

Redeeming The Hunger Games: From a Christian Worldview Perspective

Although not explicitly anti-Christian, The Hunger Games presents a very disturbing future world where children are forced to fight one another to the death. Sue Bohlin presents solid, biblically based concepts on how we are to consider movies in general and redeeming questions we should ask of this movie if one chooses to see it. Viewing movies with the intent of understanding the worldview behind the movie can help us present our Christian worldview in a way that communicates with the people around us.

Should Christians read (or see) *The Hunger Games*? Some people make strong arguments for avoiding any contact with the books or movie. No one will lie on their deathbed and say, "Oh, how I regret missing *Hunger Games*." But this is the latest "big thing" to hit our culture; is there a way for Christ-followers to redeem it and not simply consume it as entertainment?

This separatist (and unrealistic) position confirms an unhealthy false dichotomy between "things of the world" and "things of the spirit realm." We need to see the world as one reality where Christ rules over all and has something to say about everything. It would be better to ask, "How does the Bible relate to *Hunger Games*?" It would be better to compare biblical truths and biblical values to any body of work people are reading or viewing or listening to, the way that we can better judge the crookedness of a stick by laying it next to a straightedge.

Developing our critical thinking skills protects us from absorbing and internalizing ungodly ideas, creating yet more

“cultural captives” who are more conformed to the surrounding cultures than the Word and character of God.

“It’s just a story. . .”

Many people dismiss concern over blockbuster novels and movies by saying, “Come on, it’s just a story, it’s *fiction!*” But we need to be *more* careful about how we process ideas and images that come through story, since most people’s defenses are down with this genre, and they just absorb the story without thinking or analyzing. That’s a major contributing factor to cultural captivity in the church—people have been absorbing the ideas and values of the culture through music, TV, movies, books, and even just personal conversation, without comparing them to what God says.

When people take in and digest *Hunger Games* as mere entertainment, their unthinking discernment puts them in the same category as the Capitol spectators who have no concept of the atrocity of human beings being sacrificed for their diversion. But if you are deeply troubled by its depiction of the broken reality of life in a fallen world, if you are able to think about the implications of the story, then you are interacting with the books and movie with wisdom.

I think the best way to build wisdom and develop critical thinking is by asking questions that help us evaluate what we read or see.

For example, something is terribly wrong in the world that author Suzanne Collins paints in *Hunger Games*. Our souls rebel against the evil, the sense of “not right-ness” in it. We need to ask ourselves (and others), *What is the “terribly wrong”?* *And where did that sense of right and wrong come from?* I suggest that the visceral reaction comes from the imprint of God, the *imago Dei*, on our souls. The rightness of the image of God on our souls contrasts painfully with the crookedness of the dystopian world of *Hunger Games*.

The presence of evil and sin in the books is not bad in and of itself; as in the Bible, they are never glorified or promoted. The result is that most readers/viewers react along moral lines: murder and betrayal are bad, sacrifice and loyalty are good. This is a legitimate and edifying use of literature and film.

Questions to Ask

My colleague Todd Kappelman, an accomplished literature and film critic, suggests several thoughtful questions to ask about films and books:

- *How important is life to the director/writers etc.? Are the tough issues dealt with or avoided?*
- *Is there a discernible philosophical position in the film? If so, what is it, and can a case be made for your interpretation?*
- *Is the subject matter of the film portrayed truthfully? Here the goal is to determine if the subject matter is being dealt with in a way that is in agreement with or contrary to the experiences of daily reality.*
- *Is there a discernible hostility toward particular values and beliefs? Does the film seek to be offensive for the sake of sensationalism alone?*
- *Is the film technically well made, written, produced and acted?*[\[1\]](#)

Christian thinker Leland Ryken proposes three more questions that the Christian ask when interpreting a work of art:

- *Does the interpretation of reality in this work conform or fail to conform to Christian doctrine or ethics? (The answer may be mixed for a given work.)*

- *If some of the ideas and values are Christian, are they inclusively or exclusively Christian? That is, do these ideas encompass Christianity and other religions or philosophic viewpoints, or do they exclude Christianity from other viewpoints?*
- *If some of the ideas and values in a work are Christian, are they a relatively complete version of the Christian view, or are they a relatively rudimentary version of Christian belief on a given topic?*[{2}](#)

Our good friend Dan Panetti from Prestonwood Christian Academy has assembled a deeply insightful white paper for parents to use in talking about *Hunger Games* with their children, to help them build a biblical worldview analysis of something students are intent on reading or seeing anyway. (And it's not just older students, either. One of my friends' eight-year-old son insisted on going to see the movie. His mother told me, "He was attracted by the movie trailers and he knew people reading the book. He was enticed by the action, but kids killing kids did bother him [but not that much].")

I am grateful for Dan's generosity in allowing us to share his questions in this article, and to make his entire PDF document available for you on our website [here](#). Below are three of the nine major themes he highlights for discussion. I invite you to read through his paper to sharpen your own critical thinking skills!

And that's how we redeem *The Hunger Games*.

The Hunger Games Trilogy Parent Book Discussion

by Dan Panetti, Prestonwood Christian Academy – Plano, Texas

Substitutionary Atonement

The most important theme of this book, in my opinion, is the concept of substitutionary atonement (or penal substitution).

God made him who had no sin to be sin [or be a sin offering] for us, so that in him we might become the righteousness of God. – 2 Corinthians 5:21

Katniss voluntarily takes the place of her sister Primrose as the “tribute” from District 12—essentially Katniss took the place of Primrose replacing her sister’s life with her own. Compare this story to the story of the sacrifice of Jesus in our place. While Katniss is willing to give her own life to protect her younger sister, Jesus was willing to give His life as a ransom for ours...while we were yet sinners—still IN rebellion against His Father! While Prim was young, “innocent” and weak and Katniss was far more skilled and able to defend herself; it was Jesus who was perfect and sinless dying for us!

Violence

The primary complaint aired about *The Hunger Games* (both the books and the movie) related primarily to the violence; and, yes, the books and movie do have a violent theme and depictions. The first question is whether the violence is appropriate or simply gruesome for effect. Both Collins (the author) and those responsible for the movie do a remarkable job of actually restraining the emphasis on the violence. This does not mean that the books and movie are appropriate for all ages—quite to the contrary. But in discussing this concept with your own children you can point out the fact that there are times in human history when people have had to stand up and fight for what they believe in. Engraved into the wall of the Korean War Veterans Memorial is the statement, “Freedom is not free.” Katniss lives under an oppressive government and is forced to fight not only to protect herself and those she loves, but in the second and third book she fights for an ideal of something that is greater than just herself. Later we

will discuss the ideals of the Founding Fathers of our nation and their decision to throw off an oppressive government agreeing to pledge their lives, their fortunes and their sacred honor. Unlike previous generations, this generation is not as familiar with the cost of freedom born by those who give their lives in service to our nation. *The Hunger Games* reminds us that there are some things that are worth fighting for—and even dying for – meaning there will be a certain level of violence along the way.

Freedom is a fragile thing and is never more than one generation away from extinction. It is not ours by inheritance; it must be fought for and defended constantly by each generation, for it comes only once to a people. Those who have known freedom, and then lost it, have never known it again. ~ Ronald Reagan

Ethical Dilemmas

One of the most fascinating aspects of *The Hunger Games* is the presentation of numerous ethical dilemmas – questions where you could ask yourself, “What would I do if I were in that situation?”

Examples of ethical dilemmas for conversation purposes:

Is lying wrong? Is lying always wrong? Would you be willing to lie to protect the life of another person? Would you be willing to lie to save your own life?

Obviously Katniss finds herself faced with these fascinating ethical dilemmas and she has choices to make. Whether she is inside the arena fighting for her life or leading a rebellion against President Snow and the oppressive government, Katniss is often faced with the choice of either having to lie or someone (including herself) having to pay the ultimate price of their lives!

Is killing wrong? Is killing another person always wrong? Would you be able to kill another person to save the life of someone you loved? Would you be able to take the life of another person to save your own life?

Again Katniss finds herself faced with these difficult situations. At the end of *The Hunger Games*, Katniss and Peeta decide that they would rather die than kill one another—and although Katniss hopes that those in control would rather have two victors than none, the reality is that both Katniss and Peeta take the poisonous berries with the intent of killing themselves.

Katniss struggles with this dilemma when she makes an alliance with Rue and when she remembers that Thresh let her live when he could have killed her. Why is it so difficult for Katniss to take the life of another while others in the arena appear to be so cavalier and nonchalant about it?

If you want to discuss more about ethical dilemmas, I suggest you read *The Hiding Place* by Corrie tem Boom. Corrie and her family were Dutch Christians who helped hide numerous Jews during WWII. Eventually Corrie and her family were arrested and sent away to concentration camps – her father and sister both died in a concentration camp.

As Christians we should look to God's Word for guidance in making decisions about life. Psalm 119:105 reminds us that God's Word "is a lamp to our feet and a light for our path." Proverbs 3:5-6 tells us to "Trust in the Lord with all your heart and lean not on your own understanding; in all your ways acknowledge him, and he will make your paths straight." Wise counsel is also strongly encouraged in Scripture. Proverbs 15:22 says, "Plans fail for lack of counsel, but with many advisers they succeed."

Notes

1. www.ministeriosprobe.org/MGManual/Movies/Movies2.htm

2. www.ministeriosprobe.org/MGManual/Movies/Movies3.htm

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See Also:

[The Hunger Games: A hunger, a game or a calculated viewing option for Christians?](#)

The Hunger Games: A Hunger, a Game, or a Calculated Viewing Option for Christians?

Have you seen the film *The Hunger Games (HG)*? Read the trilogy? What is your view of its legitimacy as entertainment fare? Its literary value or concerns regarding its brutal theme? As the movie with the third-best cinematic opening weekend in history and a universal buzz to match, this surprising piece of popular culture demands a response. I want to discuss two somewhat opposed responses Christians may take. I believe you can make a case for either one. What matters is *why* you choose and what to do with the story.

The film has been called *American Idol* meets *Lord of the Flies* for its unholy melding of pseudo-gladiatorial games with live reality TV—complete with elimination, only this type of competitive elimination is indeed Roman-styled: it's permanent. What's more, these are not hardened, adult warriors battling it out. Young teenage "tributes" from each district

fight to the death within a mountainous domed “arena” while a viewing public ogles. Producers create real-time obstacles using godlike technology to up the ante and provide deadly tension. The whole thing is designed as a reminder of the rebellion that preceded the oppressive, dystopian government’s stranglehold on its citizen subjects. Yet, the film (and reportedly the books) contains inherent appeal to some moral high ground and redemption. Are there compelling reasons for Christians to seek common ground with movie-goers who share faith as well as those who don’t?

I think so, but first, some cautions, observations about audiences and points that require discernment.

A Brief Case for Critique and Avoidance

Kid-on-kid violence is just plain evil:

My initial concerns about the *HG* film centered on two things: its barbarous plot line of child-on-child executions together with its allure to children younger than the intended teen audience. I asked a group of high school seniors in a worldview-based Christian school discussion if they could, for the moment, suspend defense of their film viewing rights and agree that there was something deeply disturbing *in and of itself* about that theme: kids killing kids. They showed a dogged commitment to preserve the story along with their right to view it (methinks they protest too much); however, they admitted a bit grudgingly that something averse to human dignity and the *Imago Dei* (image of God) is built into the storyline. Eventually, we established together that kids killing kids is absolutely evil.

A too-young audience:

Understandably, the young worldview-trained movie critics quickly went back to their arguments for its permissibility as literature for appropriately mature youth. Which brings up

another point: when I took my own 16-year-old kids to see *HG*, taking quite seriously the admonition that “parental guidance” may be needed, I was struck deeply by the average age of viewers. It’s a teen film and book series, but most of the kids—who made up a good chunk of the audience—were either pre-teen or younger. This may well be indicative of nationwide audiences. The senior class agreed here too: that kind of negligence is the parents’ fault. They seemed bothered by that, wondering how such young kids could even process the “violent thematic material and disturbing images” that assigned it a PG-13 rating. Indeed, Probe Ministries’ research through The Barna Group shows that, though born-again parents still hold by far the biggest sway on their child’s views, most (at least those surveyed up to 40 years old) don’t do well either possessing or passing on a cohesive *biblical* worldview of their own. And that doesn’t even speak of unbelieving parents who might show up for some engaging entertainment unaware of the (further) desensitization, dehumanization and modeling this film risks.

Violent mimicry:

A recent, very poignant, *Twitter* post (tweet) belies the notion that such violence doesn’t really have an effect on young movie-goers. It said something like: “Overhearing two 12-year-olds arguing about how they’d have killed Foxface [a *HG* character] better.” The relationship of real-life violence correlated with viewing violence among children is well-documented, but is easily dismissed in the case of “my kids.” When a Christian school classmate of my daughter said she wished that the violence in *Hunger Games* had been less muted by camera jiggles and off-screen implications, the connection to her love of horror films wasn’t lost on us. The question we need to help young people constantly ask is, “Am I willing to be so in tune with the Lord and His desire for my holiness that I am willing to give up my popular media and entertainment at any given time?” If killing people is cool,

something is wrong.

Are we jaded, voyeuristic hypocrites?

One of *Hunger Games* author Suzanne Collins' stated intentions in writing the books was reportedly to forcefully critique so-called reality TV. She derides "the voyeuristic thrill-watching people being humiliated, or brought to tears, or suffering physically—which I find very disturbing. There's also the potential for desensitizing the audience, so that when they see real tragedy playing out on, say, the news, it doesn't have the impact it should."[\[1\]](#) As I left the theater, I wondered, "Are we just one abstraction away from the curious and jaded crowds who drank in the macabre theater of the hunger games spectacle? After all, we're watching them watching the killings for sport. No, I didn't watch in order to cheer on the "careers," the professionally trained assassins who hunted fellow teens in a pack. Nor do I condone any such thing. But I did buy a ticket for a movie, knowing the objectionable device by which Collins made her point. A *World* magazine review by Emily Whitten says it well: "...For all the beauty and moral high ground this story contains, it's just as true that the world Collins has created is terribly evil... For some viewers at least—especially younger or more impressionable teens—*The Hunger Games* may produce the same deadening effect on the conscience that Collins seeks to warn us against."[\[2\]](#)

"Am I my brother's keeper?" Yes:

Then there's what I call "the stumble factor." When a moral decision is under consideration—like whether to watch *The Hunger Games* or pass on it (or, perhaps to watch it privately)—we need to take into account the law of liberty that the Apostle Paul set forth in I Corinthians 8: 4-13. The essence of this ethic for the Christian believer is to consider the relative strength of an onlooker's faith when engaging in something you feel free before God to do and, to

default to that course of action which avoids making the weaker brother or sister violate their conscience. This is the well-known passage in which Paul deals with the disputable matter of meat offered to idols in a day of rampant paganism. To some weaker-minded Christian believers, imbibing such remnants of idolatry was unthinkable. However, to those who knew that idols are powerless and that all things are sanctified if one's conscience is not being violated, eating temple-sold meat was perfectly fine.

The bottom line of the above and a similar passage, Romans 14: 13-23, seems to be: live according to your own convictions without putting them legalistically onto others, but defer to others' convictions if you sense they have a weakness of conscience or simply a different conviction on a matter not explicitly dealt with by Scripture. As Titus 1:15 states, "To the pure, all things [like the meat from pagan worship rituals] are pure; but to those who are defiled and unbelieving, nothing is pure, but both their mind and their conscience are defiled." We need to care about those who don't yet believe, those believers who aren't free to act as we do or aren't for some reason able to expose themselves to things related to evil in any way without being compromised by it. Deference is godliness in this case.

A Brief Case for Engagement

The conversation with the Christian school seniors was instructive for everyone, including me. My original misgivings about *The Hunger Games*, written in an email to their administration, had been passed on to them. That memo referenced points of agreement with a very negative film review at an ultra-conservative Web site.[{3}](#) So, I knew going into the class discussion that I represented to at least some the legalistic, nay-saying, conservative older guy from that worldview ministry. The instructor had cleverly challenged the class with an extra credit assignment to write about the film

and many students had passionately jumped at the opportunity. Now, these thinking kids were ready to stretch their rhetorical wings—or watch their classmates argue, at least.

Engagement does just that—it engages:

First, I polled the class. How many have seen *Hunger Games*?" All but four of the students' hands shot up. "How many haven't had a chance to, but intend to watch it?" Three of the remaining four hands went up. "How many of you stayed up late to catch the midnight premier?" A majority. "Did you enjoy it?" Lots of heads bobbing up and down."Okay, it seems we have a consensus. Next, I put a little syllogism on the board. It went something like this:

Premise #1: Romans 12:9b says, "...Abhor what is evil, cling to what is good." (Phil. 4:8, Psalm 101:3, 2 Cor. 8:21, etc.).

Premise #2: We've established that a central theme of The Hunger Games is evil (kids killing kids).

Conclusion: Therefore, it is wrong or very unwise for a believer to attend the film or read the books.

As you might expect, the reaction was immediate and, though subdued, passionate. "That misses the point!" "Not necessarily!" So we broke down the argument and concluded that the main point of contention was premise #2: that violence against children is absolutely wrong to do. The issue here, they insisted, was the *portrayal* of violence, not the doing or condoning of it. Sharp young minds caught this crucial distinction, best illustrated by the fact that...

...Even God does it:

As a device, we agreed that violence and even worse elements are sometimes used by God Himself in Scripture. I mean, one would have to slice out entire passages like the story of Lot's daughters or the mass murders of Abimelech to avoid representation of rank evil in order to decry that evil. Thus,

it's not necessarily morally wrong to depict even heinous evil for a moral purpose. Let your conscience be your guide (but be sure to develop a biblically tutored conscience): The students and I discussed similar themes in great literature from time immemorial. The ethic of a greater good coming from portrayals of evil in order to call it evil and contrast it with what is good came up. Together, we landed on a more nuanced, workable position. That's when I let my hair down about being a little subversive in my approach. Pointing to the internally logical but flawed argument on the board, I said, "Guys, this is what's wrong with so much in the Church today (and, I may add, why so many walk away from it)—*if* it's foisted on us without recognition of its subjectivity in application (remember the law of liberty of conscience in Romans 14?) and the need to reach our own conclusions outside of legalism's tyranny." The room relaxed palpably.

Wrestling with the implications is necessary:

This is huge! Youth and emerging adults in churches and Christian schools and the homes of believing parents report a near-universal feeling of never measuring up, and of an us-vs-them, separatist ethos among older Christians regarding culture. As a colleague said dolefully, "Heaven forbid that we would actually teach them to navigate the culture through using a biblical worldview!" But parents and spiritual shepherds can't pass on what they don't have. Given the stress caused by social detachment and holing-up against the culture with its attendant fear-based Christian lifestyle so prevalent today, no wonder youths feel rebellious—such disengaged cloistering *should* be rebelled against. As their teachers do daily, I was attempting to model a reasoned, biblically centered discussion of disputable matters of conscience while calling mature students to a higher ethic focused on holiness, eternal perspective and loving one another—unmarred by life-robbing, one-conviction-fits-all legalism. If we cannot see the difference between primary

theological doctrines and disputable social and cultural outworkings like which movie to watch, the fault lies within.

Seeking redeeming elements in secular art:

I believe all art, including film and literature like *The Hunger Games*, that resonates so resoundingly with its audience does so primarily by tapping into something redemptive—after all, the audience members are human, made in God’s image, and thus long for the way the world was meant to be. This deep-seated connection to the hearts of people with the redemptive themes of books and movies and other forms of art is short-circuited by whitewashed, disingenuous portrayals of reality often found in “Christian” art. One Christian blogger reviewing *The Hunger Games* stated unequivocally that it “does a better job of depicting Biblical truth than much that passes for ‘Christian’ literature or film. It is not a shiny, neat, tidy story. It is full of violence, treachery, pride, oppression, greed, indifference, tyranny, and the misuse of power. It kind of looks like parts of the Bible that way.” *The Hunger Games* avoids the unrealistic, passionless, half-hour TV show resolutions nearly universal in popular level Christian fare. “Basically, it [HG] is a picture of a world without any good news, without any gospel. It is exactly the world that we would be living in, and that some do live in, if Jesus had not come.”^{4} Contrasting the realistic depiction of a fallen world and mankind with the gospel of hope, creative works like *The Hunger Games* can be used constructively.

I offered the class several redemptive elements I saw in the film’s heroine Katniss Everdeen (again, I’ve not read the books). The most glaring depiction is as a Christ-figure, when she offers herself up in place of her young sister, who was randomly chosen as the district’s tribute, presumably a death sentence for her. In fact, Katniss’s character bears an uncanny resemblance to the ideals Romans 12:14–21, at least in a one-dimensional way (warning, this section contains movie spoilers):

"Bless those who persecute you. Bless and do not curse them." Katniss's reaction to the game, the professional "tributes" and to the arbitrariness of "fate" foisted on her by the show's producers didn't include literal blessing, but her dignity and restraint were apparent.

"Rejoice with those who rejoice, weep with those who weep." Katniss seemed to be a beacon of heartfelt servanthood in the raising of her sister and caretaking of her mother, excruciating as it was. In a very moving scene, Katniss sings a lullaby as Rue, her adopted little sister of sorts, dies in her arms from a game-inflicted injury. Katniss wept bitterly for her loss, a humanizing scene in an otherwise nihilistic story. She nursed a girlhood acquaintance and fellow tribute back to health from serious injury. Katniss entered into the lives of others in a vital way.

"Do not be haughty but associate with the lowly. Never be conceited."— Katniss displays a disarming unselfconscious manner. She was told she was good with a bow and arrow by her love interest back home and those on her team during the games—but she didn't come off as cocky. She originated from the poor coal-mining district but that didn't seem to denigrate her as a person in her own mind. She only wondered at the excesses and snootiness of the Capital residents rather than resent them, and she chose to buddy up to the weakest of the contestants.

"If possible, so far as it depends on you, live peaceably with all." All the other tributes came up out of their elevator tubes onto the playing field swinging swords and throwing knives. Katniss ran away perhaps for survival's sake, but she did seem to act in defiance of the Darwinian kill-or-be-killed ethic. In this, too, she was only one of a few.

"...Never avenge yourselves...on the contrary, if your enemy is hungry, feed him..." Katniss didn't set herself up to avenge

her persecutors but rather to get in their way by blowing up the food and equipment; she didn't fire on them from a superior position high in the trees. Rue, a cute little girl who helped turn deadly wasps into weapons against ambushing careers was technically her enemy—one who might've been luring her in for the kill. In the spirit of the hunger games, Katniss would have been wise to execute her just in case. But she ended up feeding her and making an alliance that went beyond the pragmatic.

“Do not be overcome with evil, but overcome evil with good.” What did the dignified treatment of Rue's remains say about Katniss's character? The film's moral climax was embodied in a hand sign of respect toward the cameras following the death of Rue. This universally understood ode to the dignity of the dead caused a brief but unsuccessful rebellion among viewers. Katniss had risen above the crass cheapness assigned to human lives, overcoming evil with truth and goodness. What does that say about human nature?

Again, redemptive themes like this work because we all share deep knowledge of the incalculable value of a human life. What a wonderful jumping-off place for witnessing of the One who assigns and eternally redeems that value.

The Hunger Games is a force of popular culture that raises critical questions in a risky way. I firmly believe that it's not a simple issue of right or wrong whether to view or read this powerful story. Believers need to decide discerningly, in good conscience and with a view toward their decision's affect on their own mind and hearts as well as others whether to pursue it for entertainment or cultural engagement.

Endnotes

1. “Conscience Killer?” *World*, April 7, 2012, Emily Whitten. <http://www.worldmag.com/articles/19312>.
2. Ibid.

3. "How Hungry is America for The Hunger Games," David Outten with Tom Snyder, posted March 22, 2012, MovieGuide.com. <http://bit.ly/I6ey52>.

4. How "The Hunger Games" Reflects Biblical Truth, posted March 31, 2012, www.DownshoreDrift.com. <http://bit.ly/I1Y0xl>.

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See Also:

[Redeeming The Hunger Games](#)