

THE MEDIA CONSTRUCTION OF HEROINE FIGURE IN SUZANNE COLLINS' *MOCKINGJAY*

(KONSTRUKSI MEDIA TERHADAP SOSOK TOKOH PAHLAWAN PEREMPUAN DALAM NOVEL *MOCKINGJAY* KARYA SUZANNE COLLINS)

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Abstrak

Kajian ini mencoba untuk menganalisa tentang konstruksi media terhadap sosok tokoh pahlawan perempuan dalam karya Suzanne Collins di novel *Mockingjay*. Di novel *Mockingjay*, televisi merupakan media yang mengkonstruksi wacana tentang sosok tokoh pahlawan perempuan. Kajian ini berfokus pada konstruksi dari sosok tokoh pahlawan perempuan televisi di Distrik 13. Tujuan dari kajian ini adalah untuk menemukan wacana tentang sosok tokoh pahlawan perempuan di dalam novel untuk memperoleh pengertian tentang konstruksi media terhadap sosok tokoh pahlawan perempuan. Kajian ini menggunakan teori representasi dengan model diskursif dari Stuart Hall. Model ini menekankan pada konstruksi tentang wacana sosok tokoh pahlawan perempuan. Hal ini berhubungan dengan kondisi kontekstual tentang konstruksi media di Amerika. Dalam hal ini, kondisi kontekstual yang berhubungan dengan konstruksi realitas melalui realitas televisi Amerika. Hasil dari kajian ini menunjukkan bahwa Katniss digambarkan sebagai sosok tokoh pahlawan perempuan yang dikonstruksi oleh televisi. Tujuan dari pengkonstruksian ini adalah untuk melawan Capitol dan otoritas Snow sebagai kekuatan dominan. Model konstruksi ini juga berjaln-kelindan dengan perkembangan *reality TV* yang sangat mempengaruhi pola pikir penonton terkait representasi ideal dalam kehidupan.

Kata Kunci: konstruksi, televisi, tokoh pahlawan perempuan, *Mockingjay*.

Abstract

This study attempts to analyze the media construction of heroine figure in Suzanne Collins's Mockingjay. In Mockingjay, television is medium to construct the discourse of heroine figure. This study focuses on the construction of heroine figure by television in District 13. The aim of this study is to find out the discourse of heroine figure in the novel in order to get an understanding of media construction of heroine figure. This study uses theory of representation with discursive model by Stuart Hall. This model emphasizes on the construction of discourse of heroine figure. It is related to the contextual condition about the construction of reality through American reality television. The result of this study is Katniss depicted as heroine figure who is constructed by television. The goal of this construction is to rebel against the Capitol and Snow' authority as dominant power. This construction model intertwines with the development of reality TV which influences the mindset of the audiences relates to the ideal representation in life.

Keywords: construction, television, heroine figure, *Mockingjay*.

Introduction

Television is well-known as one of mass media .It is a medium used by people to get any information from it. People can freely get any information from television to enrich their knowledge with them. Television also entertains people who consume it as source of entertainment. That is why television is so familiar with us. On the other hand, television as a medium can also persuade the audiences to follow ideas of television about something. Television just portrays it, for example portrait of woman as a leader. Television does not only portrays woman as a leader in real world but also portrays woman as a leader in reality of television. The reality of television is not the same with the empirical reality. Television has its own reality which means

television constructs its reality as if it was the same with the empirical reality. Television has some influences in constructing of reality. We can see how strong television affects people in constructing reality, like in a reality show.

The Reality Television allows Americans to fantasize about gaining status through automatic fame. Ordinary people can watch the shows, see people like themselves and imagine that they too could become celebrities by being on television (<https://www.psychologytoday.com/articles/200109/why-america-loves-reality-tv>). In other word, the reality show on television produces some ideas about what they will show to the public, for example ideas of gaining status.

Besides, television can also construct everything that people trust in the public. As mentioned before,

television uses a discourse to construct anything, including reality. Reality on television is constructed by discourse which uses language. Both language and television mediate reality: there is no pristine experience which social people can apprehend without the culturally determined structures, rituals and concepts supplied to them via their language (Fiske and Hartley, 2003: 5).

American television, for example, constructs a discourse about women. Television can depict women as subject or object of popular culture in America. Grossberg et al (2006: 249) argue that by the 1980s and 1990s, however, women's roles on television had changed, and with new roles have come new images of the possibilities of what it means to be a woman in American society.

In the same way, literary work can depict woman as subject or object of popular culture in America. *Mockingjay* (2010) is The Hunger Games's Trilogy series written by Suzanne Collins. The novel tells us about the struggle of Katniss Everdeen to fight against the Capitol. She is a volunteer tribute from District Twelve. As a girl tribute, she wants to get a freedom from the rein of the Capitol. In this novel, the author portrays Katniss Everdeen as the main character who becomes a heroine of her district because she has a braveness to fight against the Capitol by joining the Games.

In *Mockingjay*, we can track the emergence of Katniss as the symbolic leader of the revolution, known as the Mockingjay (Wright, 2016: 2). She represents a heroine figure by becoming a Mockingjay from District Twelve. She is portrayed as a heroine figure because she has a braveness to fight against the Capitol. In the novel, the portrait of heroine figure is constructed by television.

Based on previous explanation, I focus on the media construction of heroine figure that occurs in *Mockingjay*. This research will use theory of representation and discursive formation by Stuart Hall. This theory is used to analyze media construction in order to get understanding of media construction of heroine figure

Based on the problem that has been described above, there are many questions which relate to the topic, they are: how the novel represents media construction of heroine figure, how the contextual background of the novel related to media construction in America, and the critical position of the author. Hence, this research concerns on the construction of heroine figure by television which uses theory of representation and encoding process by Stuart Hall in order to answer the problems.

Research Method

This research is qualitative research which concerns on many forms of information which are not in the numeric form. In this research, I use a qualitative data because the data are in the form of words and sentences, not in the form of numbers.

The data in this qualitative research are in the narrative form. Description and interpretation are the way to analyze this qualitative research. In other word, the data from *Mockingjay* are collected and selected in the form of quotations.

In this research, I use *Mockingjay* by Suzanne Collins as the source of data. The type of data I use in this research are qualitative data. The qualitative data are divided into two

kinds, they are primary and secondary data. The primary data are information collected from *Mockingjay* which refer to the media construction of heroine figure. The data are in the form of narrations and dialogues in the novel. The secondary data are derived from some articles, essays, journals, and other sources which contain any information about contextual background of media construction in America and short bio and information of the author.

To process the data, I conduct several steps they are: read the novel, collect the data and to find any information from the novel related to the media construction of heroine figure, and categorize the data. Then, to analyze the data, I conduct some steps, they are: choose and take the data from novel which are related to how television constructs heroine figure and how the heroine figure looks as the result of the construction and relate them with encoding's theory by Stuart Hall; by using discursive approach, take some information about American media construction as the contextual background and relate it to how television constructs its reality by encoding's theory by Stuart Hall to see how the American television encodes the discourse of heroine figure out of the novel; and read the biography and information about the author which relates to the discourse of media construction of heroine figure in general and the discourse of heroine construction by media in particular which use theory of representation in order to know the critical position of the author.

Discussion and Result

The Construction of Heroine Figure by Television

Television puts its position as controlling medium which is used by Panem. Panem uses television to control the people of the Capitol and all Districts through any information relates to the Games. There are two groups in Panem who use medium as a tool to televise whatever Katniss does. The first group is the Capitol who uses television as a tool to construct Katniss as a rebel. Then, the second group is District 13 who uses television as a tool to construct Katniss as heroine figure.

Moreover, television is a powerful tool in mass communication, especially in Panem where certain broadcast are mandatory and all broadcast are governmentally sanctioned (Nettles, 2016: 2). It can be said that television has crucial position in mass communication in order to deliver the message of its to the audiences, as seen in *Mockingjay*.

In *Mockingjay*, two groups in Panem that they are the Capitol and District 13 use television to construct Katniss by their own way. By using television, the Capitol and District 13 construct the discourse of heroine figure with different ways and results. Capitol constructs Katniss as rebel, while District 13 constructs Katniss as heroine figure. Both of them use television to produce depiction of Katniss as rebel and heroine figure.

Katniss as Rebel Constructed by The Capitol

Capitol is a central city of Panem which is led by President Snow. He has authority to hold Capitol, all districts, and people of Capitol, including Katniss Everdeen who comes from District 12. The Capitol which is led by Snow uses television as a medium to televise Katniss and whatever Katniss does relates to the rebellion in order to

construct the discourse of rebel. Here, I use the first and second novel as supporting data that proves Katniss as a rebel in the Capitol which are taken from *The Hunger Games* (2008) and *Catching Fire* (2009). The data can support the relevant data which prove Katniss as a rebel for the Capitol.

In *The Hunger Games* (2008), Katniss tries to save Peeta's life, stay alive with Peeta who from the same district, and survive in the arena of Games, so she does something that is to eat the berries with Peeta. This action is perceived by Snow as a threat. He considers Katniss's action as a threat and she is considered as a rebel. "I lift my hand to my mouth, taking one last look at the world. The berries have just passed my lips when the trumpets begin to blare." (Collins, 2008: 330) From the lines, we know that the Capitol tries to consider Katniss as a rebel because her action in eating the berries. Snow and the Capitol claim her as a rebel because she fight against the rules of the Games by eating the berries.

On the other hand, in *Catching Fire* (2009), Katniss destroys the arena of games as stated below:

"My bow tilts up at the wavering square, the flaw, the ... what did he call it that day? The chink in the armor. I let the arrow fly, see it hit its mark and vanish, pulling the thread of gold behind it.

A flash of white runs up the wire, and for just a moment, the dome bursts into a dazzling blue light." (Collins, 2009: 353)

From the quotation above, we can see that Katniss becomes a tool of Plutarch in order to manipulate her as his pion in the Games. He manipulates her identity which from a volunteer tribute to a rebel in the Games. She devastates the arena. Plutarch sees herself as a challenge to manipulate Katniss as rebel in order to fight against the Snow's authority. In other word, she tries to end the Games by devastating the arena with all the best of hers. She sets her arrow and directs its to the wavering square. In this case, the Capitol considers what Katniss did as a form of rebellion to break the rules of Games and to end the Games. By shooting her arrow, she want to show her ambition to the Capitol that she doesn't want to be a part of the Games. She disagrees the Games that it is considered as a rebellion action. She releases her arrow into the top, and she has a hope that its can destroy the arena. When she does it, the arena is destructed and she can look a blue light. It means that she can fight against the Capitol and do rebellion by destroying the arena.

Katniss as Heroine Figure Constructed by District 13

Katniss is considered as a rebel who menaced Snow's existence and his authority in the Capitol. He considers Katniss as a rebel whom people in the Capitol are scared of. Then, after her district was bombarded by the Capitol, she decamps to District 13. It is a destroyed district by the Capitol. It was destroyed in a battle with the Capitol years before the Hunger Games began. (<http://www.shmoop.com/mockingjay/setting.html>) Katniss flees to District 13 when District 12 destroyed by the firebombs of the Capitol. District 13 is led by a president named Alma Coin. She has an authority in this district. She has a schedule to make a propo of Mockingjay which is

done by Katniss. She becomes a Mockingjay because she takes a new role as a Mockingjay asked by Coin. Coin considers Katniss can lead the rebellion against the Snow's authority. She becomes a Mockingjay as long as her status as a rebel was changed after she takes a new role which constructed by Coin. Her status as a Mockingjay is under construction by Coin. Here, Coin is the agent who produces the discourse of heroine figure by portraying Katniss as a heroine figure. Besides, there is a tool used by District 13 in order to construct the discourse of heroine figure that is television.

District 13 produced counter discourse toward the discourse produced by the Capitol. It can be seen through the result of the discourse which is produced by two groups of Panem, they are the Capitol and District 13. Both of groups who use television as medium to construct Katniss, the Capitol and District 13, have their own way to construct Katniss.

Construction of Heroine Figure in Daily Life

Alma Coin asks Katniss to be a Mockingjay to fight against the Capitol by sending her in a battle with Capitol. District 13 uses television as a tool to televise whatever Katniss does in a battle. In other word, District 13 uses television to construct the discourse of heroine figure through the construction of heroine figure by sending her in a combat. District 13 depicts Katniss as an ultimate tool to fight against the Capitol in battle.

In *Mockingjay*, it can be seen that the District 13 uses television as a tool to construct a discourse of heroine figure as states below:

"The idea of sending me into combat is controversial. But Haymitch has a pretty tight case. If I perform well only in real-life-circumstances, then into them I should go. "Every time we coach her or give her lines, the best we hope for is okay. It has to come from her. That's what people are responding to." (Collins, 2010: 74)

From the quotation above, it can be seen that there is a discourse of heroine figure. As Hall states that discourse as a system of representation (Hall, 1997: 44), what media does is to construct a discourse of heroine figure through the concept of sending Katniss into combat. Here, this discourse can be seen as a system of representation that represents the construction of heroine figure through the discourse of heroine figure in order to get a meaning of heroine figure itself.

Fulvia is other person who works under command of Coin. She depicts Katniss as heroine who is labelled as Mockingjay. "Praised Fulvia for what is, in fact, a really good idea, and cleared the way to continue her own on-air depiction of Mockingjay." (Collins, 2010: 107) It means that there is other agent of Coin who portrays Katniss as heroine figure. Fulvia depicts Katniss as heroine who labelled as Mockingjay in her own on-air. She puts Katniss as her talent. By producing her own on-air, Fulvia sets the discourse of heroine figure. The concept used by Fulvia is to put Katniss in her own on-air and she becomes her talent of Fulvia. By this concept, Fulvia produces the discourse of heroine figure. She uses her own on-air to produce the discourse of heroine figure which is experienced by Katniss.

The on-air is a tool used by Fulvia in order to construct Katniss as heroine. The result of Fulvia's on-air is the depiction of Mockingjay which refers to Katniss and she labelled as Mockingjay.

Construction of Heroine Figure in Propaganda

District 13 also uses propaganda as a tool to construct the discourse of heroine figure by doing propo broadcasting. Katniss does a propo broadcasting in propo studio of District 13.

"Our plan is to launch an Airtime Assault," says Plutarch. "To make a series of what we call propo-which is short for propaganda spots' - featuring you, and broadcast them to the entire population of Panem." (Collins, 2010: 43)

The quotation above shows us that Katniss as a propo tool of District 13 by delivering a speech in propo studio. It means that Katniss is a figure which constructed as a heroine of District 13 in propaganda against the Capitol. District 13 uses knowledge about heroism to construct a discourse of heroine figure by giving Katniss a chance to deliver a speech in propo session.

Other ways to construct Katniss as a heroine figure is to put Katniss in position of filming her.

"Someone calls for quiet, the cameras start rolling, and I hear "action!" So, I hold my bow over my head and yell with all the anger I can muster, 'People of Panem, we fight, we dare, we end our hunger for justice!" (Collins, 2010: 70)

The quotation above shows that Katniss is constructed by District 13 as a heroine figure by filming her and giving her a chance to affect herself to be a person who considers as an important person in Panem. Indirectly, District 13 uses camera as a tool to construct Katniss of how she behaves in front of camera as a heroine figure. Then, District 13 produces the discourse of heroine figure through the knowledge which sets Katniss as a heroine figure in camera rolling

District 13 not only uses camera to construct the discourse of heroine figure but also uses television studio to make sense of heroine figure. "I can't stand in a television studio wearing a costume and makeup in a cloud of fake smoke and rally the districts to victory." (Collins, 2010: 71) By putting Katniss in television studio, District 13 constructs Katniss as a heroine figure by making a propo in television studio. Katniss is constructed by District 13 as heroine figure through the discourse by making her look like a real heroine in television studio with some attributes, like fake smoke, costume, and makeup.

On the other hand, Katniss is under construction by her propo team as a heroine who has a purpose of making the propo. Katniss and her broadcast team go to Justice Building to take a film of Katniss by filming her. Her team uses camera to film what Katniss does and broadcast it to District 13 and Capitol.

"Cressida has the idea to film me in front of the ruins of the old Justice Building, which is something of a joke since the Capitol's been using it as a backdrop for fake new broadcasts

for years, to show that the district no longer existed." (Collins, 2010: 152-153)

The quotation above tells us that Cressida is an agent of encoder which broadcasts Katniss as a heroine. She is under construction of filming her in order to construct the discourse of heroine figure through practice or do filming Katniss.

District 13 sends Katniss and her cameramen into District 8. She becomes a person who rescue District 8. The cameramen crew film Katniss in District 8.

"Take her into Eight this afternoon. There was heavy combing this morning, but the raid seems to have run its course. I want her armed with a squad of bodyguards. Camera crew on the ground. Haymitch, you'll be airborne and in contact with her. Let's see what happens there." (Collins, 2010: 74)

Katniss is sent to District 8 in order to rescue people of District 8. She is under construction of District 13 as a heroine figure which relates to her action of heroism in District 8. District 13 puts cameramen crew to film Katniss whatever she does in District 8. Katniss is constructed by District 13 as heroine figure through the discourse of heroine figure which seen in Katniss's action. District 13 uses camera to film Katniss, then construct the discourse of heroine by filming her action in District 8.

Other side, camera is used in order to deliver something which construct certain meaning as stated below:

"The cameras are tight on me as I reach out my hands to the man, to the wounded, to the reluctant rebels across Panem, 'Please! Join us!"

"My words hang in the air. I look to the screen, hoping to see them recording some wave of reconciliation going through the crowd."

"Instead I watch myself get shot on television." (Collins, 2010: 207)

The camera takes a picture of Katniss when she says about the rebellion in front the camera. She delivers a message of rebellion through her speech in front of the camera. The camera is used as a tool to televise her speech which constructs the meaning of Katniss as a heroine figure. Indirectly, camera is a tool to televise all about Katniss, including her propo. Television is used to construct the discourse of heroine figure through filming Katniss. The television produces a meaning that Katniss is an important to be shot on television. The result of televising propo is the discourse of heroine figure which constructed by television.

Moreover, in putting Katniss as heroine figure, Plutarch and Cressida become the agents of Coin. They work well by filming Katniss as heroine.

"This gives Plutarch a good laugh. 'Only his voice. But that's ours for the taking. We didn't even have to do any special editing. He said that actual line in your first Games.' He slaps his hand on the table. 'What we say we give another round of applause of Cressida, her amazing team, and, of course, our on-camera talent!"

I clap, too, until I realize I'm the on-camera talent and maybe it's ..." (Collins, 2010: 104-105)

The lines above indicates that Katniss is under construction of Coin's agents, that are Plutarch and Cressida. They construct Katniss as heroine. They put Katniss as their camera talent by asking her to tape a propo. By putting Katniss as camera star and filming her, they produce the discourse of heroine figure through portraying Katniss as heroine figure who tapes a propo. They produce a film and propo of Katniss as natural as well, in order to produce the discourse of heroine figure. Katniss is set as heroine who is good at camera by becoming camera talent in District 13.

Construction of Heroine Figure in War

In status of war, Katniss is sent by District 13 to rescue people of District 8. Messalla is one of Katniss's cameramen takes a picture of Katniss when she is in District 8. She becomes a little star of District 13.

"Messalla beams and says, 'There's our little star!' and the others are smiling so genuinely that I can't help but smile in return. They impressed me in 8, following me onto the roof during the bombing, making Plutarch back off so they could get the footage they wanted." (Collins, 2010, 101)

Katniss becomes a little star of District 13 by filming her as a figure who can be represented as a heroine figure. District 13 constructs Katniss as a heroine in order to put Katniss as a little star in war by film her. District 13 puts Katniss as the representation of heroine figure who becomes a little star. District 13 produce the discourse of heroine figure by positioning Katniss as a little star who filmed by Messalla and Plutarch as the Head of Gamesmaker who films her in war

Other ways to construct Katniss as a heroine figure is to become part of Alma Coin's plans. Katniss becomes a Alma Coin's pion in facing the war against the Capitol and President Snow. Coin asks Katniss to be a Mockingjay and she accepts the role. Coin uses Katniss as her puppet to fight against the Capitol. She commands her to be a Mockingjay and televises whatever Katniss does in District 2, District 8, District 13, and Snow's mansion

Coin depicts Katniss as a Mockinjay who takes a responsibility in order to fight against the Capitol by constructing her as a heroine figure.

"Coin was right on that point. You don't destroy what you want to acquire in the future. I assume that they really want, in the short term, is to stop the Airtime Assaults and keep me off the televisions of Panem." (Collins, 2010: 145)

From the quotation above, Coin tries to make Katniss assures about herself to be a Mockingjay by directing her to stop the Airtime Assaults and keeping her off the television. In other word, Coin encodes the knowledge that Katniss is an important person in Panem, so she constructs the knowledge that Katniss is a Mockingjay and people of Panem must know her in Panem 's televisions. It means that

Coin produces the discourse of heroine figure by putting Katniss on television of Panem and it can be considered that Coin produces the meaning of heroine figure through the depiction of Katniss in Panem's televisions. Coin uses Airtime Assault to portray Katniss as a star which refers to her action as a heroine figure of District 13. There is reception that Katniss is a heroine figure by producing the knowledge and meaning through discourse which encoded by Coin.

On the other hand, Katniss becomes a special person for Coin who takes her position as a Mockingjay and does some plans of Coin. Katniss becomes a Coin's star in conducting a film about Mockingjay. She is the pion of Coin in composing a film in order to declare herself as a Mockingjay and Coin is a commander of Katniss in filming.

"Because I'm on a special mission for President Coin. I think Boggs was the only one who knew about it."

"It's true. That's why we're here. Plutarch wants it televised. He thinks if we can film the Mockingjay assassinating Snow, it will end the war." (Collins, 2010: 269)

The lines above indicates that Katniss is Coin's puppet to become Mockingjay. Coin uses television to televise Katniss as a Mockingjay which conduct the knowledge and meaning that Katniss is a Mockingjay. Here, Mockingjay is the representation of heroine figure which constructed by Coin through the depiction of Katniss as a Mockingjay and televises her in assassinating Snow.

The Contextual Background of Mockingjay related to Media Construction in America

In *Mockingjay*, we can track the construction of media through the use of television by the Capitol and District 13. In Panem, the Capitol and District 13 have a role to construct the reality about Katniss. They construct their own reality by creating the portrait of Katniss as rebel and heroine figure on their television which trusted by people of Panem as a reality and truth. As a part of Panem, the Capitol and District 13 use television to construct the idea about Katniss as a rebel and heroine figure through the performance of Katniss on television. She is depicted as rebel by the Capitol and heroine figure by District 13 on their own television. Hence, both of the Capitol and District 13 construct their own reality on and through television by portraying Katniss as rebel and heroine figure. It means that they use television as medium to deliver the opposite discourse. Both of them use television to construct Katniss as the object of their construction. Here, I will discuss about how television as medium constructs the concept of Katniss as rebel and heroine figure in *Mockingjay*. It is necessary to seek any information about media construction in America as contextual background which is related to media construction in *Mockingjay*.

Reality TV in America

In *Mockingjay*, the two groups in Panem that are the Capitol and District 13 use reality tv to show the television construction and its power which can influence people of Panem. Panem in *Mockingjay*, is a futuristic country which is not a part of America and does exist in the real world.

Panem is mentioned by Collins in her novel "Panem et Cerevisia translates into 'Bread and Circuses.' The writer was saying that in return for full bellies and entertainment, his people had given up their political responsibilities and therefore their power." (2010: 213) It means that Collins uses the word of Panem to show us that it is not part of the real country of America. However, since Collins is a part of American society, it is necessary to refer to the reality television of America.

The reality tv which referred by Collins is the Games. It is a televised entertainment which showed by the Capitol. The Capitol uses the Games as an entertainment which televises on television. It can be assumed that the Games is equal with the reality tv because its function as an entertainment to people who watch it. Here, I focus on the reality tv of America as the context because the novel is written by Collins as American writer which is part of American culture.

According to Hill (2005: 2), reality tv is about the development of a television genre often called reality TV. Hill (2005: 2) also argues that reality tv is a catch-all category that includes a wide range of entertainment programmes about real people. Other argument of Hill is reality tv is also about the viewing experience of a developing factual television genre. It is commonly assumed that audiences cannot tell the difference between entertainment and information, or fiction and reality in popular factual television (2005: 2). In addition, Kavka (2012: 5) argues that the term of reality television refers to unscripted shows with non-professional actors being observed by cameras. It means that reality television is kind of television programmes which uses unscripted text and actors who act in front of camera.

Television is used by people around the world, including American people. Television as one of mass media is popular in America. As a medium, television can construct everything, for example construction of reality tv. Reiss and Wiltz (2001) argue that reality tv allows Americans to [fantasize](#) about gaining status through automatic fame. Ordinary people can watch the shows, see people like themselves and imagine that they too could become celebrities by being on television.

The Construction of Reality through American Reality TV

Television has its own construction which has power to influence people in order to believe that the programme is real. The construction of television can be seen through reality tv which is intentionally constructed. Murray and Ouellette (2009: 7) argue that reality tv also establishes new relationship between "reality" and its representation.

Furthermore, according to Goodwin and Whannel (2005: 99), television constructs a view of the world but naturalizes that view, makes it normal, by hiding its own means of construction, its editing, selection, and camerawork.

Meanwhile, according to Marris and Thornham (1997: 110), the construction of sets, the operation of studios, the outside broadcasting of sporting events - all of these areas of work were partly managed by unions and partly managed by management.

Some explanation above leads me to see how the text of the novel represents the reality tv. Here, I use *Mockingjay*

as the source of text to see the construction of television through reality tv. In *Mockingjay*, District 13 constructs Katniss as a star of propo. "Our plan is to launch an Airtime Assault," says Plutarch. "To make a series of what we call propos - which is short for 'propaganda spots' - featuring you, and broadcast them to the entire population of Panem." (Collins, 2010: 43) From the lines, it can be assumed that District 13 sets and puts Katniss as a star in propo. Katniss becomes a star in propo of District 13. In this case, District 13 constructs the concept of Katniss as heroine figure by positioning her as a propo star. There is an effort to construct the reality in the propo that Katniss as a propo star is real and considered as a truth. On the other hand, District 13 puts Katniss as a person who cheers up with wedding of Finnick and Annie.

"And now they want me to marry Peeta for a propo?"

Plutarch rushes to reassure me. 'Oh, no, Katniss. Not your wedding. Finnick and Annie's. All you need to do is show up and pretend to be happy for them.' (Collins, 2010: 214)

From the quotation above, it means that there is an aim to construct Katniss as a person who is happy of Finnick and Annie's wedding. District 13 sets the concept of Katniss as an important person in propo, including wedding of Finnick and Annie. The wedding of them can be considered as part of propo which is constructed by District 13.

On the contrary, in the real world, there is a construction in reality tv. The construction is set in some cases, for example *Big Brother* and *Survivor*. They are a series of reality tv in US which is about the construction of reality. Kavka (2012: 75) argues that the crucial role played by *Big Brother* and *Survivor* in consolidating reality TV as a genre. Together, these two shows constituted a kind of evolutionary leap that repositioned reality television as a high-rating component of prime time programming. It can be assumed that *Big Brother* and *Survivor* are the forerunner of reality tv in America. Both of them becomes a show that creates the reality television as a high component of prime time programming. The construction of reality in *Big Brother* is a phenomenon of reality which is intentionally constructed as a real television programme. Kavka argues that *Big Brother* is a kind of reality television which constructs people in their environment.

"Since *Big Brother* the rise of competition programmes as well as shows that promise self-improvement for ordinary people has meant a growing critical interest in the interventionist role of reality TV, from DIY programmes to the parenting and lifestyle shows that appear to teach audiences how to better manage themselves." (2012: 3-4)

The quotation above indicates that *Big Brother* as television programmes which constructs people and environment in order to create a competition programme and it becomes a reality show on television.

Construction of Heroine in American Television

There is a term of "heroine" which refers to the woman with her super power. It can be seen in some era that

woman depicted as heroine. Here, I focus on the model of woman as heroine, such as super woman, traditional super woman, and rebelled hero.

One model of heroine is depicted through the characterization of super woman, like 'Wonder Woman' and 'The Bionic Woman' that can be seen in 70s media. In era of 70s, woman depicted as heroine who has super power and does some heroic actions, then woman at that time considered as super woman with super power. Lee (2011) states that in era of the '70s, it is a good decade for female super heroics, like "Wonder Woman" and "The Bionic Woman."

In addition, Parramore (2012) argues that Witness Wonder Woman is an Amazon princess patriotically protecting America in her star-spangled panties, easily defeating villains and rescuing her male love interest from evildoers.

Other model of heroine is depicted through the characterization of traditional super woman, like Xena which can be seen in 90s media. In 90s, woman depicted as heroine with her traditional attribute which is referred to the legend, like Xena. Other depiction of woman is a horror heroine who becomes a female vampire, like Buffy. In other word, it can be said that in the 90s, TV series produced action heroines such as Xena the Warrior Princess and Buffy the Vampire Slayer. (Strinati 2004: 184)

On the other hand, Buffy the Vampire Slayer's character is a knowing and playful young woman, who combines the domesticated femininity of girl/witch with the kick-ass assertiveness of the action hero (Byerly and Ross, 2006: 27). According to Byerly and Ross (2006: 75), they argue that a sustained critical political economic analysis of women's position in media industries which recognizes the relationship between who owns media organizations and what is produced by them. In this case, there is a role of the owners of media. They have a goal by owning the media that is to produce woman's depiction in media industries.

Other example of tv series which concern about woman as heroine is *Charlie's Angels*. It is a film based on the television series in America which depicts three women as super women with many high-tech tools.

"... and other heroines in 1970s Blaxploitation films. *Charlie's Angels* and *The Bionic Woman* appeared in the mid-1970s, and both television shows were popular, demonstrating that there was an audience for tough women, albeit beautiful, slender, heterosexually desirable ones." (Innes, 2004: 3)

The quotation above indicates that tv series in the year of 70s becomes the forerunner of tv series in America which put woman as the object of the construction of television in reality television. Woman depicts as the object of construction of television in reality television in some cases, for example woman depicts as beautiful, sleneder, and desirables.

The explanations above show that there is a construction of television toward woman as heroine in reality television which positions woman as the object of the construction in many models of heroine. Some examples of reality tv series which mentioned above become the history of reality television in America which leads to the woman construction in next reality television. The construction of

television toward woman as heroine figure can also be seen in *Mockingjay*

In *Mockingjay*, District 13 uses television to depict Katniss as heroine figure who does rebellion against the Capitol. Katniss is set as a rebelled heroine. Here, Katniss is depicted as heroine figure by taping a propo. "I can't stand in a television studio wearing a costume and makeup in a cloud of fake smoke and rally the districts to victory." (Collins, 2010: 71) The line indicates that the televised propo of Katniss is under construction of Gamemaker (Plutarch) and Coin. They are the main agent who construct Katniss as heroine figure through the propo on District 13's television. They use television to construct the propo as the television programme. They depict Katniss the object of construction of television by positioning her in television studio with costume and fake smoke.

Critical Position of Suzanne Collins

In order to know the critical position of Suzanne Collins in *Mockingjay*, I need to link up her life as background and her biography to the discourse of heroine figure and relates it to her perception about media construction, especially construction of television. In the novel, Collins uses first person point of view to represent her perspectives through the main character, Katniss Everdeen. In this point, Collins uses the main character in the novel to deliver what she knows, experiences, or what she wants to show us about her perception of media construction of heroine figure. It means that medium has a power to construct something and make it to be real. The construction of media (television) can be seen in *Mockingjay*.

In writing *Mockingjay*, Collins is influenced by the lessons her father had taught her as a military historian and a [Vietnam War](#) veteran-straight forwardly introduced to its narrative such grim "adult" issues as [genocide](#) and [biological warfare](#). So, she wrote a novel based on her experience life and made sense of brutal combat and its consequences were also central concerns of *Mockingjay*. It is the third novel of *The Hunger Games's* series which is a dystopian tale in which two dozen adolescents are compelled by a futuristic authoritarian state to fight to the death in a televised competition.

As s part of American culture, Collins who works in the field of media, especially television, knows and understands how television constructs its reality as a real and truth, how the construction of television works and it has a power to influence people (the audiences), and how American television and its construction affect people (the audiences) through reality television. In this case, I want to find out Collins's perception and ideologies about media construction of heroine figure. The knowledge of construction of television which is possessed by Collins can be seen in *Mockingjay*.

Collins uses the characterization of Coin as a president of District 13 who wants Katniss to do something that is to encourage herself and perform herself to be a leader in doing rebellion.

"... because now it's not President Snow but President Coin who's looking at us. She introduces herself to Panem, identifies herself as the head of the rebellion, and then gives my eulogy. Praise for the girl who survived the

Seam and the Hunger Games, then turned a country of slaves into an army of freedom fighters. 'Dead or alive, Katniss Everdeen will remain the face of this rebellion. If ever you waver in your resolve, think of the Mockingjay, and in her you will find the strength you need to rid Panem of its oppressors.'" (Collins, 2010: 281)

Collins uses Coin's character in order to show that the president of District 13 has power to construct the discourse of heroine figure through the depiction of Katniss as a Mockingjay. Here, it can be seen that Collins wants to show us that Coin as the agent to construct the discourse of heroine figure through Katniss's propos. Coin would like to show us that she is successful in constructing Katniss as heroine through the rebellion propo. By this way, Collins wants to present that the agent of construction has a power to construct something as Coin did on District 13's television.

Television not only manipulates the information of its, but also eliminate the information which is important to the audiences, for example the depiction of Katniss as Mockingjay. In the novel, Katniss is depicted as important person who known as Mockingjay and Coin produces the fact that Katniss is truly useful person in taping propo.

"You're going to be as useful to the war effort as possible," Plutarch says. 'And it's been decided that you are of most value on television. Just look at the effect Katniss had running around in that Mockingjay suit. Turned the whole rebellion around. Do you notice how she's the only one not complaining? It's because she understands the power of that screen."

 "Actually, Katniss isn't complaining because she has no intention of staying with the 'Star Squad,' but she recognizes the necessity to the Capitol before carrying out any plan." (Collins, 2010: 246-247)

The quotation above indicates that Coin classifies the selected information about Katniss as Mockingjay and televises the fact about Katniss. It can be seen through Coin's character that Collins wants to show us that whatever aired by television, including the issues and information, can be wiped out by television which is true or not, it will be eliminated by the television in order to gain the benefit of media consumption by public. Beside, in the novel, there is an agent who works behind the manipulation and elimination on television, such Coin and Plutarch. Here, Collins uses Coin and Plutarch as the agent of Katniss's construction. They used by Collins in order to show us how the reality of and on television is constructed by people who knowledge about media and its power. On the other hand, Collins wants to expose that television can construct its reality. Collins also wants to explain that the construction of television is the way of television delivers the concept of heroine figure through the depiction of Katniss as Mockingjay and how television creates its reality by positioning Katniss in Mockingjay's suit who faces the rebellion.

In short, by using theory of representation of Stuart Hall, it can be seen that the critical position of Collins is to legitimate the construction of television of how television works on its constructions and the manipulation of television through reality television. The ideology of Collins which legitimate the construction of television can be seen from how she describes the success of media construction (television) about Katniss' life and Panem. In the first level, the success of the media can be seen from the unification of all districts through propaganda which carried out by Katniss (p. 207). In the second level, through Katniss's propo, the overthrow of the Capitol's regime is the proof of the success propo made by Katniss. It can be seen that there is a success of television as medium in constructing something and makes its looks like real.

Conclusion

After analyzing *Mockingjay* by Suzanne Collins, based on theory of representation and encoding process, it is found that the discourse in the novel represents the construction of heroine figure by television, which is experienced by the main character, Katniss Everdeen. In the novel, television is used by two groups in Panem's country, they are the Capitol and District 13. Television which is used by the Capitol constructs Katniss as a rebel. On the constrary, television which is used by District 13 shows us the discourse of heroine figure in many cases, as daily life, porpaganda and war.

The construction of television by District 13 shows how television constructs its reality and the discourse of heroine figure in the personal life of Katniss as a Mockingjay, tapes some propaganda series, and rescuing people of District 8 from the Capitol's war. The construction of heroine figure is produced by some agents in District 13, such Coin and Plutarch (the Gamemaker). Through these agents who uses television an medium, Katniss is constructed as heroine who under construction by District 13's television. District 13 depicts Katniss as heroine figure by positioning her as Mockingjay and televises whatever Katniss done for the rebellion on television.

The production of *Mockingjay* is inspired by the reality television in America. In *Mockingjay*, the two groups in Panem that are the Capitol and District 13 who use reality tv to show the television construction and its power which can influence people of Panem. On the other hand, the construction of reality can be seen through American reality television, such as *Big Brother* and *Survivor*. The American reality television is the forerunner of how television as medium constructs reality. Moreover, television not only constructs the reality, but also constructs the discourse of heroine figure by woman. The construction of heroine can be seen in American television, such as *Wonder Woman*, *The Bionic Woman*, *Xena*, and *Buffy*. It can be seen that American television constructs a woman as heroine on their television programme.

The construction of heroine figure by television leads Collins to explore more about her perception of media construction in America through the characterization of Katniss Everdeen. The construction of heroine figure by television is something that expressly constructed by the agent who knows the power of construction, especially the construction of television, toward something and makes it

looks like real. By this way, it can be seen that Collins is to legitimate the construction of television toward woman which is depicted as heroine figure. She wants to show us that television can construct its reality, television can manipulate the selected information through the selected issues, and the success of media in constructing something.

In simple word, it can be said that Collins wants to show us that there is a construction of media in the novel. The construction itself is divided into two levels, they are the narrated construction in the novel and the novel itself as media to construct the discourse of heroine figure.

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