

Dehumanization Toward Lucy Gray in *The Hunger Games: The Ballad of Songbirds & Snakes* (2023): An Analysis of Alienation

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Abstrak

Dehumanisasi masih menjadi isu social global di masa sekarang yang pengurangannya terus berusaha disebarluaskan melalui teknologi media, seperti film, untuk meningkatkan kesadaran masyarakat atas kelas tertindas. Penelitian ini bertujuan untuk mengidentifikasi mekanisme-mekanisme dehumanisasi dan bagaimana ketimpangan sosial membentuk dehumanisasi terhadap karakter utama dalam film *The Hunger Games: The Ballad of Songbirds & Snakes* (2023). Teori alienasi yang dikemukakan oleh Karl Marx (1974) digunakan sebagai pendekatan dalam menganalisis data. Penelitian ini menganalisis transkrip-transkrip dialog sebagai data utama dan adegan serta audio sebagai data sekunder untuk menyelesaikan permasalahan. Hasil analisis menunjukkan mekanisme-mekanisme dehumanisasi terhadap Lucy Gray dilegalkan oleh pemerintah otoriter Capitol yang turut mengelienasi kelas rendah menjadi objek pertunjukkan hiburan, entitas berbahaya, dan alat kemenangan. Selain itu, dua kategori ketimpangan sosial yakni ketidakberdayaan dan klasifikasi sosial menunjukkan bagaimana kekuasaan dan status sosial memproduksi mekanisme-mekanisme dehumanisasi.

Kata Kunci: alienasi, dehumanisasi, ketimpangan sosial, mekanisme.

Abstract

Dehumanization is becoming a global issue nowadays and its reduction is spread through media technology, such as movies, to raise society's awareness of the marginalized group. This research aims to identify the dehumanization mechanisms and how social inequality shapes the dehumanization of the main character in *The Hunger Games: The Ballad of Songbirds & Snakes* (2023). This alienation theory proposed by Karl Marx (1974) is used as an approach in analyzing the data. This research analyzes dialogue transcripts as the main data and scenes as well as audio as secondary data to reveal the issues. The results of the analysis indicate that the dehumanization mechanisms of Lucy Gray are legalized by the authoritarian government of the Capitol which also alienates the lower class into objects of entertainment shows, dangerous entities, and tools of winning. Moreover, two categories of social inequality, namely powerlessness and social classification, show how power and social status generate dehumanizing mechanisms.

Keywords: alienation, dehumanization, social inequality, mechanism.

INTRODUCTION

Dehumanization in general, is a situation where those on the higher status deliberately mistreat others in cruel and demeaning manner or worse, regard others as lifeless objects (Smith, 2020). It is the same to consider other human beings as subhuman since they are in a different social level compared to those that value themselves as superior. Additionally, dehumanization is a condition when humans are associated with dangerous and repulsive subhuman species (Smith, 2016). The intention of dehumanization is referring to others as non-human animals, to deny particular attributes that are typically human, or to treat other humans in a manner that

diminishes or removes those typically human attributes. Aside from hatred, dehumanization behaviors are also developed through differences in individual such as beliefs, ideologies, and social status.

Thus, it is important to raise the dehumanization issue to continue to be vocalized in society in order to reduce its phenomenon if indeed very difficult to be eradicated. Movies as one of the technological media can voice critical issues and attract sympathy through audio-visual means, such as the dehumanization issue that still occurs in real life. This is because movies can reach the wider general public. A film that vividly depicts dehumanization is *The Hunger Games: The Ballad of Songbirds & Snakes* (2023). This movie first aired in

November 2023, directed by Francis Lawrence and written by Suzanne Collins as the original author of the novel, and distributed by Lionsgate. The movie is a prequel to *The Hunger Games* movie series adapted from the novel of the same title. The movie series, attracted a large audience to dystopian literature through its popularity among young adults and achieved great success at the Box Office.

The movie presents to the audiences the strict border between two opposing parties, the bourgeoisie represented by Capitol and the proletariat represented by the Districts. The whole movie is about Lucy Gray as representative of District 12 who is forced to be a tribute for the Hunger Games show. In the Hunger Games arena, Lucy Gray and the other tributes are instructed to kill each other without any censorship until only one among them survives in the arena, such brutality is the only way to win and end the games. Hunger Games, produced for profit for the Gamemakers and as an entertainment show for the Capitol citizens, show how Lucy Gray is dehumanized as a tool to generate money and fulfill the Capitol's interests. The young girl who dreams of becoming a singer has to be buried as she steps foot on the Capitol's grounds. Throughout the movie, it is depicted that Lucy Gray is dehumanized by being socially alienated from Capitol society.

The movie's popularity among young people is attributable to its continuity with the previous series, as well as its first-place position at the Global and National Box Office in its first week of release. As a result, the movie and the series have become a focus point for multiple academic studies. Previous research has been used as a basis for the current study. First, Bendahmane and Frid (2021) examined individual's struggle of propaganda in a comparison of "*The Hunger Games*" novel and movie trilogy. Their study examined the dystopian themes in the movie adaptations of *The Hunger Games* novel, which is emphasized as popular young adult fiction. The study examines how capitalism, dictatorship, and entertainment become obstacles to the core of the protagonist's individual struggle to pursue survival, revolution, and liberty. Furthermore, Harahap and Nasution (2024) explored the depiction of social class in the movie and society. Their research compared *The Hunger Games* (2012) and *Gundala* (2019). This study explores the prominence of social class depicted both through the behavior and attitudes of the character in the movie, as well as identifying key points relating to the issue of social class. The study shows that the movie symbolically indicates the class struggle between the bourgeoisie and the proletariat through characterization that resist the dominant power.

A review of previous studies discovered that the social issues such as capitalism, dictatorship, and social

class discussed only narrowly focused on *The Hunger Games* trilogy. This gap highlights the lack of exploration on the prequel movie and the further issues brought up by the mentioned social issues. The absence of dehumanization issues deserves further analysis, as there is still much that can be explored from this theme, especially in this movie.

The dehumanization issue is consistently demonstrated through powerlessness, which is related to alienation. Dehumanization described by Karl Marx in labor alienation is as a condition of the production environment that makes workers like robots who perform repetitive tasks, separated from others, and meaningless (Marx, 1974). Alienation begins with exploitation and control by capital over labor in a Marxist perspective. Whereas dehumanization is associated with harm and exploitation, which is influenced by ideological bias, threat, and social position (Haslam & Loughnan, 2014; Smith, 2016). This linkage between exploitation, control, harm leads to the alienation of marginalized groups in the society which is the essence of dehumanization itself. The alienation of labor is identified in four main aspects according to Karl Marx (1974) in his *Economic and Philosophic Manuscripts*:

1. Alienation from the labor product; the workers' relationship with the labor product as an "alien object" which has more power over the worker.
2. Alienation from their activities; the production activities cause workers to experience coercion and restrictions in their activities as they cannot freely express their creativity and own it.
3. Alienation from oneself; the workers is estranged from their own bodies, from their nature, and their human existence.
4. Alienation of man from man; social relationship is disrupted due to purely economic interests, alienation from others with others by dominance and enmity.

Marx linked the alienation from oneself and man from man to the deprivation of labor without equality as a result of the production-based exchange value (Marx, 1974).

This study aims to provide critical knowledge about social issues depicted in dystopian literary works, specifically in Francis Lawrence's *The Hunger Games: The Ballad of Songbirds & Snakes* (2023). The analysis illustrates the dehumanization mechanisms and discovers its factor through the lens of alienation. The mechanisms identified by Chares Demetriou (2023) describes the way events that create direct effects occur through a chain of events. Therefore, mechanisms are included for in-depth analyses of dehumanization event in this movie. Furthermore, the depiction of dehumanization of the lower-class main character that should not be maintained

is evident in *The Hunger Games: The Ballad of Songbirds & Snakes* (2023). Regardless of the extensive discussions about the movie, previous analyses have discounted Lucy Gray's alienation as a person exploited by the Capitol's cruel system. Accordingly, this study addresses this gap by expanding the exploration of the dehumanization treatment of marginalized groups in dystopian literature. This research specifically investigates the presentation of dehumanization mechanisms in *The Hunger Games: The Ballad of Songbirds & Snakes* (2023) using the alienation framework, which focuses on the main character's experiences of dehumanization in an authoritarian capitalist society.

METODE

This study adopted the alienation approach, which was grounded by Karl Marx in 1844. This framework centered on the alienation of labor, with the focus on the labors' plight during production in the context of economics and materialism (Marx, 1974). *The Hunger Games: The Ballad of Songbirds & Snakes* (2023) was used as the data source for analysis. The data collected through close watching the movie and notetaking dialog transcripts as the primary data, as well as scenes and audio as secondary data. The selected data were thoroughly organized in the data collection process to provide comprehensive and structure documentation.

Furthermore, all the that has been collected was then analyzed from the lens of alienation. The theoretical framework sharpened and supported the main character's alienated condition conducted by the Capitol in this movie. Then the last section of this study presented conclusions that support the results of the analysis and answer the research questions.

RESULTS AND DISCUSSION

This section examines the dehumanization mechanisms of the alienated main character and how social inequality shapes the dehumanization in *The Hunger Games: The Ballad of Songbirds & Snakes* (2023). This movie presents the cause and effect of the capitalist society that exploits Lucy Gray. Karl Marx's alienation, with alienation labor perspective that specifically addresses the experiences and conditions of marginalized group, is used in the analysis. Alienation that emphasizes on production-based exchange value to the deprivation of labor without equality. The overall movie story depicts Lucy Gray's alienated condition from the Capitol society, as a lower class.

1. Objectification

Objectification is described as the deprivation of human essence by and for humans as contrary to self-affirmation (Marx, 1974). Lucy Gray's objectification as a

performance machine began after her participation in the Hunger Games was announced. She experienced this objectification throughout the 10th Hunger Games. Lucy Gray is portrayed as a human being who is treated like a non-human object, which worsens her situation that is already living in poverty. However, the objectification experienced by her in the Capitol is ironically also experienced by other Hunger Games participants who are referred to as "tributes". Lucy Gray, as a tribute is under the control of the Gamemakers to act as an entertainment object for the citizens of the Capitol as the intended audiences to generate profits.

Lucy Gray's degradation of her humanity as a spectacle animal is presented in unethical manner. The treatment of Lucy Gray by the Capitol through confining her to a cage at Capitol Zoo explicitly shows social degradation of her human value. Presenting Lucy Gray as a spectacle object in the zoo against her will is an act of Capitol government to emphasize their power over Lucy Gray.



Figure 1. Lucy Gray as an animal in zoo (00:22:16 – 00:22:55)

The scene shows Lucy Gray confined to a typical cage for animals (figure 1). The setting demonstrates the dehumanization of Lucy Gray, who is treated like a zoo animal visited by Capitol citizens to see and observe her behavior front outside the cage. Lucy Gray is not seen as human being, but as an entity that is inferior and different from the citizens of the Capitol. The dehumanization of Lucy Gray by confining her to an animal cage instead of placing her in a room or dormitory signifies that they meant to treat her as an unequal human being and stripped her of her human attributes. In addition, the frame shows the entire front of the cage and the visitors, emphasizing that this inhuman treatment of Lucy Gray is legalized to be shown even to children. This dehumanization allowed by the Capitol government forces Lucy Gray to separate her humanity. In terms of alienation, this scene identifies that she is alienated from herself, where she is alienated from her nature and existence as a respectable human being.

Moreover, Lucy gray's dehumanization behavior is signaled by the songbird nickname given to her by Capitol. This songbird nickname for Lucy Gary is an attempt by Capitol to reduce her identity as human to an entertainment symbol. This nickname points to an attempt

to separate Lucy Gray from her human traits. In the perspective of alienation, this means being estranged from one's activities due to coercion and restriction, thus functioning more like animals.



Figure 2. Lucy Gray as the songbird (00:45:16 – 00:46:25)

Lucy Gray performed as a songbird in public to be spectated, being controlled by Gamemakers and not by her will (figure 2). In this performance she is introduced to the audience as a songbird and not as a sweet-voiced girl. This is evidenced in Lucky Flickerman's narration, "*Lucy Gray Baird. Come out here with that guitar, you songbird*" (00:45:02 – 00:45:06). The tempo of his voice slows down when he mentions the nickname, which can be interpreted that Lucky Flickerman gives more emphasis to the audience that Lucy Gray is a songbird. Her nickname makes the public perceive her as an entertainment bird that can enjoy its beautiful voice. The nickname essentially refers to a bird, which is an animal but is then applied to a person. The songbird nickname reflects the Gamemakers' disregard for Lucy Gray's human value and only considers her as an object of her entertainment. Her performance that resulted in her nickname is seen as an alienation from her activities.

Another depiction of her alienation from the activity is shown in Lucy Gray as an entertainment object which is conveyed in the announcement for the tributes to enjoy the Hunger Games battle that will take their own lives. This announcement seems to be deliberately voiced to terrorize Lucy Gary, because the announcement invites her to enjoy

the show even though she never wanted to be an object and a sacrifice of the Hunger Games show.

Table 1. Terror announcement to Lucy Gray the sacrifice

Dialogue	Timecode
(On Speaker) Female Announcer: "Enjoy the show. Enjoy the show. Enjoy the show."	(00: 53:03 – 00:53:11)



Figure 3. Lucy Gray's facial expression (00:53:03 – 00:53:11)

The repetitive announcement in table 1 signals that she show's object, Lucy gray and the other tributes, have entered the battle arena. The repetition of the announcement is therefore a horror for Lucy Gray as she becomes a vulnerable target with little chance of surviving the brutalization, certainly she will not enjoy this moment. This is reflected on Lucy Gray's face, where an expression of doubt and fear blend together as she begins to enter the Hunger Games battle arena, as seen in figure 3. Her eyes are downcast as if showing a lack of confidence. Basically, the game makers are aware that Lucy Gray can't enjoy the show, but they still keep Lucy Gray as an entertainment object in the battle arena since they are the ones who enjoy it. This dehumanization event is Lucy Gray's alienation from her activity, where she is coerced into playing a brutal game.

Lucy Gray's dehumanization as an entertainment object is further shown through her appearance on the big screen. Lucy Gray as a tribute in the 10th Hunger Games appears on the big screen to become an attraction throughout Panem but not because she wants to. Rather, her activities in the arena are as a spectacle of entertainment for the Capitol citizens and the Districts citizens are unable to do anything more due to their lack of power.



Figure 4. Lucy Gray becomes a show for the Capitol (00:56:08 – 00:56:19)

In figure 4, Lucy Gray becomes a spectacle for the Capitol citizens is seen in her center position in the frame to highlight that she is the main object that is being watched in this Hunger Games show. This show is live as Lucky Flickerman, the host, announces, "*What you're*

seeing now is *live feed of security cameras*” (00:56:07 – 00:56:09). The stress on “live” with the dragging intonation and the pause after, signifies there is no censorship in the broadcast of this battle. In addition, within the context of Figure 4, Lucy Gray is having a rough time escaping from the other tributes who are hunting her. However, Coriolanus Snow as her mentor did nothing but wish that she could save her own life. Therefore, Lucy Gray/s misery that is shown throughout Panem as an entertainment object in the Hunger Games arena is a dehumanization perpetrated by the Gamemakers. Lucy Gray’s dehumanization signifies ger alienation from herself which reduces her human dignity and estranges her humanity as a civilized being.

In the next scene. Lucy Gray is objectified as a game character represented through the display of her identity on the small screen. Lucy Gray being visually depicted as a game character reflects how the Gamemakers ignore her social morals and rights. In this event, Lucy Gray is considered an avatar and not a human being during the 10th Hunger Games broadcast.



Figure 5. Lucy Gray was seen as one of the game's characters (01:19:18 – 01:19:21)

Lucy Gray and other tributes are displayed as characters in the Capitol game, as seen in Figure 5. Lucy Gray’s identities such as her name and her origin district are presented on the screen as long as she is alive in the arena. Thus, it is identified that Lucy Gray’s life is not valuable. If she were to die, her picture will instantly be deleted from the screen as if she has no human rights and just a game character in a virtual life. This is an extreme objectification as Lucy Gray’s identity on screen is used to make it convenient for the audience to recognize those who still survive. As Lucky Flickerman says, “*Seven tributes remain*” (01:19:12 – 01:19:13). This refers to Lucy Gray’s appearance as a game character for the sole purpose of satisfying the audience. The objectification of Lucy Gray as a game character identifies her alienation as a valuable human being and estrangers her from human existence through game aesthetics in the 10th Hunger Games battle.

Lucy Gray objectification by the Capitol has slowly alienated her from her dignified, civilized and valuable self. Her selection as a tribute to the Hunger Games forces her to become an entertainment object for some parties, namely the Capitol citizens. The Capitol’s

mechanism to dehumanize Lucy Gray is in line with Haslam’s argument (in Morera et al., 2018) that human are seen as objects after losing their humanity. Reducing Lucy Gray to a spectacle to attract Capitol citizens for profit without decent treatment as a human being is a form of alienation of oneself from an alienation perspective because it is an action that categorically denies and eliminates one’s humanity. This in line with Smith’s (Smith, 2016) findings that denial of certain human attributes or treating people with the aim to reduce or eliminate human attributes is a dehumanization that conceptualizes others as sub-human beings.

2. Perception

The perceptions that circulate in society affect how humans or other groups are treated. These perceptions are seen as boundaries to separate parties that are often presented negatively for a particular purpose. Such as the Capitol citizens, who alienate Lucy Gray as an outsider that is not equal to them. The Capitol’s perception is deliberately maintained and inherited by the Capitol government as a result of the Districts resistance in the past. The Capitol’s negative perception of Lucy Gray and District 12 in the alienation perspective is the alienation of man from man. Therefore, this perception is one of the of dehumanization mechanisms of Lucy Gray.

The perception toward Lucy Gray is blatantly witnessed by the students of Capitol Academy. In Dean Highbottom’s statement, he publicly says his perception that Lucy Gray is a runt girl. Dean Highbottom’s mention of a runt girl aims to demean Lucy Gray who is a girl from District 12.

Table 2. Negative epithet for Lucy Gray as a runt girl

Dialogue	Timecode
Dean Highbottom: “ <i>The runt girl, from District 12, she belongs to Coriolanus Snow.</i> ”	(00:12:28 – 00:12:33)

Lucy Gray’s nickname and District are spoken in an eager tone (table 2). The voice signals Dean Highbottom’s intention to emphasize his perception to the listener. In addition, Lucy Gray is not physically qualified to be addressed by the nickname given in the dialog. There are other tribute girls who are smaller and younger than Lucy Gray. The dialog above shows that the perception of vulnerable girls refers to District 12 girls who belong to the most deprived district. Dean Highbottom’s act of degrading Lucy Gray in public by referring to her as a runt girl is an act of alienating another human being with domination and hatred.

Moreover, the alienation of man from man with hatred is also shown through the bad perception of Lucy

Gray as a vengeful person. This perception is expressed in Coriolanus Snow's personal conversation with his sister in private. Coriolanus Snow's perception of Lucy Gray is based on his dissatisfaction that she, as a tribute, does not appear strong enough to win the battle.

Table 3. Coriolanus Snow's perception of Lucy Gray

Dialogue	Timecode
Coriolanus Snow: <i>"She's district, Tigris. She knows we hate her, and she wants us dead."</i>	(00:17:21 – 00:17:24)

The dialogue shows Coriolanus Snow's perception of Lucy Gray as a District, that she must be vengeful that she wants the Capitol people to die (table 3). Coriolanus Snow conveys his perception with clear and persuasive articulation. This signals that he is certain about his perception of Lucy Gray. In addition, with a low tone of voice, the dialog is delivered with the aim of getting the interlocutor focus on listening to him. This way, his perception of Lucy Gray as violent is well received. The dialog identifies that Coriolanus Snow's perception of Lucy Gray's attitude is due to her being from District.

The terrible perception of Lucy Gray is also delivered in the conversation between Grandma and Tigris through meaning in a manner of speaking that sounds offensive and intimidating. Grandma's way of speaking is an effort to transmit her perception of District people to others, more specifically to her two grandchildren. This event is an alienation of other human with domination and hatred embedded.

Table 4. Grandma's perception of Lucy Gray

Dialogue	Timecode
Grandma: <i>"You're just lucky that your songbird didn't peck out your eyes too."</i> Tigris: <i>"She's not rebel, Grandma. She's just a girl."</i> Grandma: <i>"Trust me, that one hasn't been a girl in a long time. Outside this Capitol, they're savages one and all. However, they may smile, she will use you. You must use her or you'll end up dead in trees like your father."</i>	(00:33:17 – 00:33:48)

Grandma's poor perception of Lucy Gray, as identified in this dialog, refers to the idea that Lucy Gray and the District people are equally evil (table 4). Grandma is reluctant to even mention Lucy Gray's name, instead replacing it "songbird" and "that one". This indicates grandma's ignorance of Lucy Gray's true identity. It can even be observed from the dialog that grandma strongly rejects her humanity by implying that she is no longer a girl. Grandma's dialog is delivered with dramatic stress in a sarcastic tone. Additionally, further humiliation of Lucy Gray is conveyed through grandma's assumption that she would also dare to deviously harm Coriolanus Snow with her innocence mask. Thus, it can be identified that grandma's perception is based on her hatred toward District people, which is expressed through grandma demeaning Lucy Gray as a savage.

These perceptions socially alienate the Capitol and Lucy Gray. Capitol citizens tend to have such negative perceptions of Lucy Gray such as runt, vengeful, savage, and devious. As agreed by Smith (2016) that dehumanization is an event when someone associates humans as dangerous entities or disgusting sub-humans. Therefore, the perceptions of Lucy Gray degrade her humanity and become a dehumanization mechanism.

3. Propaganda

Propaganda is utilized to spread information to the public through media. The information that is systematically spread aims to embed certain ideologies or biases from the powerful. As the story in this movie shows, Gamemakers used propaganda through its control of the broadcast media to affect the Capitol citizens' perception of Lucy Gray alienation. Smith evokes, "dehumanization is particularly embedded by propaganda and maintained by ideologies of social practices." The Capitol government's ideology from a capitalist perspective is to frame Lucy Gray's exploitation as an entertainment show that can generate huge profits.

The spread of the Capitol's propaganda is characterized by transforming Lucy Gray from a spectacle animal into a pleasure spectacle through obscuring the meaning behind Lucy Gray's objectification. The human being is forced to become a spectacle in the Capitol Zoo, an act against humanity that is covered up under the name of pleasure. The only beneficiaries of this propaganda are the Capitol parties.

Table 5. Lucky Flickerman broadcasted the immoral act as a viewing pleasure

Dialogue	Timecode
Lucky Flickerman: <i>"But guess where I am today. Here's a hint. That's right. The</i>	(00:21:15 – 00:21:23)

<i>Capitol Zoo, where this year's tributes will be held here on display behind these bars for your viewing pleasure."</i>	
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Lucky Flickerman uses a clear articulation and narrative tone in the dialog above (table 5). The articulation and tone strengthen the point that the announcement is for broadcast. Lucky Flickerman, explicitly announces that he is at the Capitol Zoo to broadcast the tributes who are confined in a cage without any empathy. Essentially, this broadcast showcased how Gamemakers exploited and objectified Lucy Gray, which should not be allowed to broadcast for public entertainment. This inhumane treatment of Lucy Gray then reflects the Hunger Games' objective to devalue a human being. Specifically, the word "tributes" is chosen to create a positive connotation and blur the true meaning that they are exploited victims. Furthermore, the Capitol also instills that the show is for pleasure, thus reducing or eliminating the audience's sympathy. From alienation perspective, this propaganda represents the alienation of man from man as Lucy Gray and the Capitol's relationship is disrupted by the goal of one-sided profit by domination.

Propaganda in this movie is also depicted through the message in the word choice "donation" that Gamemakers utilized in their public broadcast when promoting Lucy Gray as a tribute. The word choice of donation serves the purpose of covering up their dehumanization toward Lucy Gray. Thus, the audience can bury their guilt as Lucy Gray's oppressors.

Table 6. Lucky Flickerman covered up the Capitol's exploitation through word choice

Dialogue	Timecode
Lucky Flickerman: <i>"Ding, ding, ding. Look at that. Record high for the evening. The Capitol is definitely watching. People sending in donations. See what happens when you do stuff?"</i>	(00:46:25 – 00:46:34)

The choice of the word "donation" is used as a cover to help Lucy Gray (table 6). The word "donation" is commonly used in charity events, but in this movie is used as if the Capitol citizens who donate to this show are doing a good deed to Lucy Gray. By donating to the Hunger Games show, the donors have become part of the system that oppresses Lucy Gray. When they donate, they have automatically signaled that they want to see Lucy Gray be hunted and hunted even longer in the arena. Since the hunger Games is fundamentally an event that sells violence as spectacle, donating to Lucy Gray is not a form

of charity, but an endorsement form of her exploitation. As such, this propaganda alienates Lucy Gray for her benefit of Gamemakers.

Furthermore, the alienation of man from man purely based on economic interest with domination is shown in propaganda represented through manipulative but beautiful language choices. This propaganda is captured in Lucky Flickerman's dialogue broadcasted on television, which emphasizes the "big day" for the day the Hunger Games battle begins. The language choice signaled that the day the Hunger Games starts is a day everyone is waiting for.

Table 7. Lucky Flickerman disguised propaganda in the beauty of language

Dialogue	Timecode
Lucky Flickerman: <i>"How wonderful is this night that we all get to be here, for someone's final performance. Ms. Lucy Gray, thank you. Go home, go to bed, get a good night's sleep. You've got a big day tomorrow."</i>	(00:46:43 – 00:46:52)

The context in this dialog shows the moving atmosphere of Lucy Gray's "last performance" in front of the audience. The atmosphere is gradually built up in order to deflect the audience's emotions. The dialogue ends with the message emphasized in *"You've got a big day tomorrow"* (00:46:51 – 00:41:52). In this way, Lucky Flickerman has subtly delivered the propaganda that tomorrow's Hunger Games battle is a special day that should be celebrated beforehand. The dialog is propaganda to disguise the inhumanity of the show by utilizing the beauty of language as a mask.

Subsequently, the propaganda is expressed through the triumphant celebration of Lucy Gray and Coriolanus Snow's win in the 10th Hunger Games battle. This triumphant atmosphere leads the audience to recognize the winner of the cruel battle as an achievement. The celebration also promotes inequality, with Coriolanus Snow being praised more than Lucy Gray who struggled to stay alive in the arena.

Table 8. Lucky Flickerman celebrated the 10th Hunger Games winners

Dialogue	Timecode
Lucky Flickerman: <i>"She's won! Lucy Gray! Coriolanus Snow is the winner of the 10th Hunger Games."</i>	(01:33:26 – 01:33:33)



Figure 6. Capitol celebrated Coriolanus Snow as the winner (01:33:39 – 01:33:59)

The dialogue is delivered in a tone that sounds very enthusiastic to announce Lucy Gray and Coriolanus Snow as the winners to the audience, as well as those in the hall. However, it can be indicated that the highlighting of Lucy Gray's name as the winner sounds more like an admittance that she is the last person standing in the arena. Meanwhile, the emphasis on Coriolanus Snow's name is more pointed and it is even announced in detail that he is the winner of the 10th Hunger Games. In addition, although Lucy Gray and Coriolanus Snow are the winners of this brutal show, there should no be celebration or excitement over this achievement. This joyful celebration and the use of the title "winner" seems to shape the narrative that Lucy Gray's exploitative performance succeeded in raising talented students like Coriolanus Snow. This thus signals propaganda that normalizes the act of hunting down fellow humans. Seen from the perspective of alienation, this is the alienation of man from man due too the domination of one party.

The propaganda perpetrated by the Capitol to promote the ideology of justifying a man-hunt demonstrates the dehumanization and exploitation of underage youth. Propaganda warps up the inhumane event with the aim of blurring the brutal show as a part of a tradition framed in the form of what is referred to as "game". This is in line with Smith (2016), that social practices involving ideology and political propaganda typically result in dehumanization. As a result of this propaganda, Lucy Gray is not shown as an oppressed victim, but rather as a normal part of the show. The Hunger Games became known as an "entertainment" show for the Capitol citizens rather than an "exploitation" show. The Capitol through this propaganda denies Lucy Gray's rights as a human being, thus alienating their relationship for the interest of profit.

4. Instrumentalization

Instrumentalization is utilizing another human being as a means to achieve a specific goal from a group or individual that is part of mechanistic dehumanization. As evoked by Morera et al. (2018), mechanistic dehumanization occurs when individuals or groups deliberately strip human traits and consider others as robots. Instrumentalization is a way to neglect one's freedom and authority. As in this movie, instrumentalization is presented individually by

Coriolanus Snow as the 10th Hunger Games mentor Lucy Gray. He uses Lucy Gray as a tool to reach his personal gain in winning. The reason for this instrumentalization is because the Plinth Prize allocated for university scholarships will be given to the best 10th Hunger Games mentor.

In the perspective of alienation, Coriolanus Snow's instrumentalization toward Lucy Gray to attract the audiences' attention is the alienation of man from man based on economic interests. This instrumentalization is shown through persuasive efforts, in Coriolanus Snow's plan to dictate Lucy Gray to sing in front of the audience. His plan to control Lucy Gray is an attempt to utilize her charm to win the show. Because for him, the most important thing is only winning.

Table 9. Coriolanus Snow's expectation to dictate Lucy Gray sing

Dialogue	Timecode
Coriolanus Snow: <i>"Everything is about winning. If not the Games now, then the crowd. Lucy Gray won't survive a minute inside that arena. So that means we have to make every second before the count. I'll get her to sing again."</i>	(00:17:00 – 00:17:13)

In the dialog, the word "win" (00:17:01) is stressed by Coriolanus Snow that can be identifies when he makes a dramatic pause before and after saying the word. The stress on the word emphasizes Coriolanus Snow's priority which refers to his ambition to win the Hunger Games show. It can be observed that Coriolanus Snow sounds like he doesn't care about Lucy Gray's life in the arena as long as he can win after making his tribute managed to get the audiences' attraction. Coriolanus Snow realizes that Lucy Gray's singing is her attraction, so he wants to forces Lucy Gray into singing to save the best mentor position for himself.

Furthermore, Coriolanus Snow's instrumentalization of Lucy Gray that alienates their relationship with domination is revealed through Coriolanus Snow's opportunistic nature. He uses Lucy Gray as means of promoting his reputation and image to the public for his own personal benefit. This is Coriolanus Snow's attempt to take advantage of Lucy Gray's situation.

Table 10. Coriolanus Snow utilized Lucy Gray to build his reputation

Dialogue	Timecode
Lucky Flickerman:	(00:23:41 – 00:23:55)

<i>"The Gamemakers did tell you to jump in the cage with them?"</i> Coriolanus Snow: <i>"They didn't tell me not to. They just said it was a mentor's job to introduce our tributes to the citizens of Panem. And I thought, well, if Lucy Gray is brave enough to be here, then why shouldn't I be, too?"</i>	
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This dialog shows how Coriolanus Snow tries to build his image in front of the public (table 10). Coriolanus Snow speaks with a calm voice tone and clear articulation. It indicates that he is trying to create the impression that he is a confident person in his behavior. Coriolanus Snow takes advantage of Lucy Gray's situation to seek public recognition and attention. In the following statement when Coriolanus Snow says "... *if Lucy Gray is brave enough to be here, then why shouldn't I be, too?*" (00:23:52 – 00:23:55), it proves that he is using Lucy Gray to be recognized as brave. Lucy Gray's presence here is only used by Coriolanus Snow instrumentalizes Lucy Gray in a situation when she herself is at disadvantage and without considering her autonomy.

Further depiction of Lucy Gray's instrumentalization is shown through the contradiction of Coriolanus Snow who explicitly admits his intention to help Lucy Gray but also wants the prize money. This admission of his intentions is a contrast of Coriolanus Snow's top priority focus between his self-interest and superficial concern. Thus, from an alienation perspective, this represents the alienation of man from man which is based on personal economic interests.

Table 11. Coriolanus Snow's contradiction intention

Dialogue	Timecode
Lucy Gray: <i>"The guards say you get money if you get more people to watch and you say you wanna help me. Which is it?"</i> Coriolanus Snow: <i>"Both."</i>	(00:30:59 – 00:31:07)

Lucy Gray questions Coriolanus Snow's intentions with a stern-sounding tone demanding an honest answer, which builds tension in the scene (table 11). Thus, it can be confirmed that Lucy Gray is seeking reassurance from Coriolanus Snow that he prioritizes helping her or not. On the other hand, Lucy Gray's question is only answered with one word by Coriolanus Snow. His answer is conveyed in a raised tone on the last syllable. It indicates that he

hesitated in answering the question by re-questioning it. Coriolanus Snow honestly answered that he wanted to help Lucy Gray but also seeking the prize money provided by the Hunger Games show. Therefore, this dialogue highlights Coriolanus Snow's instrumentalization of Lucy Gray, where she is considered not only as a human being deserving of help, but also as a means to get a prize from a brutal show.

The instrumentalization of Lucy Gray is expressed verbally and in a direct way regarding Lucy Gray's function as a means of winning. Lucy Gray's function as a winning tool in the Hunger Games performance is reflected in the conversation between Coriolanus Snow and Lucy Gray. Coriolanus Snow pushes Lucy Gray to fulfil her function as an entertainment object when she is forced to promote herself as a tribute, which then alienates her from her activities.

Table 12. Coriolanus Snow urged Lucy Gray to sing

Dialogue	Timecode
Coriolanus Snow: <i>"Look... I need you to sing in these interviews later. It's the night before the Games and your last chance to win people over. I can't send you gifts in the arena without their money."</i>	(00:36:12 – 00:36:26)

To push Lucy Gray to sing, Coriolanus Snow persuades her with a voice volume that is low enough so that only he and Lucy Gray can hear it (table 12). The voice volume gives the impression of gentle and not forceful. It is clear that Coriolanus Snow is being careful to convey that the gift from the audience is important in determining the fate of Lucy Gray's life. Coriolanus Snow makes it seem as if it is not his desire, but to save Lucy Gray's life by gaining the support of the audience. Hence, there is an indication that Coriolanus Snow is pushing Lucy Gray as a gift-pulling machine. This is a form of alienation from her activity due to coercion and limitations, so that her activity is not her own.

Through the alienation perspective, it can be observed that the instrumentalization of Lucy Gray by Coriolanus Snow disrupts their relationship in order to fulfil the profit interests of one party. This is revealed through the third-person narrative, precisely in Dean Highbottom's statement that tests Coriolanus Snow's intentions. The concern that Coriolanus Snow gives to Lucy Gray attracts Dean Highbottom to question the value of Lucy Gray's presence without the prize he will receive.

Table 13. Dean Highbottom threat and re-questioning Lucy Gray's value to Coriolanus Snow

Dialogue	Timecode
Dean Highbottom: <i>"Who do you think makes that final decision for the prize you so covet, Mr. Snow? Wake up. Even if Lucy Gray Baird somehow wins it all, I will do everything in my power to ensure that you don't see a dime. So, ask yourself, how much do you care if she lives now?"</i>	(01:01:25 – 01:01:44)



Figure 7. Coriolanus Snow's doubtful expression (01:01:46 – 01:01:51)

Dean Highbottom sounds really intimidating toward Coriolanus Snow with his low tone of voice. The dialog in table 13 conveys that Dean Highbottom threatens Coriolanus Snow that he will never be able to get the 10th Hunger Games Plinth Prize, even if his tribute, Lucy Gray wins. He then questions the value of Lucy Gray's life to Coriolanus Snow. The sarcastic question reveals that Coriolanus Snow has no idea how valuable Lucy Gray's life is to him. His function in giving Coriolanus Snow the Plinth Prize confuses him about which one is his top priority. This is supported by the expression of deep thinking expressed by Coriolanus Snow, furrowing his eyebrows as in Figure 7. As there is no response by Snow, the dialogue highly depicts that Coriolanus Snow is still undecided on Lucy Gray's life value, which is indicated to still depend on whether the value is in his benefit or not.

Ultimately, the instrumentalization of Lucy Gray is reflected in the actions and reactions to her rebellion against Coriolanus Snow's domination. The scene when Coriolanus Snow shoots Lucy Gray at the end of the story indicates Lucy Gray's final true value to him. The shooting scene signals the end of their relationship, which was initially established by the interests of one party. Fundamentally, it is the alienation of man from man, where the relationship is established due to domination and hidden hatred, which then destroys the relationship for the purpose of advantage.



Figure 8. Coriolanus Snow's expression when he was going to shoot Lucy Gray (02:16:19 – 02:16:23)

Coriolanus Snow's reaction to Lucy Gray's resistance is vividly shown when the camera takes a close-up of his face. As reflected in Figure 8, the glares of Coriolanus Snow's eyes reflect disappointment and anger. Coriolanus Snow believes that Lucy Gray is no longer under his control, so he is encouraged to consider Lucy Gray as a potential threat that must be eliminated immediately. This change is a transition in the dehumanization mechanism through instrumentalization from mate to obstacle. This scene is the final climax of his instrumentalization of Lucy Gray, where Coriolanus Snow acts like deactivating his tools when they are no longer functioning.

From Coriolanus Snow's viewpoint with his dignity as part of the Capitol, the relationship between Lucy Gray and Coriolanus Snow reveals that Lucy Gray is only seen as a tool to uplift his social status. In context, if Coriolanus Snow succeeds in bringing Lucy Gray to be the winner of the 10th Hunger Games battle, he can get enough money and honor for himself so that he can maintain his family's honorable status in the Capitol society. Furthermore, it can be identified that Coriolanus Snow has labeled Lucy Gray as a "tool of winning", which affects how he treats and values Lucy Gray. This is in accordance with Smith (2016), where dehumanizing people is when they are less considered fully human and more valuable for the other benefits of their existence.

From the perspective of alienation in *The Hunger Games: The Ballad of Songbirds & Snakes* (2023), it is analyzed that the dehumanization mechanism toward Lucy Gray, is caused by the alienation perpetrated by the Capitol. This alienation is for the one-sided economic interests of the powerful and higher-status parties as a result of the inequality of Panem's social system. The social inequality enhances the upper-class privileges and harms the commoners (Neckerman & Torche, 2007). This is in line with the actions of the Capitol's authoritarian government, which deliberately sustains this social inequality by implementing oppressive and exploitative social structures in the Capitol society towards the Districts. Then this social structure alienates the relationship between the Capitol and the Districts, which then justifies their dehumanization socially and ideologically. The movie presents social inequality as a phenomenon that drives the dehumanization mechanism

of the proletariat, which in Marxism is identified as the last class. This is consistent with Marx and Engels (2022) in their book *The German Ideology*, which identified the proletariat being the last class the hierarchy of classes that are positioned on the uncertain border between citizens and slaves.

5. Disempowerment

Social inequality creates difficulties for the powerless to resist the exploitation and oppression they experience. In this story, the Capitol appears to have the power to arbitrarily act on Lucy Gray and the District people. This is because social inequality makes the Capitol see themselves as superior. The Capitol's arbitrary actions lead to a disregard for the value of Districts citizens as human beings. This leaves the Districts' people, especially Lucy Gray, who has no power or even control over themselves, unable to resist their dehumanization. Thus, Lucy Gray's disempowerment against her oppressors makes the dehumanization mechanisms feel justified. In alignment with Haslam and Loughnan (2014) who agreed that the cause of dehumanization from social-structural perspectives is power.

Lucy Gray's presentation of her disempowerment is seen in the contrasting facial expressions between Lucy Gray and Mayfair. Lucy Gray shows coercion and anger when her name is chosen as the girl representing District 12. On the other hand, Mayfair's satisfied expression shows who has more power since she is the daughter of District 12's mayor.



Figure 9. Lucy Gray's expression when chosen as a tribute (00:12:48 – 00:13:20)



Figure 10. Mayfair's expression when Lucy Gray was chosen (00:13:24 – 00:13:25)

In the scene above, Lucy Gray's facial expression seems to be holding back her anger when she heard her name was chosen in the Reaping ceremony as a tribute for the 10th Hunger Games (Figure 9). Lucy Gray's eyes stare sharply sideways and downward, identifying that she feels unacceptable and looking away from all the gazes pointed

at her. In contrast, Mayfair's facial expression appears to be smiling slyly when Lucy Gray's name is mentioned (figure 10). Mayfair looked satisfied with the Reaping results that she herself had cheated by inserting Lucy Gray's name as a tribute through her father's power. As such, Mayfair chooses to abuse her power by oppressing Lucy Gray and her family's social status, definitely placing her in more power than Lucy Gray. Nevertheless, Lucy Gray could not resist the Reaping, as she is conscious that Gamemakers who side with Mayfair's social status will not bother with her.

Lucy Gray's powerlessness is also represented through her reliance on Coriolanus Snow as her mentor, who is a Capitol part. Lucy Gray's reliance on her mentor is a sign of anxiety and fear over her uncertain fate in facing the Hunger Games battle. Lucy Gray assumes that she might need Coriolanus Snow for her survival tactics.

Table 14. Lucy Gray confessed her dependence on Coriolanus Snow

Dialogue	Timecode
Lucy Gray: "Y'all got family back home? They'll kill them if you hurt him. Then you. Besides, he's my mentor. I might need him. "	(00:20:20 – 00:20:27)

When Lucy Gray's mentor receives killing threats from the other tributes to unleash their anger on the Capitol for forcing them to become Hunger Games tributes. From the dialogue in table 14, it can be observed that Lucy Gray is conscious that killing the mentor is a move that will only bring more losses to the tribes, such as the threat of their own family's death. She warns the other tributes in a very stern-sounding tone, which gives the effect that she wants others to take this as a non-trivial matter. This indicates the Capitol's one-sided power structure over its fellow citizens. Therefore, Lucy Gray's reliance on Coriolanus Snow signifies her reliance on someone who has greater power than her.

Furthermore, the representation of Lucy Gray's disempowerment is vividly and verbally expressed through her fear of death threats she receives from the Capitol government. Lucy Gray's fear of coercive power is a reflection of her awareness. The Capitol government's power is unbalanced and protects no one other than Capitol citizens. Thus, the fate of Lucy Gray's life is under the Capitol's control and not her own.

Table 15. Lucy Gray' fear of being killed

Dialogue	Timecode
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Lucy Gray: "The mayor's going to get me killed, Coriolanus. He already thinks it was me. Billy Taupe, Mayfair, both dead. If they catch Spruce now, or Sejanus talks ..." Coriolanus Snow: "Sejanus won't talk." Lucy Gray: "How do you know that? They torture the people they catch for information here. Even Peacekeepers."	(02:03:34 – 02:03:48)
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In the dialogue, Lucy Gray's voice trembles, indicating her anxiousness over the mayor's threat to immediately arrest and kill her (table 15). This signals that Lucy Gray is aware that she has no capability to defend herself and that her fate is in the mayor's hands. Additionally, Lucy Gray's statement also reinforces that the District is not secure for District citizens at all. This is shown by revealing that the Capitol tortures District citizens by employing official government security forces, the Peacekeepers, who do nothing to protect District citizens as part of Panem. The dialogue is indicative that Lucy Gray's social position is vulnerable and powerless.

Explicitly, Lucy Gray's disempowerment is conveyed through her plan to run away, escaping from the powers that threaten her life. Her decision to run away seems to be her only way out as a survival mission from the cruelty of the oppressive Capitol government.

Table 16. Lucy Gray's decision to run away

Dialogue	Timecode
Lucy Gray: I have to run. North. Like Billy Taupe and the others talked about. Away from the districts. If I stay here now, I'm as good as dead, too."	(02:03:57 – 02:04:04)

This dialogue in table 16 indicates that the only action Lucy Gray can take to avoid the Capitol's vengeance is to run away. This identifies that the decision is not her will or desire, but rather a necessity to save herself from an unsafe environment. As conveyed in the dialog (table 16), the feeling she is experiencing is due to the fear of being caught by the Peacekeepers. When she is caught, she will be executed by hanging and end up losing her life. Therefore, it can be considered that Lucy Gray is powerless to resist the Capitol government. Even her voice articulation stuttered, sounding like she suffered a panic attack. The Capitol's atrocities make her feel on the edge,

showing how vulnerable her position is to the existing social structure. Lucy Gray disempowerment reinforces that there is domination and control by the powerful over the less powerful individuals within every society (Dewi et al., 2021).

6. Social Classification

Social classification is an approach to categorizing society into different groups based on specific aspects. It is the social inequality that encourages the emergence of social classifications within a society based on a region's wealth. According to Shin (2020), it is the possession of production means that leads to social inequality from the wealth perspective. As in *The Hunger Games: The Ballad of Songbirds & Snakes* (2023), District 1 has the most production equipment, and the least is District 12. This automatically makes District 1 have a better economy than the other Districts, especially District 12. The ownership of production tools is controlled by the Capitol, which then affects the revenue of each District. In this way, it can be emphasized that social classifications in Panem are structured and maintained by the Capitol from social inequality.

The social classification representation is mirrored through the degrading and dishonoring actions toward the Districts by a Capitol student. The degrading and dishonoring attitude is an Arachne Crane stereotype that indicates how the Districts are valued by Capitol society.

Table 17. Arachne Crane degraded and disrespected Districts 8 and 12

Dialogue	Timecode
Arachne Crane: "What if I get a pathetic runt girl from one of the poor districts, like 8 or 12? They're just gonna die in two minutes like they did last year and the year before."	(00:10:30 – 00:10:37)

This dialogue reveals that Arachne Crane blatantly labels Districts 8 and 12 as poor (table 17). This labeling conveys that both Districts are considered poor economically and socially by Arachne Crane. She assumes that girls from Districts 8 and 12 can be easily killed simply because of their District origin and low social status. This is a one-sided judgment, where she who has a higher status may predict the fate of those below her status. It is thus illuminating that how the Capitol citizens divide the Districts into social hierarchies, which allows them to reduce the person's value.

The depiction of social classification is shown through the visual and symbolic unpleasant treatment of tributes. This unpleasant treatment is also an inhumane

treatment, like unloading sand from a truck committed by the Capitol to the District people. This event expresses how man treats other man based on social class and how Panem's social system devalues the District people as a worthy group to be mistreated.



Figure 11. Unloaded tributes like sand (00:21:00 – 00:21:03)

This event portrays how the tributes were crudely unloaded from the truck as sand by a shock without any warning (figure 11). The tributes are treated like inferior and worthless beings, as the Capitol would not care if they were injured and so on. From the Capitol's perspective, the tributes have a low social status, so they deserve to be treated crudely. The tributes are not properly welcomed by the Capitol like guests, but are forcibly unloaded, causing them to hit the rocks as they roll off the truck that brought them to the Capitol. This event emphasizes the status of the District citizens as a lower class who are not equal to the Capitol citizens.

Furthermore, the depiction of social classification is cinematically presented through a camera angle shot from below. This camera angle symbolizes Lucy Gray's viewpoint in seeing the Capitol. This then emphasizes the social hierarchy applied between Lucy Gray and the Capitol citizens.

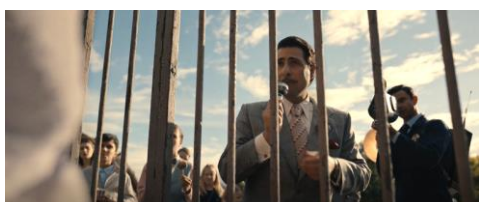


Figure 12. Lucky Flickerman's camera angle, shot from below (00:22:56 – 00:24:22)

Lucy Gray's social status is revealed through the placement of the camera angle, where the camera shoots from a low angle (figure 13). The camera angle symbolically declares that Lucy Gray is lower than the Capitol. In addition, it seems to indicate that to see the Capitol citizens, Lucy Gray must lift her head up. Also, the low-angle shot directed at Lucky Flickerman provides the impression that he stands taller and more dominant. Consequently, this camera angle successfully frames the class disparity between Lucy Gray and Lucky Flickerman as part of the Capitol.

Lastly, Arachne Crane's use of language portrays the social classification that occurs in this movie. It can be seen from her statement that it is very humiliating and rejects equality with Lucy Gray. Arachne Crane's statement is her reaction to Coriolanus Snow's event when he held Lucy Gray, which is considered insulting to their social status.

Table 18. Arachne Crane demeaned and refused equality with Lucy Gray

Dialogue	Timecode
Arachne Crane: <i>"Holding her hand, Coryo, introducing her to people, you make it look as if we're one and the same as those animals."</i>	(00:24:48 – 00:24:53)

The dialogue explicitly mentions that Lucy Gray and the other tributes are animals (table 18). This implies that Arachne Crane does not see them as equal to humans. Hence, from Arachne Crane's perspective, it is assured that the tributes are classified as low in status and dignity. This is indicated when she felt offended by Coriolanus Snow, who held Lucy Gray, because she felt that the Capitol citizens were not equal to them. It's as if holding hands and introducing Lucy Gray to the Capitol public is inappropriate. To emphasize the dialogue, Arachne Crane positioned her status above Lucy Gray and the Districts people as she strongly rejected equality with those she labeled as animals. This evidence shows that social classification can lead one to dehumanize another individual.

To frame these findings, it is recognized that the alienation aspect of the labor product, characterizing the worker's relationship to the labor product as an "alien object" having power over the worker, is not evident in *The Hunger Games: The Ballad of Songbirds & Snakes* (2023). The mechanism that is most utilized by the Capitol party in dehumanizing Lucy Gray is instrumentalization. This reflects that the dominant dehumanization suffered by Lucy Gray as the main character in this story is the diminishment of herself as a human into a means and a tool to achieve the personal ambition of the opposing party, which is Coriolanus Snow. Through Karl Marx's theory of alienation, the findings reveal that Lucy Gray's dehumanization throughout the movie is a structured practice enforced by power and social classification.

CONCLUSION

This study investigates the ways in which dehumanization is presented in *The Hunger Games: The Ballad of Songbirds & Snakes* (2023) through the lens of Karl Marx's theory of alienation. The analysis shows that

the Capitol alienates Lucy Gray by dehumanizing her as an object of entertainment, a dangerous entity, and a tool for winning, by using mechanisms that further justify their inhumane behavior. This presentation emphasizes the authoritarianism of the Capitol government in driving social inequality to legitimize the dehumanization of marginalized groups.

There are four major findings on dehumanization mechanisms that have been analyzed, namely objectification, perception, propaganda, and instrumentalization. The findings show that dehumanization mechanisms are used by the Capitol as a way to degrade, diminish, and deny Lucy Gray's humanity as a free individual of her autonomy. With objectification, Lucy Gray is reduced to a spectacle animal and an entertainment object that coerces her to alienate herself from her human nature. Furthermore, the Capitol citizens use perception to alienate Lucy Gray from them and refer to her as another existence that is runt, revengeful, savage, devious, and killer, thus alienating her from other humans. In addition, the Capitol government manipulates the media with propaganda to normalize their "exploitation" show as an "entertainment" show, even though it broadcast Lucy Gray as a sacrifice, but is twisted into a normal part of the show, which also alienates her from the Capitol society. Lastly, through instrumentalization, Lucy Gray is used for Coriolanus Snow's interests as a vehicle for winning the 10th Hunger Games, which disrupts their relationship and also alienates her from her activities.

Furthermore, this study identifies two categories that cause dehumanization: disempowerment and social classification. As a result of disempowerment, Lucy Gray is unable and unwilling to resist the Capitol that has more power than her, creating a wide opportunity for the Capitol to dehumanize her easily. Meanwhile, the existence of social classification results in the Capitol's domination over the District, making it easy to treat Lucy Gray arbitrarily and deny her humanity. The Capitol society, with its power and higher social status, makes them feel they deserve to dehumanize Lucy Gray through the Hunger Games exploitation show.

Suggestion

Accordingly, future studies can enhance this research by investigating the psychoanalysis theme of the antagonist, Coriolanus Snow, as a contrast, as this study focuses on the dehumanization theme of the protagonist. Future researchers are encouraged to consider the story's development through the exploration of the antagonist's past, experiences, problems, and age, which then establishes the antagonist's personality. In addition, since this study only highlighted the prequel movie, future researchers may include other Hunger Games series to

better observe the continuity in the story that can expose the progression of ego and trauma.

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