



BA FLM & TV

ADAD5004 RESEARCH IN PRACTICE

RESEARCH AS PRACTICE ESSAY

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PART 1: Philosophical Inquiry and Artistic Underpinnings (1000 – 1250 words)



THE HUNGER GAMES

The Hunger Games is a world-wide famous trilogy novel written by Suzanne Collins. The novels took a movie series adaption that had fans both in love and intrigued by the idea of the Hunger Games as well as the strong characters that has showcased immense power through their acting and the harsh reality that hides underneath a pile of lies. The setting of the series takes place in Panem, a dystopian rendition of North America following a catastrophic event. Annually, the governing body in the Capitol orchestrates an event called the Hunger Games, which entails a brutal and lethal combat like that of gladiators. This contest involves 24 adolescents, chosen at random from the subjugated Districts of Panem (The Hunger Games Introduction | Shmoop, 2024). The Hunger Games is broadcast live on television as a form of entertainment for the residents of the Capitol. This highlights a significant part to show the residents below the Capitol, who live in the districts, that the government has the ultimate power and control over every blood, sweat, and tears they withhold (The Hunger Games Introduction | Shmoop, 2024).



A Charming Façade; The Capitol's Hunger for Games

Outmost beauty is presented on the surface; however, beneath it lies a dark and horrible reality. That is what defines the Capitol, with its pride in watching the suffering of its districts. The capitol gives a dazzling image of itself, complete with opulent clothing and exquisite artwork that contrasts the appearance with the reality of deceptive perception. A modern perception of the Capitol might be compared to the current media, which glorifies negativity, hate crime, and cyberbullying. A variety of masked humans are behind the scenes, watching people fall apart one by one until only one individual remains, at which point a question arises. Is that person a survivor, or a murderer?

Many Capitol inhabitants are thought to have created a life in the Capitol as a result of the enormous riches, influence, and power they gained from the districts, as many Capitol residents are known to own holdings in the districts (Fandom, 2023). The Capitol of Panem is a technologically advanced city that houses the country's wealthiest and most powerful citizens. Panem's ruling government is known as the Capitol. As Panem's centre of authority, this city administers the nation's thirteen districts, which were reduced to twelve after District 13 rebelled against the capitol and requested to be left alone. The city also hosts and celebrates the Hunger Games within its city borders, which are fortified with anti-aircraft weaponry and multiple launch rocket launchers (Fandom, 2023).

The Capitol's irony is evident in their enthusiastic cheers when the districts are presented to them before the games. District members lack armour for protection, relying only on their bodies and small weapons. In contrast, the Capitol appears brave while being fully shielded by anti-aircraft weaponry. Certain district volunteers take pride in the Capitol's

cheers, building in confidence and in hopes that when they win the Games, they will receive full support from the Capitol and the power to come from it, while others are wary because they are aware of what lies ahead of them inside the Games. Mixed feelings are poured into every volunteer as they hear the loud cheers beside them, smiling and laughing as if it were just another annual variety show on display, and lastly, as if the lives of those below them do not matter. The Capitol would eagerly anticipate the games by just observing the participants engage in ruthless combat, which they view as their preferred form of entertainment. Fore another question to arise; Is the Capitol aware of their cruelty of watching people below them suffer? Or is this their only form of entertainment they know since birth.



Visual Storytelling and Editing of the Hunger Games

The visual storytelling of the Hunger Games depicts the concept of art and entertainment in a mirrored form. According to Aristotle's book, *Poetics*, there are persons who imitate and depict numerous objects through colour, form, and voice, either intentionally or by habit. Imitation is created when language, rhythm, and harmony meet. Objects of imitation are society in action; they are categorised in either a higher or lower type for morality to portray these divisions that consist of goodness and badness to separate the signs of moral distinctions (The Internet Classics Archive, n.d). This then diverts the view of the two uses of art in Panem; the horrific reality behind the beautifully designed spectacle of the Capitol, and the natural art created by Peeta Mellark during the Hunger Games (George & Nicolas Michaud, 2012).

In depth between the two concept of art, the Capitol is build perfectly with the vision of beauty and richness, forshadawing the dark reality of watching the Hunger Games as a form of entertainment, where many are screaming for survival and fueling with guilt. Whereas, Peeta Mellark, formed art within hell by camouflaging himself from other districts who are in the hunt to kill and survive. Peeta is known to be creative with his hands and uses anything around him to form a smart plan to sustain. One of his key moments is when he camouflaged himself with the soil around him, barely able to see him when the camera is following Katniss Everdeen, who is in search for her district partner. He is known for his “natural art” as he emerges from it, and reveals himself to Katniss. Throughout the movie, audiences are able to notice how Peeta showcases his art, contrasting to the ones of the

Capitol, while his district partner, turned lover, Katniss, fights for justice with her fiery arrows and bows.

All in all, the editing of the movie is brilliantly shown as to how colourful and bright the Capitol is portrayed, while when the screen turns to the districts and the Hunger Games, the colours are dimmed. According to WordPress, Parallel editing is used throughout the film (WordPress, March 2020). This can be clearly seen during the scene where the districts are formally introduced to the Capitol crowd as the host introduces each district pairs to the Capitol. The scene depicts the parallel visions of the Capitol individuals dressed in high-end fashion dresses and suits with full faced cakey makeup, that transitions to the only time the players of the Hunger Games are dressed decently, representing their districts. The edited camerawork and colours allows the audience to easily adapt the moods of both parties and absorb the emotions portrayed. One key moment of visual storytelling and editing of the Hunger Games is when Cinna, Katniss Everdeen's stylist, made a long white gown dress for her after she accepted the proposal of Peeta Mellark during the victory tour stop in the Capitol, six months after the Hunger Games. Cinna secretly enhanced the dress so as when Katniss walked up on stage facing the Capitol and twirled, she would become a Mockingjay. As she twirled, her dress lit up in flames, revealing a dark blue dress with huge wings behind, detailed with white designs on it. This symbolized Katniss as the "girl on fire", and thus a reminder to the Capitol that the rebellion will never die (Wiki Fandom, n.d). The parallel editing behind this is clearly shown as to how dark truth is always hidden within a beauty of another.



Jean-Jacques Rousseau

“Man is born free and everywhere he is in chains”

Dr. Oliver Tearle believes that the remark implies that freedom is inherent to man and was prevalent during a previous golden period. However, in contemporary society, mankind has been constrained in various ways. Modern humans can be viewed as "subservient" in political contexts. Jean-Jacques Rousseau was a Genevan philosopher, writer, and composer. He is recognised as a philosopher who authored books and is renowned for *The Social Contract*, a novel that debuted in 1762. *The Social Contract* begins with the renowned statement, *"Man is born free and everywhere he is in chains"* (Dr Oliver Tearle, 2024).

This refers to how humans are born with free will and are given the opportunity in society to pursue their desires. They are chained wherever they are, nonetheless. Whether it is the government that enslaves them or their own thinking that binds them to hold and achieve "freedom," as they define it. Mankind is believed to have freedom in the palm of their hands, but there are numerous obstacles in their path to earning the freedom that they are "born" with. For example, the government of a state that is enslaving mankind that is considered to be less powerful in society, or a transaction to mankind itself that is keeping their freedom away. Mankind has the ability to control and lock their opinions, preventing them from achieving the freedom they seek.

In relevance of the quote to the *Hunger Games*, the individuals are born free in each district, however, as they reach a certain age they are chained by the Capitol, on the edge to not be selected to join the dreadful game. They barely have any ounce of freedom, not for food, not for water, and not for life. They have to live in constant fear of every outcome and

decisions made by the Capitol. However, there is a twist at the end of the Hunger Games series where the rebellion was successful and they are free from being chained from a horrid life ahead. It is noticeable when Katniss and Peeta are able to live in peace along with other districts, playing with their children and living their dream, their “freedom”. Multiple questions arise from these scenarios. Are they truly free? Are they now, instead of being chained by the Capitol, are they being chained by their own traumas? Are they able to live a new life, out of what they are used to before?

Despite a successful rebellion against the Capitol, the trauma remains. The smiles on their faces will hardly return, and the only hope can be placed within their children who would, in hopes, to never face the life of the Hunger Games.

-The End-

PART 2: Applying Philosophical Concepts in Practice (1000 – 1250 words)



ALLEGORY OF THE CAVE (PLATO)

Commonly referred to as Plato's Cave, The Allegory of the Cave is an artistic creation credited to the Greek philosopher Plato. In his work Republic, he initially introduced the Allegory of the Cave to contrast the impact of education and its absence on human nature. Plato and Socrates define a group of individuals who have spent their entire existence confined within a cave, confronted with an empty wall. The individuals in the cave watch the shadows cast on the wall by objects passing in front of a fire behind them. (The Allegory of the Cave, 2021). The individuals in the cave would name these shadows and perhaps limit their understanding of the world within these shadows itself. Knowledge to them is what they can see and observe every passing day. Until one day, a man unchained himself and climbed out of the cave. What laid upon him was more than he could have ever imagined; it was knowledge beyond the cave. As he went back down, he conveyed what he saw above; yet none believed him as what they have seen all along is truth, and what he has shared is merely a delusion.



Monologue: Goodbye, Mockingjay (Katniss Everdeen's Pov)

"Its over, but its still the same. The horrible reality will begin again."

Katniss looks at her children playing along the beautiful garden that her husband has built for them over the years. White three-petaled flowers growing upon a long upright stalk, Salvia 'White Sage' flowers blooming through the meadows, a perfect match for the eyes of Katniss Everdeen, the glorious Mockingjay who fought for justice.

"Its not real, it will happen again. She is showing us signs and is warning us and I can feel it in the air. Victory may be ours but we are holding crests that reminds us the Games will never end. We have to keep fighting, even if its not within the walls of the Games, it will be now, tomorrow, and forever; wherever we are."

"Never forget, this was not the first rebellion."

"I once used to think that when I am out of the arena, when everything would be over, the air would be filled with peace. But now the air is suffocating me, as if I would have to be on edge all the time. I don't know how to come out of what I have always been used to. My arrows and bows are never rusty as they are always in my hands, waiting to strike at the next thing I need to for survival."

“Peeta tells me his dreams, his dream of opening a bakery, watching our children grow in a new landscape, and fulfilling my wishes. What are my dreams and wishes? I’d like to fix the broken buildings, wipe off blood from every corner, and bring my sister back. But it was never meant to be. Peeta shares his new findings with me. His garden, his new recipes, and how beautiful the district looks; better than ever.

I can hear my children’s laughter echoing through the meadows. It feels new to me. However all I can hear is Rue’s whistle, the whistle of rebellion and how it was a start to an end.”

“Maybe this is all in my head. As Peeta is by my side, I can feel his warmth. The dark cold days are over, we don’t have to fight anymore. We can be safe here, in our little house with new shadows around. Peeta Mellark, the love I was never bound to find, has always been the better half of me. He describes to me about things I can’t seem to see, and seeds new emotions I cannot bury.”

“Should I step out of my mind, can I get out of my uncomfortable zone? Maybe Peeta was right. It is beautiful out there, it’s a different world now. Everything has changed. I changed it, I fought for it; and now I shall embrace it. For Peeta, and for my children. Here I climb the only way; above and beyond, seeking to dig myself out from what I know, and seek a new me into the unknown. Here lies the Mockingjay; The Girl on Fire.”

Announcer: Rye Mellark! Rye Mellark! Please come forward.

Willow Mellark: I- I volunteer as tribute!

“Here’s to a new rebellion.”

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Reflection

The Hunger Games and Plato's Allegory of the Cave have a clear connection in terms of how people in the districts and in the Capitol have lived their lives based on what they know and have seen. For example, the districts are aware of the brutality of the games, which are horrific and bloody, as they seek ways to survive on a daily basis. Representatives from each district understand how the games work and how they must be on their toes every second to survive. They only know survival and fear, and they anticipate the terror that lies ahead. The Capitol, with its opulent lifestyle, only understands that the Games are for entertainment purposes, an annual event to be 'celebrated'. However, they will only discover what it is like to be free of such lives when everything comes to an end; when they take a step back and realise that there are more emotions to feel and knowledge to achieve outside the duality of the Hunger Games.

The monologue portrays Katniss Everdeen's perspective after a successful rebellion. It demonstrates how she is continually traumatised because this is all she knows. She has lost loved ones and saw blood pouring forth in front of her eyes. Even though Peeta, her lover, offers to bring her new light after the Games, she believes he is insane and that what she has faced will come true. She disapproves of Peeta's knowledge and believes that everything will start from scratch, but she still holds out hope for her children. Trying her very best to get out of her cave to see the light that Peeta was trying to show her, Katniss starts to have hope for a better future ahead. However, the twist at the end of the monologue dashes her expectations in seconds. She then goes back to square one, believing that what she faced, will repeat; and what she knows will always be the truth.

Despite Peeta's knowledge of what he knows about the world after the Games has ended, Katniss can never forget. In the end, her trauma once again became a reality, not for

her, but for her children. The cycle continues, but will it really be as to how it was before? Or is there more than meets the eye.

-The End-

PART 3: The Power of Philosophical Concepts in Filmmaking (250-500 words)



Ludwig Wittgenstein

“Whereof one cannot speak, thereof one must be silent”

Ludwig introduces this quote in his work called ‘Tractatus Logico-Philosophicus’ and ends his book with said phrase *“Whereof one cannot speak, thereof one must be silent”* (Published by Huzo et al., 2021). Philosophy Now states that Ludwig’s comment advises against discussing a topic if you lack understanding or cannot remain silent about it, as doing so could lead to undesirable consequences (Philosophy Now, n.d).

The quote reference can be applied to real-time occurrences in a variety of fields. The quote basically implies that if you have nothing positive to say, it is best to say nothing at all. When one’s expertise is limited, it is advisable not to overshare and speak about topics you are unsure about. There are apparent limitations, as opposed to how anyone can ask dumb questions to obtain knowledge, but it is critical to understand that being a ‘know it all’ can be dangerous. This is because jumping in and speaking about things irresponsibly can place you in an uncomfortable situation. Finally, the quote can symbolise how, if it is not your place to talk, it is best to remain silent.

This quote can be applied in the marketing profession because it revolves around communications. Marketing is mainly about promoting products and brands; therefore, it is best to have knowledge of the products that are being promoted. However, it is also right to be conscious of what is being said while promoting due to the negative effects that can come

along. For example, customers complain and express dissatisfaction. The quote can be represented in many working fields as it can help avoid conflicts and misunderstandings within working environments. It is important to be alert to what words are being poured out and to think twice before speaking up.

-The End-

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