country located on this continent before the USA appeared.

American history has something similar to thirteen districts ruled by dictatorial and distant power. During the colonial period, an enormous part of North America was divided into thirteen colonies. There are Connecticut, Delaware, Maryland, Georgia, Massachusetts, New Jersey, New York, New Hampshire, South Carolina, North Carolina, Pennsylvania, Virginia, and Rhode Island. These regions, which were British colonies, supplied folks back in England with goods such as cotton and tobacco as well as districts to Capitol. Therefore, it is the first

¹⁵ Collins S. *The Hunger Games*. Book 1. New York : Scholastic Press, 2008. 374 p.

significant allegory noticed in the book. We have a direct reference to the past of America that is understandable and obvious.

In Ukrainian variant we have the same paragraph that was taken from the district twelve mayor's speech: «Таку ж, як і завжди. Він нагадав нам про історію Панему – країни, що постала з попелу та руїн на тому місці, де колись була Північна Америка. Потім перелічив усі катастрофи – посухи, шторми, пожежі; моря, які вийшли з берегів і поглинули значну частину суходолу; жорстокі війни за мізерні ресурси, які залишились. У результаті виникла країна Панем: блискучий Капітолій, оточений тринадцятьма округами, дарував мир і процвітання своїм жителям»¹⁶.

In sum, the thirteen districts are in a pervasive area as the original colonies. Both were under the rule of a repressive system. Despite the original colonies, which story we could read about in history books, we do not know the destiny of the 13 districts in the first book.

Additionally, in these paragraphs are given reasons for the creation of the Panem and Capitol. The author emphasized, “the disasters, the droughts, the storms, the fires, the encroaching seas that swallowed up so much of the land, the brutal war for what little sustenance remained.”¹⁵ Nowadays, our world is facing all of these problems. It is supposed to be also the Allegory that Collins used in this novel.

Another no less important and fundamental device detected in part about rules of the Hunger Games. They are quite simple. In punishment for the revolution against the Capitol, each of the twelve districts has to provide one girl and one boy. They are called tributes and participate in the Games. Then twenty-four tributes would be captive in a vast outdoor arena.¹⁵ There are stated cruel and straightforward rules of *The Hunger Games*, which are pretty familiar for us when investigating precisely. Suzanne Collins claimed in lots of interviews that she was inspired by Greek myth while working on the book. Her primary source of inspiration is classical Greek myth. It is one about Theseus and the Minotaur, which had a similar background. As punishment for previous crimes, Minos makes Athens send seven youths and seven maidens to the Minotaur. It kills and eats them in a labyrinth¹⁷.

¹⁶ Коллінз С. Голодні ігри. Київ : Видавництво «Країна Мрій», 2012. 384 с.

¹⁷ GradeSaver C., Weinbloom E. The Hunger Games The story of Theseus and the Minotaur. Study Guides & Essay Editing. URL: <https://www.gradesaver.com/the-hunger-games/study-guide/the-story-of-theseus-and-the-minotaur>

This reminds of the rules of The Hunger Games. When it is stated: «Правила Голодних ігор прості. Кожен із дванадцятьох округів повинен щороку відправляти як данину для участі в Іграх хлопця і дівчину – так званих «трибутів». Двадцятьох чотирьох трибутів ув'язнюють на величезній відкритій арені, де розжарені пустелі сусідять із вічною мерзлотою. Кілька тижнів трибути змагаються між собою до смерті. Останній живий визнається переможцем»¹⁶, it sounds familiar to Athens that was forced to sacrifice their children for the Minotaur.

Moreover, in a few pages, we have observed how Katniss Everdeen dauntlessly volunteered for her sister. She behaves like Theseus from the myth. “The third year, Theseus, son of Aegeus, decided to be one of the seven young men that would go to Crete”¹⁸. It would be necessary to identify this whole part as allegory. Tributes are Athens’ children, the Minotaur, and the labyrinth – as the arena and Theseus as Katniss.

However, there is a bit opposite side and theory on Allegory on The Games and tributes. In Panem, this show is treated as a sports competition and national holiday for Capitol. Another evidence for this variant is that the stage’s name is a part of the Latin phrase “*panem et circenses*”, meaning “*bread and circuses*”. It was used in Roman Empire to tell that people desire the most bread (nutrition) and circuses (actions, events, competitions). Consequently, The Games are similar to the gladiatorial games of ancient Rome, created for entertainment. Moreover, there are many Roman names for characters in the novel, for instance, *Caesar*, *Cato*. It is another variant of the allegory background in *The Hunger Games*.

However, it is still not the end with The Hunger Games Allegory, according to its show. There is one TV show in the USA called “Survival”. Sixteen or more players, divided into two or more “tribes”. They are taken to a remote and isolated place. It is usually in a tropic. They have to live there with short supplies for 39 days. Frequently, physical and mental competitions are created to set them against each other. If they win, they will get rewards, such as food or luxuries – even something for their health.

After the halfway, survivors come together to live as one tribe, something like merging. At this moment, survivors will start competing against each other. They can win individual immunity. This thing prevents this player from being voted at Tribal Council. Most players

¹⁸ The Myth of Theseus And the Minotaur. URL: <https://www.greekmyths-greekmythology.com/myth-of-theseus-and-minotaur/>

who vote on this meeting is called “jury”. Once the group ends up with two or three players, a Final Tribal Council is held by the remaining players. They present their claim to the jury.

The only difference between these two shows is their savagery and lethal outcome. In general, *The Hunger Games* is the distant echo of *Survival*.

As in most young adult novels, the love line is present, which is dramatic in the first part of the trilogy. Collins tries to make her “Romeo and Juliet” as Peeta and Katniss. It was evident after Peeta’s words in the interview with Caesar Flickerman before the Games. Peeta has made Katniss an object of love. He also stated that he has lots of admirers.

Then audience in Capitol believed him and started to **call Katniss and Peeta “star-crossed lovers”**¹⁵

In Ukrainian interpretation, the translator made it as much visible as possible: «Але тепер, завдяки Піті, я стала жаданою. Якщо вірити його словам, то я скорила не тільки його – я мала багато шанувальників. А якщо публіка справді вважатиме, що ми закохані... Я пам’ятаю, як тепло вони прийняли зізнання Піті. **Нещасні Ромео і Джульєтта!** Геймітч правий: Капітолію потрібно саме це. Раптом я злякалася, що моя реакція була недостатньо переконливою»¹⁶

The more prominent and persuasive proof is their attempt to commit suicide at the end of the Games. It looks like they would not live without each other as Shakespeare’s Romeo and Juliet. However, we know the truth about this small rebellion against the Capitol that caused the national uprising in the following parts of the story.

Besides the main characters, our interest attracts Caesar Flickerman, the host of the last Games. He has a real-life prototype. It is Ri Chun-hee, a North Korean broadcaster. She is known as the “woman in pink”. Chun-hee was the face and voice of publicity for Kim Jong-un’s authoritarian power. In the same way, Caesar Flickerman was for President Snow’s totalitarian administration. They are known for being fashionable and apparently sympathetic and welcoming personalities. However, they menace considering the figures and ideas they support. In the book, Katniss admits that she cannot remember when Flickerman started hosting the games and adds that he is no age. Chun-hee was also well-known for her longtime being as a broadcaster. Taking into account the information above, it is revealed allegory for this character¹⁹.

¹⁹ Caesar Flickerman. The world’s largest fan wiki platform. URL: https://thehungergames.fandom.com/wiki/Caesar_Flickerman#The_75th_Hunger_Games

In conclusion, our investigation has helped us receive detailed and profound results related to the nature of allegory. The special attention has been dedicated to the examination of the particular context and its relation to real-life things. Furthermore, thorough explanations for each case have been provided. The research has shown us the importance of allegory, including the stylistic effect which it produces. Allegory makes the storytelling more eye-catching and sophisticated for readers. It also creates a unique and specific author's style that makes the plot and ideas unforgettable.

2.2. Communicative function of allegory in *The Hunger Games* by Suzanne Collins

Any novel, text, article, or even poem have its purpose and themes, which an author creates to draw the reader's attention to essential and emergency problems in the modern world. We call communicative function, what ideas should be delivered, on what the reader has to consider. However, they are not able to tell it directly due to different reasons. Therefore, we need to take into account this point and precisely analyze the given piece of writing. It is a unique and specific system of stylistic devices, characters, and plots created for some purpose.

Like many other authors, Suzanne Collins used quite enough stylistic devices in *The Hunger Games*. Nevertheless, in this research, we have focused on allegory and its communicative function in the novel. As in the previous sections, we have identified what allegory is and examples of it. In this one, we try to understand what Collins wants to say to the readers by them, what they mean and why Suzanne used them.

First of all, it needs to start from the very beginning, the establishment of Panem. We learn more of history in this paragraph: He said that Panem was the country that rose out of the ashes. Before, it was the location once called North America. He listed all disasters, encroaching seas that swallowed up so much of the land. Also, the brutal wars where little supplies remained. The result was Panem consisting of a shining Capitol and thirteen districts. It brought peace and prosperity to its citizens¹⁵.

As mentioned above, this country appeared on the remains of the previous civilizations, probably American and Canadian. The author listed many disasters which led to the problems that the society of our descendants faced. All of them were caused by the current humanity and its mistakes. For instance, negligent and reckless attitude to environmental problems, global

warming, and waste of non-renewable sources. Continuous wars and revolutions that evoked more deaths, poverty, and misery.

It is undeniable that Collins, through Katniss' opinion, warns the contemporary world about the outcomes of its actions and choices. The writer refers to present issues and tries to predict the future of this unreliable society. It is not the only moment Suzanne turns the audience to it. For instance, in these words, we figure out a similar context. Capitol was located in the place once called the Rockies. Therefore, District 12 was in a region known as the Appalachia mountains. Even hundreds of years ago, people mined coal here. That was why miners in district 12 have to spade so deep¹⁵. Consequently, the enormous usage of the source will affect our descendants and put their lives under threat. This allegory creates a great effect on readers, and it is evident that Collins managed to attract our attention to these problems.

The next one is related to the rules of the Games. They lie in the text: They are quite simple. In punishment for the revolution against the Capitol, each of the twelve districts has to provide one girl and one boy. They are called tributes and participate in the Games. Then twenty-four tributes would be captive in a vast outdoor arena¹⁵. As we know, it was more torture than simple punishment for districts. Parents had to send their children to the Hunger Games and then watch how they fight with other children to death. Moreover, it has lasted for 74 years, and they had only to pray for the sake of their offspring. Katniss also stated at the beginning of the story: "I never want to have kids."¹⁵

From these points, it is clear that kids are affected by adults' cruelty and indifference in the Hunger Games world. As in most districts, it is a tragedy to see how your child or another is killed. Opposite the Capitol, where they are treated as entertainment and sports competitors. However, nobody even tried to change their destiny. Moreover, even if the children do not participate in the Games, they are forced to work for the Capitol in the mines, gardens, etc. They rarely can choose their way or something they have an aptitude for.

In this part, Collins draws our attention to children, the effects they got from their parents and other adults. Kids are usually under the influence of their elder environment presented by parents, teachers, relatives, and other close people. It is a fortune if a child can choose, and others will support him or her and help. However, it does not happen to all children. Some grow up in a ruthless world, and their lives are not priceless for them and others.

The author shows us the viciousness against the children. Moreover, they took the side of adults, and some districts even trained and taught them to kill to make their appearance and actions more spectacular for the Games.

On the other hand, this allegory can have a bit different interpretation. We see the wealth and luxury of the Capitol as well as poverty and famine in the districts. The first rules on the others even if they are extensive and larger in number. It is quite similar to our world, where rich and huge countries have more rights and power in political and economic areas than smaller and weak ones. Their decisions influence everyone and can start the war or stop it by using different methods.

Our star-crossed lovers from District 12 also increase the Games' drama. Even if it was only the strategy from Katniss's side, it worked and managed to change the rules of the Hunger Games only to show the romance between two tributes. Nothing had changed them before. It emphasized the fact of Capitol's savagery and desire to get more 'circuses' without taking into account real lives.

Collins used this one allegory to make her book more interesting for readers and also more sophisticated at the same time. Peeta and Katniss's actions remind us about Romeo and Juliet from Shakespeare's drama. However, there is some difference between these two pairs. The first one was not in love completely, and the attempt to suicide was only part of the Games.

This plan saved their lives and cheated on the game makers and Capitol. That confirms that the feeling can have more power over other lives and circumstances than we expect. It is not only Peeta's love for Katniss but the desire of Capitol to have the winner, to give tiny hope for districts and threats as well. It will also be necessary to add that residents in the capital have empathy towards Katniss and Peeta that was the reason for the first change of the rules. However, their willingness to have only one victor and make the show unforgettable allows playing with tributes' lives and emotions. After the Games, there are no victors, only survivors with broken hearts and minds.

Another one that would be discussed is an allegory connected to American history. A huge part of North America in the 19th century was also split into thirteen colonies. There are Connecticut, Delaware, Maryland, Georgia, Massachusetts, New Jersey, New York, New Hampshire, South Carolina, North Carolina, Pennsylvania, Virginia, and

Rhode Island²⁰. These all territories were under King George III's reign. All populations worked hard for the sake of the British crown and provided stocks of food and spices.

Later, people could not stand it anymore, and the revolution began. It had ended as the creation of a free and democratic country. Taking this information into account has helped us to predict the next events and actions in the book. Katniss's little rebellion would affect the humiliated nation to rise and stand up for its rights.

This 16-year girl reminds us about the American hero, the face of that war – George Washington. In the following parts of the trilogy, Katniss and he will become the leader and face of the revolution and lead the citizens against the Capitol. Collins used this allegory to make assumptions according to the story's final or possible outcomes for Panem. It is not easy to understand it thoroughly if the reader does not try to read between the lines. These details and this fascinating stylistic device make us consider deep on the following issues and gather all information to see the whole picture.

It would also be good to mention one more allegory that was not in the previous chapter. However, it is an inner allegory, which used to symbolize one point about Capitol. In these paragraphs, we have discovered more about Mockingjay and its origin. During the Dark Days, the Capitol created a series of genetically altered animals. They were used as weapons. We call them mutations, or sometimes mutts. It was one special bird called a jabber jay that could memorize and repeat whole conversations.

They were only birds, exclusively male, that were delivered to regions where the Capitol's enemies were hiding. After the birds gathered words, they would fly back to centers to tell their stories. It took rebellions a while to understand what was going on. They discovered how private conversations were sent.

Later, the centers were shut down after the fail. Moreover, the birds were left to die off in the wild. Only they did not disappear. Instead, the jabber jays are paired with female mockingbirds. After that a whole new species was created, they could replicate bird and human melodies¹⁵.

The Capitol did not predict the ability of the jabber jay to mate with the mockingbird and create the Mockingjay. It is somewhat unpredictable in the Hunger Games world because the Capitol is thought to be an almighty force that controls everything and everyone in Panem.

²⁰ The Hunger Games Symbols, Imagery, Allegory. URL: <https://www.shmoop.com/study-guides/literature/hunger-games/analysis/symbols-imagery-allegory>

The Mockingjay is an allegory for the point that the Capitol could not be as all-knowing or perfect as it thinks. It should properly consider the strength and will of the nation within the spectroscopy of its control.

To sum up, Suzanne Collins perfectly applied such stylistic device as an allegory in this unforgettable novel. It makes the story much deeper and sophisticated but not tough to understand and remember. Allegories have an impressive background and not easy to reveal when we just read them superficially. Moreover, it is a great challenge to investigate it and consider the problems that the author delivers.

The communicative function of allegory in *The Hunger Games* is identified and explained through precise analysis and research according to the purposes and ideas on writing it.

CONCLUSIONS

In this research paper, we have precisely investigated semantic and lexical peculiarities of such stylistic device as allegory in *The Hunger Games* written by Suzanne Collins and compared it to the Ukrainian translation. Through the previous outcomes of researchers who examined these fields and the elaborated methodological base, we have been able to get clear and detailed results^{21, 22, 23, 24}.

The findings of this study indicate the complex analysis of selected examples of allegory in the context and its comparison in the two texts. To provide this composite analysis, we have held preliminary research, which consisted of two parts.

In the first, we focused more on different scholars' works to gain a complete understanding of the examined literary device. Distinctive definitions and views have been provided. Therefore, we have determined the limits of our investigations. The second part specifies the description of the methods that have been used for research. As mentioned, several times, the choice of the methods is crucial to get

²¹ Karp M. Figures of contrast in *Animal Farm* by George Orwell: lexical and semantic features of oxymoron, paradox and antithesis. *Philological science and education: transformation and development vectors*: Collective monograph. Vol. 1. Riga, Latvia : "Baltija Publishing, 2021. 404 p. P. 232–249.

²² Дудик П. Стилістика української мови. Київ : Видавничий центр «Академія», 2005. 368 с.

²³ Кухаренко В. Практикум по стилістике англійського язика. Москва : Высшая школа, 1986. 185 с.

²⁴ Mahler M. Allegory – Definition, and Examples. LitCharts. URL: <https://www.litcharts.com/literary-devices-and-terms/allegory>

relevant outcomes and inferences. The detailed description and justification of the selected methods are also presented in the specific subchapter.

In the second part of the present research paper, we have presented the results of our investigation. In order to provide them in the most accessible way, we have separated them into two parts. The former one is about allegory and samples of it in the text. The latter is about the communicative function of allegory and its expression in the novel.

The structure of the first part is a short introduction, then we continue with a detailed explanation of selected cases and finish with brief conclusions. In general, these results would suggest that the role of allegory in both texts is quite significant.

We could observe the semantic differences between them. In each subchapter, we have presented the description of the relevant samples of stylistic devices. Additionally, the comparison between each selected linguistic item in the scope of the original text and the Ukrainian translation has been performed. Each of the methods mentioned in Chapter 1 was productive and helped to receive accurate results.

From the complex analysis, which has been carried out in our research area, we have got a deep understanding of the specific characteristic of allegory and its role in the book *The Hunger Games* by Suzanne Collins. We have studied the role through careful examination, which these forms of understatement play in the given text of the novel.

The present paper has highlighted the importance of comprehending the specific lexical and semantical features of allegory. Stylistic devices like the ones mentioned above are essential to the literature, especially to the belles-lettres style. Therefore, the profound understanding of their semantics could help in further studying.

Different stylistic devices are an important part of the novel. They enrich the language and attach a unique style to the text. Allegory is a specific stylistic device that makes any novel or poem more extensive in meaning and sophisticated. The application of this literary device allows the author to create notable figures and events within the novel that are not very noticeable for the first time reading. Additionally, allegory creates special interest, as its unusual background stories draw the reader's attention. The usage of the allegory creates the effect of full immersion into the novel.

The present research has some limitations. The main limitation is that not all allegory examples have been examined, and the allegory cannot

be counted with any statistical tool. It must be found and investigated only by the scholar on his own. Only the most spectacular samples have been checked (see Table 1), clearly not enough to have a complete picture. Although there are limitations, we believe our research paper could be a starting point for further researches.

Table 1

The data sheet of allegory in *The Hunger Games* by Suzanne Collins

Number	Allegory (where expressed)	Meaning(short)
1	2	3
1	“He tells of the history of Panem, the country that rose out of the ashes of a place that was once called North America. He lists the disasters, the droughts, the storms, the fires, the encroaching seas that swallowed up so much of the land, the brutal war for what little sustenance remained. The result was Panem, a shining Capitol ringed by thirteen districts, which brought peace and prosperity to its citizens.” (Collins, 2008: 15).	North America was also split into thirteen colonies: Connecticut, Delaware, Georgia, Maryland, Massachusetts, New Hampshire, New Jersey, New York, North Carolina, South Carolina, Pennsylvania, Rhode Island, and Virginia
2	“The rules of the Hunger Games are simple. In punishment for the uprising, each of the twelve districts must provide one girl and one boy, called tributes, to participate. The twenty-four tributes will be imprisoned in a vast outdoor arena” (Collins 2012: 22)	the Greek myth of Theseus and the Minotaur, in which, as a punishment for past crimes, Minos forces Athens to sacrifice seven youths and seven maidens to the Minotaur
3	“panem et circenses”, meaning “bread and circuses.”	The Games are similar to the gladiatorial games of ancient Rome
4	The Hunger Games as TV show	Survival TV show ²⁵
5	“But now Peeta has made me an object of love. Not just his. To hear him tell it, I have many admirers. And if the audience thinks, we’re in love ... I remember how strongly they responded to his confession. Star-crossed lovers.” (Collins, 2008: 106).	Romeo and Juliet
6	Caesar Flickerman, the host of the last Games.	a real-life alternate, Ri Chun-hee, a North Korean broadcaster

²⁵ Survivor. *The Free Encyclopedia: Wikipedia*. URL: [https://en.wikipedia.org/wiki/Survivor_\(American_TV_series\)](https://en.wikipedia.org/wiki/Survivor_(American_TV_series))

Completion of Table 1

1	2	3
7	<p>“During the rebellion, the Capitol bred a series of genetically altered animals as weapons. The common term for them was mutations, or sometimes mutts for short. One was a special bird called a jabberjay that could memorize and repeat whole human conversations. They were homing birds, exclusively male, that were released into regions where the Capitol’s enemies were known to be hiding. After the birds gathered words, they would fly back to centers to be recorded. It took people a while to realize what was going on in the districts and how private conversations were transmitted. [...]So the centers were shut down, and the birds were abandoned to die off in the wild. Only they did not die off. Instead, the jabberjays mated with female mockingbirds creating a whole new species that could replicate bird whistles and human melodies.” (Collins, 2008: 34).</p>	<p>The story of the Mockingjay is an allegory for the idea that the Capitol may not be as all-knowing or all-powerful as it believes. It should not underestimate the strength and will of the entities within the prism of its control.</p>

The present research paper could potentially lead to other investigations in this field. Our work suggests that comprehensive research ought to be done to gather all possible allegory in *The Hunger Games* written by Suzanne Collins. Further researches can be done in two directions.

The first one implies the deeper investigation of allegory within this specific novel. For instance, the pragmatic aspect could be included, or the comparison with other stylistic devices could be made.

The second way suggests a more meticulous examination of allegory in all trilogy parts and other Suzanne Collins’ works. This way would allow us to gain a profound understanding of the usage of the allegory not only in this novel but also about the peculiarities of the author’s style.

SUMMARY

This research paper examines the main lexical and semantic features of allegory in the novel *Hunger Games* by Suzanne Collins. With the

help of a comprehensive analysis consisting of semantic-stylistic, comparative, quantitative and component methods, a detailed study of this stylistic tool has been conducted. To better understand and investigate the research problem, many definitions and works of well-known scientists in this field have been analyzed. The obtained results have allowed us to understand the peculiarities of the use of allegory in the context of the novel. The paper presents examples of the trail in context with a detailed explanation of its significance. Accordingly, explanations and comparisons with Ukrainian counterparts have been provided.

Contextual analysis has been also used in some examples to properly elaborate the lexical features of the allegory. To better understand how trails work throughout the text, we have used quantitative analysis. To do this, the examples of allegory in the novel have been calculated manually, as it is impossible to record with the help of special software. The work carried out can be of value to all who are interested not only in the peculiarities of allegory, but also in various stylistic devices, in particular those related to lexical means of expression. In addition, the study will be of interest to anyone interested in the work of Suzanne Collins. This work also facilitates and inspires further study of allegory in other parts of the Hunger Games trilogy. This research paper also describes the directions of future research and identifies certain limitations.

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