

ÖZET

2008 yılında *The Hunger Games* olarak ve Türkiye’de *Açlık Oyunları* olarak yayınlanan roman, hem genç hem de yetişkin okuyucular arasında dünya çapında ilgi görmenin yanı sıra Gençlik Edebiyatına olan ilgiyi de arttırmıştır. Kitap, 38 ülkede, 26 dilde tercüme edilerek okurlar arasında ün kazanmıştır. Çok satan kitaplar arasına girmesinin onaylanmasının nedeni, kahramanın ve destekleyici karakterlerin başarılı betimlemeleri ve kurgunun tüm dünyadaki birçok okur için cazibe kaynağı olan mitolojik yönleriyle harmanlanması olarak yorumlanabilir.

Edebiyatın en ilgi çekici alanlarından biri olarak kabul edilen mitoloji birçok insanı, doğrudan ya da dünyaca bilinen mitolojik örüntülerin işaretlerini ve sembollerini içeren modern romanlarla çekmektedir.

Romanın başkahramanı olan Katniss, kadının kendisinin tamamlanmasını ele alan monomitik desen Kadın Kahramanın Yolculuğu açısından analiz edilmeye değer bulunmuştur. Bir kadının yolculuğu, olgunlaşmanın evrelerini ve özü bulmayı ifade eder çünkü bu monomitik örneklem bize herkesin hayatının, tüm kültürlerin birçok mitolojisinde yer alan belli örüntülere kadar uzandığını fark etmemizi sağlamaktadır.

Kadınlar için yaratılan kahramanlık modeli, kadın kahramanın mutlaka olağanüstü güçlü ya da doğaüstü güçlerle donanmış olması gerektiğini göstermez, kadının bir kahraman olarak kabul görmesi için içsel sesine açık olması ve benliğinin incinmiş ya da eksik kalmış kısımlarını onarması gerekmektedir.

Bu tezin ana amacı, Katniss Everdeen adlı roman kahramanının, Maureen Murdock tarafından uyarlanan ve revize edilen ve monomitik bir örneklem olan *Kadın Kahramanın Yolculuğu* açısından analiz etmek ve her yaşta okuyucunun ilgisini çekme nedenlerini belirlemektir.

ABSTRACT

The novel *The Hunger Games*, being published in 2008, gained great popularity as well as interest to Young Adult Literature among young readers and also adult readers throughout the world. The book was sold in 38 countries with its translation into 26 languages, which shows its reputation among readers. The reason of its approval as a bestseller can be interpreted as the successful depiction of the protagonist and the supporting characters as well as the blend of fiction with mythological aspects, which is a source of attraction for many readers all over the world.

Mythology, which is acknowledged as one of the most interesting fields of concern in literature, attracts many people either directly, or through modern novels, which include signs and symbols of the worldwide known mythological patterns.

Katniss, who is the protagonist of the novel, is worth analysing in terms of monomythic pattern *The Heroine's Journey*, which deals with the completion of the self of women. The journey of a woman indicates the stages of maturation and finding the self, since it is known that this monomythic paradigm enables us to realise that everyone's life dates back to ancient patterns, which are retold in many mythologies of all cultures.

The heroic model created for the women does not indicate that the heroine should necessarily be extraordinarily strong or armoured with supernatural powers, but she should be open to her inner voice, and restore the hurt or missing parts of her Self in order to be considered a heroine.

The main purpose of this thesis is to analyse the protagonist of the novel, namely Katniss Everdeen, in terms of the monomythic pattern *The Heroine's*

Journey, which was adapted and revised by Maureen Murdock, and to determine the reason of its popularity among readers of any age.

ACKNOWLEDGEMENT

I am glad to have the opportunity to thank all those people who have helped and encouraged me in writing this thesis.

My first and greatest debt is to Associate Professor Dr. Tatiana GOLBAN, who never gave up on me while writing this thesis. During the courses in the Graduate Programme, and in the course of writing this thesis, it was a privilege to take courses and be supervised by such an academician, who has opened my path towards comparative literature and analysis of literature works in general. Her never ending support and encouragement has now brought out a successful outcome and also belief in myself.

I would like to express my deepest thanks to Professor Dr. Petru GOLBAN, for his continual support. Without his aspiring courses, I would not be able to bring the theoretical and practical pieces in literature together, which helped me while writing this thesis.

During the literature review, I had the opportunity to find my own journey. I have also realized that every struggle or happy moment was a stage, which I had to experience in order to complete my self.

This thesis has also helped me in observing my own daughter, Sude, growing into a young heroine who takes firm steps forward on her path. My husband, Sanlı, also deserves the deepest thanks for his support, his patience during the writing and studying period, and his encouragement.

I dedicate this thesis to my father, who completed his journey, and now is with the angels. He was and will always be my hero and light to my path.

CONTENT

ÖZET.....	i
ABSTRACT.....	ii
ACKNOWLEDGEMENT	iv
INTRODUCTION	1
CHAPTER 1	7
1. TOWARDS A DEFINITION OF MONOMYTH.....	7
1.1. Carl G. Jung and the Hero Archetype	7
1.2. Campbell’s Definition of Monomyth and the Hero’s Journey.....	9
1.3. Maureen Murdock’s Paradigm of the Heroine’s Journey	12
1.3.1. Separation from the Feminine.....	14
1.3.2. Identification with the Masculine and Gathering of the Allies.....	15
1.3.3. Road of Trials: Meeting Ogres and Dragons	15
1.3.4. The Illusory Boon of Success	16
1.3.5. Awakening of Feelings of Spiritual Aridity: Death.....	17
1.3.6. The Initiation and Descent to the Goddess	18
1.3.7. Urgent Yearning to Reconnect with the Feminine.....	19
1.3.8. Healing the Mother/Daughter Split.....	20
1.3.9. Healing the Wounded Masculine	21
1.3.10. Integration of the Masculine and Feminine	22
CHAPTER 2	24
2. STAGES OF THE HEROINE’S JOURNEY IN HUNGER GAMES	24
2.1. Katniss as the Prospective Heroine	24
2.1.1. Separation from the Feminine.....	25
2.1.2. Identification with the Masculine and Gathering of the Allies.....	26
2.1.3. Road of Trials: Meeting the Ogres and Dragons	29
2.1.4. Finding the Boon of Success	31
2.1.5. Awakening of Feelings of Spiritual Aridity: Death.....	33
2.1.6. The Initiation and Descent to the Goddess	34
2.1.7. Urgent Yearning to Reconnect with the Feminine	35
2.1.8. Healing the Mother/Daughter Split.....	36

2.1.9. Healing the Wounded Masculine.....	37
2.1.10. Integration of Masculine and Feminine	39
CHAPTER 3	41
3. KATNISS REVISED AS GODDESS ARCHETYPE.....	41
3.1. Artemis and Persephone in Greek Mythology	41
3.2. Hunger as a Motive in <i>The Hunger Games</i>	43
3.3. Rape and Abduction: Resemblance of Persephone and Katniss	45
3.4. The Descent to the Underworld.....	46
CONCLUSION	48
References	50

INTRODUCTION

The recent interest in young adult literature, or in other words young adult fiction, leads writers to the creation of female heroes that seem traditional, as well as modern individuals, with their strengths and weaknesses, yet still having heroic qualities. Although the contemporary heroes or heroines are not identical to those mentioned in the ancient mythologies, they still bear many resemblances to them, with regards to heroic qualities that are present in the self of the human, apart from time and place. The popularity of Suzanne Collins's contemporary novel raises some queries concerning the great interest developed by its readers, who are not only young adults, but adults as well. The focus of the novel on a teenager heroine, who has to deal with both experience and maturation process and gain strength and wisdom, as well as to find herself a place in her citadel, gains extraordinary importance in the contemporary world.

Although heroism is typically a characteristic attributed to men, in recent years there are many heroines emerging in novels or movies, who gain public interest no less than heroes. Therefore, there rises a need to determine their place in contemporary literature.

The Hunger Games, being written as a first person narrative, allows the reader to see the world depicted in the novel from the perspective of the heroine. Hourihan states that, "In first-person narratives the character telling the story filters the events through his or her own consciousness" and that it "invites the reader's acceptance of the narrator's values and judgements" (Hourihan, 1997, p:38). This first person narrative form creates an understanding of the prospective heroine from the reader's perspective, which also leads to the creation of sympathy towards the protagonist, and also forms a psychological identification with the feelings, the thoughts, the hesitations, or the fears of a young girl.

As a contemporary bestseller novel, *The Hunger Games* is a trilogy, which also gained publicity in media and the movies, and has been worldwide successful and popular among young adults as well as adults. One of the reasons of its popularity can be explained by the novelist's use of frame of monomyth of *The Heroine's Journey*, in which a 16-year old girl takes her own journey towards her inner world and completes it in terms of becoming a heroine, and this fact serves as inspiration to a whole nation that is under pressure.

This research tries to present Campbell's heroic model in short, as well as to reveal how this paradigm functions in the case of a female hero, as being adapted for this purpose by Maureen Murdock.

Murdock's concept of the monomyth, *The Heroine's Journey* stems from Campbell's paradigm of the monomyth of *The Hero's Journey*. The understanding of the paradigmatic monomyth experience helps us realise that the core of everyone's life dates back to a typical ancient pattern used in written and verbal mythologies, and is also effective even in our lives in the modern times. The heroic models created by both Campbell and Murdock are used as a frame of theoretic reference in this thesis, to which the adding of the elements of myth criticism will enable our investigation of the novel to detect some ancient mythic patterns that are still valid today in many works of contemporary writers, whose works are welcomed and read all over the world.

In order to fully explain the journey of a heroine into self-completion we need to present the impressive work of Joseph Campbell due to his ground-breaking contribution to the formation of myth, and respectively, the monomyth. As Campbell states, "[t]he hero, (...), is the man or woman who has been able to battle past his personal and local historical limitations to the generally valid, normally human forms" (Campbell, 2004, p:38). He also claims that "the symbols of mythology are not manufactured, [not] ordered, invented, or permanently suppressed. They are spontaneous productions of the psyche (...)" (Campbell, 2004, pg: 3)

Maureen Murdock, in a way has completed the missing part, in particular the female journey, by reshaping the hero's journey in order to fit the heroine's soul, life, status, purpose and nature.

Unlike The Hero's Journey, The Heroine's Journey is unique in that it corresponds totally to the nature, sensibility, and purpose of the female life. In Murdock's study on heroines, the focus is on the modern woman, but references are made to mythologies and legends of heroic women, and therefore her paradigm fits the analysis of Katniss, Suzanne Collins's protagonist, since it is a contemporary character in a recently published book. She is not goddess-like, nor is she a classical heroine who has super powers. She is introduced in the novel as an ordinary girl, who in the end of all struggles suffers and becomes the hope to all subjugated people in Panem. This ordinariness makes the character more real to the readers, and therefore attracts the interest of readers of any age.

The heroines' paradigm is the one of the formation of an identity and the process of individuation of adolescent girls. It also reveals that in order to become a heroine one should not necessarily achieve something extraordinary, but that it is enough to make a journey into oneself, where a hidden heroine can be found, who is capable of doing many things in life as an individual.

In her interview (Blasingame & Collins, 2009, p: 726-27), Suzanne Collins explains that being a daughter of a soldier, a teacher, a lecturer and a historian, she was widely affected by her father. In the writing of her book, she included such issues as politics, the brutality of dictatorship, and the media. She stated that "[t]he socio-political overtones of *Hunger Games* were intentionally created to characterize current and past world events, including hunger as a weapon" (Blasingame & Collins, 2009, p: 726). Collins extended the initial intention and fused into her novel many images and patterns from mythology.

The mythical character she gets inspired by is presented in the interview, where she explains that,

The Hunger Games themselves, for example, were inspired by the story of Theseus, the mythical King of Athens, who slew the Minotaur, the horrible monster imprisoned in the Labyrinth, the gigantic maze designed by Daedalus. According to the myth, after subduing Athens militarily, King Minos of Crete accepted a peaceful settlement which included a regular tribute by which the Athenians would be reminded of their subjugation to Crete. Every nine years (when the full moon falls upon the equinox) seven Athenian boys and seven Athenian girls would be sent to Crete to be devoured by the Minotaur. As a young prince, the Athenian hero Theseus took place of one of the young tributes, killed the Minotaur, and solved the puzzle of the maze (Blasingame & Collins, 2009, p:726-27).

According to the interview, another source of inspiration of *The Hunger Games* was the story of Spartacus, the gladiator, a slave who later became one of the eminent characters and a historical figure. Like in the case of the gladiators, tributes of the Hunger Games are forced to fight for their life, whereas the media is used as a tool to remind that the people in the novel, resemble *panem et circenses*, which means bread and circuses, a mode of entertainment provided by a government to sooth or mask public dissatisfaction with their life and the way of being governed in Roman period.

The Hunger Games trilogy was published as three novels *The Hunger Games*, *Catching Fire*, and *Mockingjay*, their topic mainly focusing on the events which present a dystopian environment, set in Panem, which was once North-America. In this thesis we aim to analyse only the first novel, named *The Hunger Games*, which gives a historical background of the districts and of the Capitol, and also briefly explains the demolished 13th district as a result of an uprising against the rules of the country, which led to the reason of organizing the Hunger Games. Our choice of the first book of the trilogy is explained by the fact that this is the novel where the reader can easily follow the stages of the journey, and see the emergence and the accomplishment of the heroine at the end of this book.

Another reason for the choice of this book is related to our purpose of interpreting some mythic patterns in a literary work, by focusing particularly on monomyths that shape the core of the plot, either patently or latently. The novel *The Hunger Games* is one of the books, which serves as a good example of an emerging heroine out of an ordinary girl, which also fits in the monomythic circle of *The Heroine's Journey*. Campbell in his book *The Hero with a Thousand Faces* makes analysis of myth and religion, and finds out the elements that make a hero and composes a pattern, which he calls *The Hero's Journey*, or a monomyth. Campbell forms this pattern consisting of seventeen stages, by examining several myths and religious stories, and finally states that there are repeating components within every myth or story that can be adjusted to many other stories in the world regarding a hero. Of course, composing such a pattern he takes into consideration the patriarchal ideology. Campbell does not mention much about the *Heroine's Journey*, but he defines her as one of the complements of the journey. The lack of the female heroine in Campbell's frame leads many scholars to the desire to widen this perspective into a female version, namely *The Heroine's Journey*. This point of view is taken by many literature scholars, in order to determine the stages a heroine on her journey towards completion of the self. Of many scholars, Murdock's approach and definition of the heroine monomyth, is the closest in terms of overlapping with the experience and journey of our protagonist. However, there are some stages that can be better defined and understood through other versions of *The Heroine's Journey*, interpreted differently by Anne Frankel and Jean Shinoda Bolen, who analyse it through the perspective of Goddesses in mythology or female archetypes.

According to Bolen, "[w]hen difficulties arise, if she assesses what she can do, decides what she will do, and behaves in ways consistent with her values and feelings, she is acting as the heroine-protagonist of her own myth" (Bolen, 2004, p: 278). Frankel, on the other hand believes that myths and legends have always been told to us about heroines; however they were always undervalued. Women today take a great role in life and become stronger than they were in the past. She also states that women should always keep in mind that they should restore the integration with

the goddess in order to grow into “the blossoming goddess on the heroine’s path” (Frankel, 2010, p: 318).

Our aim is to place this aspect into the monomythic female frame, and try to find out whether all stages of the journey overlap with the journey of Katniss in this contemporary novel in particular, and with the traditional monomyth of a heroine’s journey in general. This thesis also aims to provide an insight into the differences and similarities of the archetypal journey of a heroine from the perspective of a female character in the novel *The Hunger Games* by Susanne Collins.

CHAPTER 1

1. TOWARDS A DEFINITION OF MONOMYTH

1.1. Carl G. Jung and the Hero Archetype

Carl Jung, one of the most eminent theorists of the psychoanalytical and mythological origins of human and social behaviour, widened the theories of Sigmund Freud in terms of mythological forces that shape the personality of human being. Jung worked on dream images; thus redefined the term *archetype*, first used by James Joyce, and added a new pathway to the literary terminology called *collective unconscious*.

Jung called the dream images as *archaic remnants* as *archetypes*, or *primordial images*. He defined archetypes as “a tendency to form such representations of a motif—representations that can vary a great deal in detail without losing their basic pattern” (Jung, von Franz, Henderson, Jacobi, & Jaffé, 1964, p. 67).

Although he stated in his studies that there are numerous archetypes to be found, Jung theorized four main archetypes explaining the individual’s state of mind in the simplest way. He claimed that although archetypes are of collective nature, they also should be considered as individualistic patterns shaping one’s mind.

The first was the *ego*, which was defined as the “present state of mind” (Jung, von Franz, Henderson, Jacobi, & Jaffé, 1969, p. 64), the conscious mind, or “continuous centre of consciousness” (Jung, *Collected Works of Carl G. Jung, The Structure and Dynamics of the Psyche*, 1975, par.182)

The latter three archetypes were explained to be “the most frequent and the most disturbing influence on the ego (Jung, 1959, p. 8)”. The second, namely the “shadow” was defined as “the dark side of our nature” (Jung, et al., 1969, p. 85) or “ever-present and potentially destructive [side of] our conscious mind” (Jung, et al., 1969, p. 93) that should be challenged and mentally absorbed since the shadow inholds the repressed ideas and feelings such as desires, weaknesses or instincts that would lead to sufferings. The third archetype was termed as “syzygy: the anima and animus”. The anima was theorized by Jung as the “outstanding characteristics of a feminine being (...) [which] is not an invention of the conscious, but a spontaneous product of the unconscious” that is within the men (Jung, 1959, p. 13). He concludes that “[s]ince the anima is an archetype that is found in men, it is reasonable to suppose that an equivalent archetype must be present in women; for just as the man is compensated by a feminine element, so woman is compensated by a masculine one” (Jung, Aion, Researches into the Phenomenology of the Self, 1959, p. 14). According to von Franz,

[t]he Self can be defined as an inner guiding factor that is different from the conscious personality and that can be grasped only through the investigation of one's own dreams. These show it to be the regulating center that brings about a constant extension and maturing of the personality” (von Franz, 1969, p. 162)

It can be interpreted as the organizing and directing ability of the psyche that has a central function of binding the other parts of the psyche.

The identification of myth proposed by Jung stems from his analysis of dreams, and symbols, and he claims that “myths never were and never are made consciously, they arise from man’s unconscious” (Jung, 1985, par. 477). He also states that “the primitive mentality does not invent myths, it experiences them. Myths are original revelations of the pre-conscious psyche, involuntary statements about unconscious psychic happenings (...) (Jung & Kerényi, 1969, p. 101).”

According to Jung, the hero archetype is known to man since the time beyond memory. After his psychoanalytical studies with innumerable clients about their dreams and the meanings of those dreams, he defined many archetypes, one of which is worth to be considered in our thesis, namely *the hero archetype*. Jung, mentioned about the origin of this archetype in his studies about symbols and their transformations, and claimed that,

“[m]an as an individual is a very suspicious phenomenon whose right to exist could be questioned by the biologist, since from that point of view he is significant only as a collective creature or as a particle in the mass. The cultural point of view gives man a meaning apart from the mass, and this, in the course of centuries, led to the development of personality and the cult of the hero” (Jung, 1976, par. 259).

This universal archetype was defined by Jung as “a powerful man or god-man who vanquishes evil in the form of dragons, serpents, monsters, demons, and so on, and who liberates his people from destruction and death” (Jung, et al. 1964. p.79). According to Jung, the hero has a quest, which he has to complete in order to save his nation as well as to complete his tasks towards the completion of his self. This quest is most necessary for the self-realization process in that the hero faces many difficulties and learns to overcome them with the help of many factors such as his courage, or strength as well as with the help of mentors, who help the hero in learning the necessary skills.

1.2. Campbell’s Definition of Monomyth and the Hero’s Journey

Monomyth, a term first used by James Joyce, has been identified by Campbell as ‘...the mysterious energy for inspirations, revelations, and actions in heroic stories worldwide is also universally found in human beings’ (Campbell, 2004, p: xxvi). The term can be shortly defined as the universal template of a

common figure found universally in cultures such as heroes or heroines. The structure of the monomyth consists of mythemes that are stages or constituents that come together to form the monomyth. In other words, they can be called the smallest units of a monomyth.

According to Campbell, monomyth appears in every case of psychoanalysis, in the dreams of man, in social life, and even in literature, and passes from generation to generation in the same substructure, however shapes into other unique stories in every individual. Even before it was named, monomyth was indirectly found in patterns of psychoanalysis and interpretation of dreams, yet the very description of it was put forth by Campbell in his work *The Hero with a Thousand Faces*. He stated that “Freud, Jung, and their followers have demonstrated irrefutably that the logic, the heroes, and the deeds of myth survive into modern times. In the absence of an effective general mythology, each of us has his private, unrecognized, rudimentary, yet secretly potent pantheon of dream” (Campbell, 2004, p. 4).

Campbell defines *The Hero's Journey* as a monomyth, an ageless repetition of a pattern that does not change according to time, space, culture, or society, but occurs uniquely in man's life, altered according to his own experiences and way of life. From this point of view, the term monomyth explains that every human being has his own unique experience, deriving from a core pattern of steps. The monomyth is not just a mythic concept, but is seen in every man's life even in modern times. Campbell states that ‘On the mythic journey, (...)most human beings will be called at least once, and perhaps many times in a lifetime, to set aside passive longing, and instead to fly up to the highest light, or even into the face of convention (...) in order to find the truth of things, in order to bring one's Beloved back home. (Campbell, 2004, p. xlvi).

This hero monomyth, taken as a journey, consists of three basic steps: departure, initiation, and return. In his book, Campbell states this monomyth as ‘...the adventure of the hero normally follows the pattern of the nuclear unit above

described: a separation from the world, a penetration to some source of power, and a life-enhancing return.’ (Campbell, 2004, p. 33).

By understanding the journey and its implication in real life, man is expected to understand himself and improve his soul. When man realises that the journey is somehow experienced by every man on earth, it helps him feel that he is not alone, but part of a society, and he experiences almost the same struggles and difficulties in order to become a wiser and more enlightened man. According to Campbell, “this will help us to understand not only the meaning of those images for contemporary life, but also the singleness of the human spirit in its aspirations, powers, vicissitudes, and wisdom” (Campbell, 2004, p. 33).

The challenges in one’s life are then considered not as punishments, but as pathways to a fulfilled life. These challenges will then be considered as tasks that should be performed, difficulties that should be confronted and coped with. Campbell defines the triumphs achieved by the hero as ‘microcosmic’, referring to the ones in which the hero gains ‘personal victory’, and as ‘macrocosmic’ the ones in which there is an achievement or the benefit of the society (Campbell, 2004, p. 35).

If we consider that the microcosmic victory is as heroic as the macrocosmic, it can be said that man does not need to achieve great worldwide victories in order to be called hero. At the same time it is also considered a gain for the one who experiences this journey, since he improves himself in terms of personal victories, which are usually psychological accomplishments of the man himself. This brings forth the idea that man is not obliged to save the world or perform superhuman tasks in order to be a hero. However, any achievement related to the spiritual growth, as well as completion of one’s own personality makes the mortal man a hero in his own world. However, by analysing the language Campbell uses while describing the Hero’s Journey, it becomes clear that for Campbell this journey is addressed only to heroes, but not to heroines. Therefore, a solution to cure this deficit is necessary.

1.3. Maureen Murdock's Paradigm of the Heroine's Journey

Maureen Murdock, a Jungian psychotherapist, was mainly interested in women's life crises, and also in their dissatisfaction in life even after completing the quest of the masculine world and becoming successful businesswomen. The reason for these crises was that the hero cycle did not correspond to the needs of a woman's inner world. Women who rejected their feminine side in order to find masculine allies in the actual world were somehow injured and felt a missing part throughout their lives. Maureen Murdock, after collecting many data from her clients, specified the needs of the female in terms of psychology and integrated them into a model similar to that of Campbell's 'the Hero's Journey' naming it 'The Heroine's Journey' which relies partly on Campbell's monomyth.

The focus of the heroine's journey is actually on a process in which the female seeks for her inner needs and their answers, and balances them with the masculine qualities. According to Murdock, "The heroine must become a spiritual warrior. This demands that she learn[s] the delicate art of balance and have the patience for the slow, subtle integration of the feminine and masculine aspects of herself" (Murdock, 2013, p. 11). She also believes that a woman must have the strength to live in uncertain circumstances, and in order to do this she must listen to her inner voice recalling wisdom and patience. In doing so, she learns how to keep her feminine self and integrate with the masculine aspects of the self. According to Murdock, a woman must keep in mind that if she does not neglect these aspects and victories, she contributes to the development of her personality during her journey, and by keeping them alive, she will be capable of gathering people and become a leader.

Murdock states that "On a cultural level, the established order is one of deeply entrenched patriarchal values, those of dominance and control by the stronger, more vocal, and more powerful male population." (Murdock, 2013, p. 20). In her interviews and psychologic analyses, she finds out that women, although

successful in business, feel deprived in terms of full recognition and acceptance in male dominated societies, and, therefore, are not happy with the role they are expected to play in life. In modern societies, in order to be recognized by the male dominated society women are “encouraged (...) to live through others rather than find their own fulfilment (Murdock, 2013, p. 23).

According to Murdock, “The heroine’s journey is a continuous cycle of development, growth, and learning” (Murdock, 2013, p. 4). Considering this, it is clear that the heroine’s monomyth, similar to the hero monomyth, is cyclic rather than linear, and may be experienced perpetually in a lifetime. Murdock states that “The heroine’s journey begins with “Separation from the feminine” and ends with “Integration of masculine and feminine” (Murdock, 2013, p. 5). It is interesting to mention that the emphasis being made upon the balance attained as a result of this integration.

For the purpose of our research, the Table representing Murdock’s stages of the ‘Heroine’s Journey’ is necessary in order to observe clearly the trajectory performed by the heroine. It must be noted that this pattern is originally designed in a cyclic scheme, but is transformed into a table for this thesis.

Separation from the Feminine
Identification with the Masculine and Gathering of Allies
Road of Trials Meeting the Ogres and Dragons
The Illusory Boon of Success
Awakening of Feelings of Spiritual Aridity: Death
Initiation and Descent to the Goddess
Urgent Yearning to Reconnect with the Feminine
Healing the Mother/Daughter Split
Healing the Wounded Masculine
Integration of Masculine and Feminine

Table 1: The Heroine’s Journey (Murdock, 2013, p. 5)

Although we focus on the stages offered by Murdock's pattern of *The Heroine's Journey*, we have found a very useful guide in Frankel's paradigm for the heroine in her book *From Girl to Goddess*. Therefore, in our analysis of the journey taken by protagonist Katniss Everdeen in *The Hunger Games*, we will refer to both Murdock's and Frankel's patterns in order to have a better understanding of the spiritual awakening of the protagonist.

1.3.1. Separation from the Feminine

The first stage of the heroine's journey is defined by Murdock as *Separation from the Feminine*. The term 'feminine' is described as the 'mother figure' the mother archetype the heroine has to be separated from. As Murdock claims, "[t]he mother archetype is often referred to as the unconscious, particularly in its maternal aspect, involving the body and soul." (Murdock, 2013, p. 17). This separation is considered to be as either physical or psychological cut from the mother archetype. It is a challenging task to carry out, since the prospective heroine has to abandon a person who is in fact the same as herself. Murdock explains that, "Many daughters experience a conflict between wanting a freer life than their mother and wanting their mother's love and approval. They want to move beyond their mother yet fear risking the loss of their mother's love" (Murdock, 2013, p. 22).

The separation, on the other hand is necessary, since it enables the prospective heroine to free herself from the maternal figure in order to seek for the uncompleted aspects of her soul. The mother is seen as a figure; therefore the female always avoids becoming alike. This fear is unavoidable, since when put into practice, every girl in the end of a prolonged struggle risks to become like her mother. In order to be appreciated in the outer world, the girl feels that she has to be separated from her feminine qualities so that she can a place in the more appreciated, male dominated outer world.

1.3.2. Identification with the Masculine and Gathering of the Allies

In the next stage, *Identification with the Masculine and Gathering of the Allies*, Murdock mentions the term *daughter of the father* in order to explain the importance of the first male model in a powerful and positive manner, an aspect that may also lead to the negligence of the mother. In the heroine's journey, the masculine role model may also be another father-like figure, such as a mentor or a guide in the unknown male-oriented world. Murdock states that good relationship with the father helps women understand the world by seeing it from his perspective, and that "this positive inner male or animus figure will support their creative efforts in an accepting, nonjudgmental way" (Murdock, 2013, p. 34).

In this second stage the heroine undergoes the phase of *Gathering the Allies*. In this stage, she rejects the classical female roles and steps forward to follow the male role, in that she acts like a male, uses weapons and leaves the known family environment to seek for the treasure. Murdock defines this stage as "an important period in the development of a woman's ego (...) [and] [t]hese male allies may take the form of a father, boyfriend, teacher, manager, or coach, (...) or a male-identified woman, perhaps an older childless woman who has played by team rules and successfully made her way to the top" (Murdock, 2013, p. 36).

1.3.3. Road of Trials: Meeting Ogres and Dragons

In the stage *Road of Trials: Meeting Ogres and Dragons*, the heroine starts her actual travel to the outer world. According to Murdock, she "crosses the threshold, leaves the safety of her parents' home, and goes in search of her self" (Murdock, 2013, p. 46). This journey forces her to discover the potential strength in her, necessary in order to defeat all obstacles, tricksters, or ogres, which represent the inner fears and hesitations on her way. Moreover, she finally finds out the treasure in the outer world, as well as the one in her soul. This is the road of trials,

where she is tested with her physical and psychological strengths and weaknesses. The obstacles may require physical strength, yet they are mostly allures of the guards of the boon that has to be found by the heroine for completion.

This road gives the heroine the opportunity to weigh her positive and negative qualities, to strengthen the weaker parts of her soul, and finally obtain the boon that will contribute to the fulfilment of her destiny. As Murdock states, “Ogres will appear on her path to test her endurance, her decisiveness, and her ability to set limits” (Murdock, 2013, p. 47).

According to Frankel, in this stage, the heroine experiences the encounter with the needs of her unconscious, with the anima, and many inner hesitations. Frankel explains that, “When the heroine poises herself on the edge of the unconscious world, she hesitates. On the one hand is safety, familiarity, a high palisade with sturdy walls. Beyond this is the deep forest or the glittering sea: the magical realm of the unconscious” (Frankel, 2010, p. 57). This world is unknown and is not safe as her home is. This causes reluctance or uncertainty for the heroine to step forward to the outer world. The road will have many barriers, due to social norms biased by communities, differentiation because of her gender in a male dominated society, or lack of self confidence in finding the missing part of her soul. It is also an opportunity for the heroine to find out the inner power of the feminine that is known since ancient times, the inner power hidden deep in her Self. It also can be said that this road is the symbol of leaving childhood and transcending to adulthood, which is still a strange experience for the prospective heroine. In this stage she will need assistance, guidance, and teachings to overcome her fears, hesitations, or immaturity.

1.3.4. The Illusory Boon of Success

The next stage of the journey is called *The Illusory Boon of Success*, in which Murdock states that during the journey, the prospective heroine, as a result of

experiencing the road of trials, fulfils every need of others, particularly those of her working place, of her family, or of the social community she belongs to. Although she has fought with many obstacles, tricks, or any distracting factors, which are considered placed there by the ogres to protect the boon, at the end she feels that there is something going wrong in her life, that there is always something else to do, and that being enough is never the matter.

In almost the middle of the journey, the prospective heroine feels that the boon she thought to have reached after so much effort is illusory, and there are still many things to be done in order to gain the true treasure, that is the completion of the missing parts of her soul.

According to Murdock, "...the inner boon of success requires the sacrifice of false notions of the heroic" (Murdock, 2013, p. 51). In modern societies, women are expected to be apparently feminine, but work like their male peers. They are expected to be the housewife of the family by cooking, cleaning or looking after children, and yet they are also expected to work and participate in the world of business. Somewhere in life a woman acknowledges that although she has done everything to be praised in the male dominated society, which starts with pleasing the father in her childhood, she has missed her feminine side to be pleased or nurtured. Thus, if a female chooses a new path and heads along for the missing parts of her self, she finds out that she first has to create a balance with her animus for the creation of a healthy ego. This time, it is her journey to the unconscious, to the soul, and her spiritual needs.

1.3.5. Awakening of Feelings of Spiritual Aridity: Death

In the stage called *Awakening of Feelings of Spiritual Aridity: Death*, the prospective heroine who desperately does everything to be appreciated in the outer world after giving up her feminine qualities, working in a man-centred world, or hiding every feeling that will relate her to being weak, comes to an end, where she

cannot go further with this pretention. She has to rise to her feet once again, to go forward in search for a better life, in which she will not feel so arid in her soul. Murdock states that

At some point she will come to realize that to survive and to live a healthy, satisfying life, she will have to make some changes. The assumptions she made about the rewards of the heroic journey have been wrong (...) [and] she may have lost a piece of her heart and soul in the process” (Murdock, 2013, p. 74).

This sense of entrapment leads to the feeling of being betrayed by the world, or by the nature; in other words, by her life completely. Most probably, in this stage the words *aridity* and *death* actually represent the yearning for the rebirth of a new beginning which is a typically feminine quality. This stage represents the end of groping for success in an imperfect world, and serves also as a new beginning in her search for the completion of the self that follows in the next stages.

1.3.6. The Initiation and Descent to the Goddess

In the stage called *The Initiation and Descent to the Goddess*, according to Murdock, “[t]he descent is characterized as a journey to the underworld, the dark night of the soul, the belly of the whale, the meeting of the dark goddess, or simply as depression” (Murdock, 2013, p. 87). The confusion experienced by the prospective heroine at this stage of the journey is at peak level, since she does not know who she is, or why she lives this way of life. In order to get out of this confusion, she has to find a way to reach her inner feelings, as a result of which she will make her life the one she longs for.

Sometimes women burst into tears, do not talk or even smile. They are in deep silence and grief until they find the right path that will take them out of the underworld. According to Murdock,

“[w]omen find their way back to themselves not by moving up and out into the light like men, but by moving down into the depths of the ground of their being. Her metaphor of digging the earth to find her way back to herself expresses woman’s initiation process. The spiritual experience for women is one of moving more deeply into self rather than out of self” (Murdock, 2013, p. 89).

This stage represents the seeking for the reintegration with the qualities a female which were once abandoned.

1.3.7. Urgent Yearning to Reconnect with the Feminine

The stage called *Urgent Yearning to Reconnect with the Feminine* is the stage where the prospective heroine feels the urgency to find back her feminine qualities. After the digging deep into her soul for the sake of finding the right way for the completion of her missing part that she once rejected, she realizes that in order to be complete in her inner world she has to rebuild peace within the self, with her feminine qualities. According to Murdock,

If a daughter has become male-identified in pleasing her father, she emphasizes the development of her mind and intellect and rejects her female body. She forgets how to listen to its wants and needs. (...) Many of us, however, have been trained to ignore and override communication from our bodies” (Murdock, 2013, p. 116).

This stage is one of the most difficult stages throughout the journey because the prospective heroine has to focus on her own process of healing, rather than feeling sorrow or anger for the lost time and lack of help experienced prior to that period. Murdock states that,

When she is in a state of sadness and despair she needs the support of the positive feminine, a mother or sister figure, man or woman, to contain her safely while she expresses it. The intensity of the sadness varies with the degree to which a woman feels unseen and unknown to herself, and with how much she has to do to reclaim her lost treasures (Murdock, 2013, p. 121).

It is in the nature of a female to see life and the potentials of goodness in all creatures, since she is a gifted creature who gives birth to a living. This makes a female instinctually a protector, a nurturer, and a mentor for both her own children and people in her community. This instinct attains now the peak level, where the female longs for the re-awakening of her once suppressed feelings of feminine qualities.

1.3.8. Healing the Mother/Daughter Split

The next stage of the journey is called *Healing the Mother/Daughter Split*, and the split to be healed is described as “the split from one’s feminine nature” (Murdock, 2013, p. 130). The separation from the feminine in the first stage creates a temporary relief for the prospective heroine while she initiates the journey into the outer world. However, after experiencing many difficulties and obstacles on her way, she feels that this struggle will never end unless she heals the split with her own feminine qualities that are in her subconscious, and are primarily formed by a mother figure. In order to heal this split, the prospective heroine has to revive the feminine qualities of the ancient times that are hidden in the self. In ancient times, women were dominant in the society, due to their creative qualities, and were presented in myths and tales as goddesses. According to Frankel,

[t]o achieve the greatest success, the heroine becomes a *goddess* herself. In this way she achieves enormous power and becomes a guardian for the next generation. While this acknowledgement in the external world is more

important to the male hero, many heroines achieve inner ascendancy and outer recognition together (Frankel, 2010, p. 162).

During the journey to becoming a goddess, in this case a heroine, women have to find out the goddess within their self. Rebirth, which is the core quality of becoming a goddess, symbolizes the abandoning of the old self and looking beneath the surface for a wiser self, the one that considers death and rebirth as natural rather than fearsome parts of life.

1.3.9. Healing the Wounded Masculine

The next stage, called *Healing the Wounded Masculine*, represents the masculine as an archetypal term that mentions the shadow figure, the balancing part of one's self. The masculine archetype represents "perfection, control, and domination (...)" (Murdock, 2013, p. 156). Murdock also states that, "the masculine is an archetypal force; it is not a gender. Like the feminine, it is a creative force that lives within all women and men. When it becomes unbalanced and unrelated to life it becomes combative, critical, and destructive" (Murdock, 2013, p. 156).

In terms of the prospective heroine, it represents the shadow, which is the evil side of her nature and dominates her life when it is not in balance with the ego. As Murdock states, the imbalance can only be healed by "bring[ing] the light of consciousness into the darkness" (Murdock, 2013, p. 158). In this stage, the animus of the heroine has to be identified, and if made useful for the completion of the self, the animus part of the heroine brings forth the masculine qualities, which are strength, courage, insistence and objectivity.

According to Frankel, this stage is called '*Meeting the Other*', and she continues to explain that "[b]y integrating the animus into herself, the heroine journeys toward wholeness, adding to her power before she need face the more terrible initiation through death' (Frankel, 2010, p. 76). The process of *Healing of the*

Masculine process is a difficult and frightening task for the heroine due to the missing half which is in an unknown world and has to be discovered, prior to finding a way to heal it. Murdock states that it “is the task of the contemporary heroine [to] . . . bring[s] that wisdom back to share with the world” (Murdock, 2013, p. 168). This task can be considered as one of the most important for the heroine’s achievement.

1.3.10. Integration of the Masculine and Feminine

In the last stage called *Integration of the Masculine and Feminine*, the prospective heroine has to use her power of healing that is attributed to the feminine since ancient times. Murdock explains this stage as ‘sacred marriage’, in that it is only “complete when a woman joins the two aspects of her nature’ (Murdock, 2013, p. 168). After experiencing the difficult stage of healing the masculine within, the prospective heroine has to integrate her two sides, the animus and anima, for the completion of being a heroine, a hypostasis that consists of both qualities as a whole. She has to find a way to integrate these opposing qualities in order to gain wisdom and transform her experiences into a teaching material that will be used on her return to the outer world as a heroine. This integration should not be considered as two parts existing separately, but should be seen as melted and fused as a single and complete quality which enables the perfect harmony within the Self.

According to Frankel, with the completion of these stages a girl becomes a goddess; it is the *Apotheosis* level in which the heroine is also the *Mistress of both Worlds* (pg. 166) (7). During this stage, the girl has finally become a goddess, in that she is aware of the necessity of both aspects of existence: death and rebirth. This awareness helps her embrace the wisdom of creating a harmony between the unconscious and the real life. According to Frankel, “[t]he mistress of both worlds comprehends the delicate balance between innocence and experience, death and life’

(Frankel, 2010, p. 170), an awareness that provides superior knowledge for the heroine in her quest.

Bearing in mind that this journey is cyclic, the heroine may find herself any time and at any place in a new journey whenever there is something in her life she is not happy with. Every new struggle or obstacle may trigger the need to start a new journey, which signifies a new search for the healing process within the heroine's life.

CHAPTER 2

2. STAGES OF THE HEROINE'S JOURNEY IN HUNGER GAMES

2.1. Katniss as the Prospective Heroine

This chapter aims to analyse the stages of *the Heroine's Journey* in the novel *The Hunger Games* aiming to understand how protagonist Katniss proceeds within the process on her way of becoming a heroine.

The first book of the trilogy by Suzanne Collins, called *The Hunger Games* focuses on Katniss, the main character of the three books, who transforms from an ordinary girl into a heroine, and changes the destiny of a whole nation. It is a novel with no indicated time or century, which can be interpreted to be fictioned so in order to form a timeless story, valid for everyone, everywhere.

The first setting is a fictitious place called District 12 also called 'the Seam', which is also famous for mining. The whole country is formed of districts, each of which has a certain type of production, and all serve for the prosperity of the capital city, called the *Capitol*. The folk working in these districts is living in poverty and misery, with no individual rights to get even part of the products which are produced. The life in districts resembles a slavery-like environment.

The second setting, Panem, on the other hand is a setting with exaggerated luxury, wealth, freedom, and food only for the rich and the governing group. Everything cultivated or produced in the Districts is for the well-being of this city and the people living there. An extraordinary difference in life quality and well-being strikes the reader from the very beginning of the narrative.

2.1.1. Separation from the Feminine

The first stage *Separation from the Feminine* is given clearly in the novel. It represents the separation from the personal mother, and therefore is a fearful process for a daughter, since this separation is the withdrawal from the person who is actually the same to herself. “She experiences a fear of loss, characterized by anxiety, which is caused by the feeling of being alone, separate, and different from the same-sex parent, who in most cases has been her primary relationship. The separation from the mother is more complex for a daughter than a son (...)” (Murdock, 2013, p. 17) since the bond between mother and daughter is much stronger.

Katniss is initially described as a young girl who hunts in the woods with a bow and arrow, as taught by her father when she was a little child, rather than doing some domestic activities, as taught by her mother.

The separation from the feminine, which refers to either physical or psychological separation from the mother figure, is given in Part 1 at the novel. According to Murdock, “[the heroine] first hungers to lose her feminine self and to merge with the masculine, and once she has done this, she begins to realize that this is neither the answer nor the end” (Murdock, 2013, p. 8).

This hunger to lose her femininity is observed in the physical description of Katniss, which gives us clues about her indifference to or ignorance of her feminine side. She is not a typical young girl, but has a rather masculine appearance. Her attitude is not even close to being a young girl. Her repressed femininity is obvious with her appearance, as she is more boyish with boots, trousers and a cap hiding her braided hair, that are characteristics quite different from either her mother or sister. This description strikes by its similarity to the woman archetype in terms of goddess Artemis, who is presented by Jean Shinoda Bolen as “Goddess of the Hunt (...) armed with a silver bow, a quiver of arrows on her back” (Bolen, 2004, p. 46)(9). This archetype is also known as the father’s daughter, since in order to be successful in life she is highly dependent on the approval of her father.

Although we see in the further parts of the novel that Katniss changes her appearance for the televised interviews, it is obviously seen that it is not her own choice, but the choice of her mentors and stylists. Her physical appearance is also different from her mother and sister. She describes them as “with their light hair and blue eyes (...) out of place’ (Collins, 2009, p. 9). This description places Katniss outside her female family bonds. However, this self-exclusion does not disturb Katniss.

The psychological separation from the feminine is given more obvious, by stating the feelings towards her mother as anger and hatred. The prospective heroine hates her mother due to her weakness after her husband’s death in an explosion in the mines. She gives up looking after her children, loses the connection with real life, and is described by Katniss as “blank and unreachable, while her children turned to skin and bones” (Collins, 2009, p. 9). Katniss describes herself as unforgiving and unhappy at home, which can be interpreted as the opposite of the *Hera archetype* known as “Goddess of Marriage, Commitment Maker and Wife” (Bolen, 2004, p. 139)(9). This interpretation emerges from her negative thoughts concerning having children, which again reveals her disinterest in the feminine side of herself.

2.1.2. Identification with the Masculine and Gathering of the Allies

In the second stage *Identification with the Masculine and Gathering of the Allies*, as a girl who is much happier with her masculine side, Katniss has many allies who help her throughout her journey in various stages.

Murdock states that, “[t]his is an important period in the development of a woman’s ego. Our heroine looks for role models who can show her the steps along the way. These male allies may take the form of a father, boyfriend, teacher, manager, or coach (...) (Murdock, 2013, p. 36).

Her first ally is most probably her father, since he was the one who had taught Katniss to use a bow and arrow for hunting, an ability which helps her both to provide food for the family after his death, and also for the fight she has to experience later during the Hunger Games. Whistling or singing in the woods is also something she inherits from her father, another skill which would help her in the arena for communication with her allies.

The second ally is Gale, whom she describes as her brother even though Gale has no familial ties with her. He is her hunting companion who both helps her hunting and also improving herself while coping with various circumstances in the woods, such as building traps and snares after her father's death. Therefore, she entrusts her family to him while heading off to the arena, so that her mother and sister are fed and looked after well. Katniss clearly reveals her negligence of her feminine aspirations, such as having a marriage or having children. She even describes Gale's offer to "[l]eave the district. Run off. Live in the woods" (Collins, 2009, p. 10) as illogical or absurd, which can be interpreted that she cannot imagine herself in this very natural position, as a beloved person. She sees him as a brother or companion rather than someone she would ever love.

Her third ally is Haymitch, who is a former victor of the Hunger Games, and also her mentor for the coming Games in the arena. His being always drunk and his shabby look create a negative impression at first. However, he is the one who will guide her during her journey in the arena, where she will face fatal fights, and also he will find sponsors for her to keep her alive until the end of the Games. He is not a father-like figure despite his age. He represents somehow the reflection of her probable psychological state in case she manages to become a victor in the Games. After experiencing so many deaths in the arena, it seems impossible to live a happy life after the return home. Haymitch represents the lost masculine soul, which Katniss manages to help him gain back during her journey, by understanding the mental state and the reason of Haymitch's becoming a totally indifferent person. After a poor life in District 12, he becomes a victor of the Hunger Games, a situation which brings him fortune and wealth, yet takes away his innocence and hope, and

this makes it impossible for him to live a happy life after his return. He is in a way the proof that the victory in the Hunger Games is completely illusionary.

Her fourth masculine ally is Cinna, her stylist, who takes the responsibility of her outlook and image. He helps Katniss not only with the costumes he designs, but also with the hidden messages within the eye-catching costumes. He is the one who at the very beginning designs a costume which will make her unforgettable and describes her as “the girl who was on fire” (Collins, 2009, p. 67). Cinna is the silent helper and ally at the backstage, who reveals the anger and protest in the inner world of the prospective heroine. Cinna manages to create an ideal heroine even before she knows about her actual power and strength. For Katniss, he represents the repressed feeling of rebellion against being silenced. His cleverly designed costumes are, in a way, the silent victory screams of a coming heroine, who looks naive and strong, feminine and ordinarily masculine, as well as fragile and undefeatable.

Her most important ally in this novel is Peeta, who in fact her secret admirer, but who has never had the chance or courage to reveal or confess these feelings. After the death of her father, Katniss, who is psychologically in a period of anger and despair, feels herself responsible to look after her family when she is only at the age of 11. On a rainy day, with the money given as compensation for her father’s death being spent, and her family starving, Peeta breaks this chain of desperation, by secretly throwing two loaves of burned bread towards her feet, instead of giving them to the pigs as his mother commands. This would be the moment of a little hope to blossom for Katniss, because the next day she describes the feeling “as if spring had come overnight” (Collins, 2009, p. 33), and when she sees him at school, she also sees “the first dandelion of the year” (Collins, 2009, p. 33), which represents the coming spring, in other words, hope that starving to death is not the only destiny, and there is hope to survive if she enters the wood for hunting.

2.1.3. Road of Trials: Meeting the Ogres and Dragons

The third stage *Road of Trials: Meeting the Ogres and Dragons* starts with the travel by train to Panem, the capital city where the *Arena* is established for the Hunger Games.

Considering that this stage represents heading to her actual journey to the unknown world, while leaving the known world, Katniss experiences a very strange situation in the train, where she, for the first time in her life, sees and tastes so much food, without fighting for it or hunting. The Games, being named *Hunger Games*, is also ironic in that the so called 'tributes' are excessively fed before they enter the arena.

According to Murdock, '[a]long the way she meets ogres who trick her into going down dead ends, adversaries who challenge her cunning and resolve, and obstacles which she must avoid, circumscribe, or overcome. She needs a lamp, a lot of thread, and all of her wits about her to make this journey (Murdock, 2013, p. 46).

In this road of trials there will be many obstacles either psychological or physical.

Starting with the psychological obstacles, Katniss faces fears concerning her ability to keep the promise of coming back home she made to Prim, her sister, uncertainty about the love Peeta announces he feels for her, reluctance about Haymitch's guidance because of his confusing attitudes, and loss of confidence due to the powerful rivals she has to fight against in order to stay alive. Another psychological obstacle is that since there can only be one victor, she also has to kill Peeta, who previously, in a way saved her life by giving the loaves of bread to her, and gave her hope that there is much more she can do to survive and feed her family by hunting. These psychological obstacles are also the results of the transformation from a child to a young girl.

This road of trial is a complete challenge for Katniss because this is the first time she leaves home and leaves the safe environment she knows well. However, it is not a hopeful journey or a self-determination or programmed journey. Instead, the destiny chosen for her is the outcome of her willingness to protect her sister from death due to being chosen as a tribute for the Hunger Games. She sacrifices herself for her sister because she knows that Prim is not a fighting person and this would mean her death. Even though she knows how to hunt or is psychologically stronger than her sister or even her mother, Katniss is supposed to kill people in order to stay alive and become victor. The ogres and dragons she has to fight with can also be interpreted as the inner conflicts she experiences about killing people, because she is against the idea of taking lives. This journey may be her first and last trip, since she may never be able to come back home. It is a traumatic experience to start a journey that ends up with killing others and most probably dying.

The physical obstacles are not as many as the psychological ones. At the same time, she is not physically as well built as the other tributes. She is also not prepared for such a fight-to-death situation, is not trained for a long and frustrating journey, where she has to do everything to survive. The conditions in the arena change for every new *Hunger Games* organisation, and this makes it more fearful since nobody knows what kind of conditions are designed to make the Games more brutal and also more cruel.

In the arena, the ogres and dragons that Katniss faces are also represented by the traps, mutations such as *tracker jackers* (Collins, 2009, p. 184), which are killer wasps designed in labs of the Capitol to be used in the arena to sting the tributes and poison them, as well as wolf-like creatures resembling humans, again created in labs, which serve the Capitol in killing the tributes and create excitement for the spectators.

The terrain, which changes for every *Hunger Games* is also a great challenge for Katniss, because she is aware that they will not make it easy for the tributes, but on the contrary, will include many hardships to the conditions in the arena. Since it is

a man-made place, the *Gamemakers* can change the climate, the atmosphere, superficial day and night phenomena, or they can create many disasters, such as lightning or even fire within a short time in order to entrap the tributes for the sake of their entertainment.

Considering that the game is set on the rule that there will be only one victor after killing all the other rival tributes, all tributes, including her partner, are kind of ogres or dragons, or in other words, obstacles that stand between the victory and Katniss.

2.1.4. Finding the Boon of Success

The fourth stage *Finding the Boon of Success*, is the stage where the prospective heroine tries to do everything she thinks is necessary to get the boon, which is the ultimate goal she sets for herself. Murdock interprets this stage as following:

Finding the inner boon of success requires the sacrifice of false notions of the heroic. When a woman can find the courage to be limited and to realize that she is enough exactly the way she is, then she discovers one of the true treasures of the heroine's journey. This woman can detach herself from the whims of the ego and touch into the deeper forces that are the source of her life. She can say, "I am not all things . . . and I am enough." She becomes real, open, vulnerable, and receptive to a true spiritual awakening (Murdock, 2013, p. 69).

This victory for Katniss can be interpreted to become the *boon* of the Hunger Games, although she thinks impossible to attain it due to the strong rival tributes and unknown dangers in the arena she will experience. According to Murdock, the boon is usually *illusionary* and the prospective heroine frequently feels she is insufficient to accomplish the tasks and to get the boon. Whenever the prospective heroine feels

self-deficiency, she begins a new adventure that should lead her to the accomplishment of the missing part on her way to the boon.

For Katniss, there are several possible boons. These are finding food and hunting for the family, protecting Prim from the dangers in the outer world by preventing her from entering the reaping for any *tesserae*, a very dangerous enterprise which signifies entering the reaping more than once to get grain and oil to avoid starvation at home. These are the targets Katniss sets for herself for the sake of memory of her father, even though he is dead. She tries to take his place and become the protector of the family. Her objective is to become an ideal *daughter of the father* even after losing him in the mine explosion. The boon is considered as an achievement of the missing parts in the soul, rather than a concrete prize. Therefore, there is no actual prize in this struggle, because every achievement is subjective and may not fulfil the target one sets at the beginning of the journey.

On the reaping day for the *tributes* of the 74th *Hunger Games*, Katniss realizes that whatever she does to protect her sister is just not enough, because Prim's name is drawn for the *Games*, so she decides to volunteer instead of her sister. The description of her sister as a 'duckling' reveals her idea about her sister as being naive, one who needs protection, an easy prey rather than a hunter.

In this stage, the prospective heroine conflicts with herself, in that she realizes the impossibility of finding the boon, because there is always something going on in her life that tricks or prevents her from reaching her target. This causes the feeling that she is never enough to gain acknowledgement or appraisal in the outer world. This leads the prospective heroine to move forward, to stop chasing tasks for something that will never satisfy, and instead she has to seek for ways to create a balance with her animus to gain peace in her self.

Another boon may be interpreted as becoming a victor, and in order to be the victor, she is expected to kill the other tributes. However, this is something against her nature, and the boon should not be gained by killing others, so she realizes that

becoming a victor means becoming a murderer at the same time. This is a paradox she has to solve during the *Games*.

2.1.5. Awakening of Feelings of Spiritual Aridity: Death

The fifth stage, *Awakening of Feelings of Spiritual Aridity: Death*, is the stage where the prospective heroine feels that she is not enough as either a female or a male. She is physically a female with no respective feelings, but is a male in her status in the outer world, because of acting male-like for so many years in a patriarchal society. This represents the period, which announces that she is at a dead-end in her journey, and she feels stuck in her confusion. Murdock presents this stage as follows:

At some point [the prospective heroine] will come to realize that to survive and to live a healthy, satisfying life, she will have to make some changes. The assumptions she made about the rewards of the heroic journey have been wrong. Yes, she gained success, independence, and autonomy, but she may have lost a piece of her heart and soul in the process (Murdock, 2013, p. 74).

Murdock's explanation of this stage in her book merges with *The Initiation and Descent to the Goddess*. She also states that, "When a woman makes her descent she may feel stripped bare, dismembered, (...) [and] experiences a loss of identity, a falling away of the perimeters of a known role (...)" (Murdock, 2013, p. 90).

We can see this stage represented in two parts in the novel. In these two stages we see that Katniss loses her typical characteristic of being obedient and silent, or being naive towards the cruelty in life as well as during the Hunger Games. This can be interpreted as an attitude, which seems to develop suddenly, but in fact is a turning point after a long series of difficulties that she has to deal within the course of life.

The first change of identity is where Katniss realizes that she will not act according to the rules of the Hunger Games. She imposes her own rules, as an individual, when Rue dies. Her sign of woe and farewell to the dead little girl symbolically represents the death of innocent and obedient Katniss who has always played the roles set for her.

The second part is where she decides to act as a couple, together with Peeta in order to show the Capitol that they are not just pieces owned by the Capitol, but that they are themselves as Peeta said at the *Games Headquarters* the night before they were sent to the Arena.

2.1.6. The Initiation and Descent to the Goddess

In the sixth stage *The Initiation and Descent to the Goddess*, the prospective heroine experiences a great confusion and depression. This is the stage where she does not move upwards but tries to reach her inner feelings by digging downwards to the underworld, until she finds a soothing feeling of who she really is and why she lives such a life. This is an initiation process of the prospective heroine, who is in search for the reintegration of her soul with the once abandoned feminine qualities. Murdock states that, “The descent is a compulsion; we all try to avoid it but at some point in our lives we journey to our depths” (Murdock, 2013, p. 91).

Katniss, by confessing her true feelings about her mother’s weakness at the time where she most needs her, refers to the idea that for her, everything related to feminine quality, symbolizes weakness. Therefore Katniss refuses to become weak like her mother, or naive like her sister. The abandonment of the feminine at first seems logical because the world is not a place for weaklings, and therefore she chooses her role model who is her father.

During the journey, at this stage, before Katniss is sent to the Arena, she is taken to the *Remake Centre*, where she is cosmetically transformed into a beautiful

young girl in order to be ready for the interview that is televised to find sponsors. During this transformation, her expressions reveal that she is not happy with this superficial transformation. Her being for so long in the role of her father for her family causes alienation from the image of a young girl.

However, during the Hunger Games, contrary to her former feelings towards her feminine part, we find out that within her there is a hidden nurturer and protector, and she acts like a mother, she reveals her maternal sensibility when she meets Rue, the 12-year-old girl from District 11, who reminds her very much of her sister, Prim. Both Prim's and Rue's names can stand as symbols of innocence and hope, since both names also signify names of delicate flowers. The difference between the attitudes towards both girls is that for Prim, Katniss is more like a father, whereas for Rue she becomes a mother, who cares for her in the arena, feeds her, and shows her woe upon her death. Katniss, although being a single person who directly reveals her maternal instincts through her actions, shows the first sign of resisting the rules of the arena clearly. She covers Rue's dead body with flowers as it were a funeral for her child, which she completes with a sign of woe.

2.1.7. Urgent Yearning to Reconnect with the Feminine

In the seventh stage *Urgent Yearning to Reconnect with the Feminine* we can see the relationship of Katniss with Peeta. Murdock claims that, “[t]here is a desire to develop those parts of herself that have gone underground while on the heroic quest: her body, her emotions, her spirit, her creative wisdom” (Murdock, 2013, p. 110). Her attitudes towards Peeta also reveal a change, from seeing him as an untrusted person, to a companion and a person who she is responsible of healing when he is injured. Her feelings, although were first organized for the sake of finding sponsors through a cross-lover scenario, changes in time throughout the Games.

Although not completely aware, this is the first time that Katniss finds something within herself as a female, longing for someone to lean on and to be

loved. So, she does her best to heal Peeta during the Games and from that time on they will do everything together. This situation looks like a couple completing each other by completing one another's insufficiencies. Her relationship with Rue is also an example of the irresistible feeling of motherhood, which becomes apparent in the way she shares her food, her bed in the branches, and is anxious when she has to leave her alone. The anger and sadness that arises in her when Rue dies is the one that a mother would probably feel when her child passes away. This is the first time in the novel where we see the inborn qualities of Katniss as a female, and they are not repressed by her any longer.

2.1.8. Healing the Mother/Daughter Split

In the eighth stage *Healing the Mother/Daughter Split*, the wounded relationship with the mother, or within the self has to be healed in order to move forward in a heroine's journey. The previous stages have set out the acknowledgement of the missing part of the self, and it is now the right time to heal this split, by understanding that these motherly qualities can never be escaped, and are necessary for the completion of the self. In order to heal this split, the prospective heroine has to rejuvenate the qualities that she inherited from her mother and also from the ancestral times.

For Katniss, the way to heal the mother/daughter split is to allow the existence of motherhood within her self. Usually, when a girl is not loved and protected by a mother in her childhood, as it should be, she learns to create the idealized image of motherhood within her self, in that she takes the role of a nurturer and healer, or a protector of either a child or a partner. In this case, Katniss develops a motherhood feeling when she feels responsible for Rue, the girl from District 11. As in motherhood, she also learns how to collect plants that can be used for healing, which is a characteristic of her mother as well. She discovers the happiness of finding a little girl to protect, to share her food, her bed, and her heart with Rue, and this is similar to a mother/daughter relationship. She even thinks about what she

would do if only they survived; and without hesitations, she thinks that her family would survive somehow. Moreover Katniss could die just to keep Rue alive. This is a kind of sacrifice that can only be done by mothers in order to protect one's child.

The death of Rue is the turning point of Katniss' development, where she completely changes her mind about being a pawn in the Games, and decides to take revenge from the authorities in order to prove that she is an individual having the rights to act freely, and not according to the brutal rules of the authority. This complete change of mind occurs only after a great loss, or a trauma; and in this novel it is the first time that the obedient Katniss takes the game in her own hands.

2.1.9. Healing the Wounded Masculine

The ninth stage of the heroine's journey called *Healing the Wounded Masculine* is the step where the heroine tries to create a balance between the feminine and the masculine within the self, which are the essential halves of a whole in order to complete oneself. After the stage called *The Illusionary Boon of Success*, in the course of the following four stages, the heroine is more focused on the once rejected feminine within the self, and most probably has lost the control of the masculine part of the self.

As Murdock states, "The masculine is (...) is not a gender. The challenge for the heroine is not one of conquest but one of acceptance, of accepting her nameless, unloved parts that have become tyrannical because she has left them unchecked" (Murdock, 2013, p. 156). In this stage Katniss, for the first time in the novel, makes a plan that is hard to apply, and needs cooperation with Peeta in order to trick the Gamemakers with the poisonous berries, to ruin the tyrannical plan of the authorities. This attempt involves a great risk, since it may result in the death of both Katniss and Peeta. This process in Frankel's work is described as "[b]y integrating the animus into herself, the heroine journeys toward wholeness, adding to her power before she need[s] [to] face the more terrible initiation through death" (Frankel, 2010, p. 76).

After the changes in the rules of the Games, that allow two tributes from the same district to stay alive, Katniss regains hope to both become victor and not be obliged to kill Peeta for the sake of winning. This idea helps Katniss to search for Peeta and keep him alive in order to have a chance to go back home, and thus to attain personal and spiritual fulfilment.

In the novel, the healing process is represented in two ways. The first healing refers to the physical and real healing of Peeta, which makes Katniss also a little sensitive and caring towards him. During his healing process, Katniss experiences confusion about getting close to him, because this is a new and strange feeling for her, but later on, she feels comfortable to have him in her life. Frankel states that, “[n]ature offers healing and comfort, disguise and sustenance. Thus buried in the sheltering femininity of the dark forest, [the heroine] regains a fragment of herself” (Frankel, 2010, p. 100).

The other healing process is the spiritual form of healing, in which Katniss becomes aware that the strength, courage, insistence and objectivity, which are considered to be qualities of the masculine, should be kept under control in order to be able to defeat the authorities and become victor. Although it seems in the novel that everything happens just without any effort, in the case of Katniss, her gradual process of becoming a heroine, her inner conflicts on the way to victory about being a whole, or being herself without losing control of her feelings is not quite possible. Murdock states that, “the task of the contemporary heroine [is to] (...) bring that wisdom back to share with the world” (Murdock, 2013, p. 168).

On her journey, Katniss gradually becomes stronger in terms of both self-confidence and determination in the process of bringing about a heroine out of an ordinary girl. Healing the wounded masculine involves the control of strong feelings of the masculine powers within the heroine. Katniss recalls all her experiences and learnt skills within this process and shares them silently through the live screening with the people living in hopelessness and despair. The uprising is not evident to the *Gamemakers*, but is given with symbols, such as the use of *mockingjays* as a means

of communication with both Rue, and Peeta, the woe sign following Rue's death, the bread, sent as a gift by District 11 for the gratitude of what Katniss did for Rue, the roleplay of star-crossed lovers, and the play with the poisonous berries. These are steps of the awakening of the leading qualities within Katniss that reflect her power as a heroine.

2.1.10. Integration of Masculine and Feminine

In the tenth stage called *Integration of Masculine and Feminine*, Katniss has to use her power of healing that is attributed to the feminine since the ancient times. According to Murdock, this stage is defined as 'sacred marriage', and that it is only "complete when a woman joins the two aspects of her nature" (Murdock, 2013, p. 168). According to Frankel, with the completion of these stages a girl becomes a goddess. It is the *apotheosis* level in which the heroine is also the *Mistress of both Worlds* (Frankel, 2010, p. 166).

She also states that "the final stage of the journey is understanding - both understanding the nature of the world and understanding the mortality that awaits us all. The mistress of both worlds comprehends the delicate balance between innocence and experience, death and life" (Frankel, 2010, p. 170). In the case of Katniss, in Part 25, our heroine is tricked by the Capitol about the change in the rules of the Hunger Games, that two tributes from the same district can become victors if they manage to stay alive. With the painful death of the last tribute Cato, Peeta and Katniss expect to be declared victors. However the rule changes once again, and with this change Katniss and Peeta, who were announced as star-crossed lovers during the Games, are now forced to kill each other. Katniss, with her decision to kill themselves at the same time so that "the whole thing would blow up in the Gamemakers' faces" (Collins, 2009, p. 338) destroys all the plans of the Capitol, so they are forced to declare them both winners of the 74th Hunger Games.

With this move, Katniss becomes a symbol of resistance towards the rules of the Capitol, and also becomes the new heroine, who gives hope to the whole nation that for a long time did not have anything to hold on to. Katniss, as a heroine, is now more experienced than she was when she started the journey, is wiser, and knows now the balance between life and death, between being inexperienced and wise, between being subdued and having rights to express herself, between hopelessness and hope, and she knows that she has the power to change things in a society, and can be accomplished if “the odds be in her favour” (Collins, 2009, p. 10).

CHAPTER 3

3. KATNISS REVISED AS GODDESS ARCHETYPE

Every woman, on her journey to the completion of the self, has to recall the hidden goddess within in order to understand the tasks she has to undergo. Goddesses, since ancient times, are the representatives of the woman psyche, in that they mirror the characteristics of her behaviours, and lead her to find what she is motivated by in the course of her actions. It can be said that the archetypal patterns or representation of women are inherent, and can unveil the perspective of an individual. Bolen explains that, “the goddesses represent patterns that reflect life in a patriarchal culture” (Bolen, 2004, p. 24).

One of the types of the *Heroine's Journey*, which has been revised and reshaped by many scholars, archetypal critics, and psychiatrists, and also fits the protagonist Katniss in the novel, *The Hunger Games*, is the archetypal approach of Jean Shinoda Bolen analysed in her work *Goddesses in Everywoman: Powerful Archetypes in Women's Lives*. Bolen's study highlights the path in understanding the blend, which consists of today's women and goddesses in mythology.

3.1. Artemis and Persephone in Greek Mythology

The goddess that complies with our protagonist at first sight is Artemis, who is known in Greek mythology as the “Goddess of the Hunt and Moon, Competitor and Sister” (Bolen, 2004). This resemblance is much more in a superficial manner, since Katniss' skills on hunting, her use of a bow and arrows, and her appearance with her boots and trousers leads us to the idea that she can be classified as a warrior goddess. However, the hidden goddess archetype within Katniss, that should be dealt with is Persephone.

In the beginning of *The Hunger Games*, Katniss is almost completely depicted as a boyish protagonist, who is indifferent towards her feminine aspects. However, with the attendance in the Hunger Games, at the age of 16, she starts to represent an adolescent figure, who questions herself in many parts of the novel. The novel, which is written in first-person narrative form, enables the reader to understand how our prospective heroine feels or thinks, which helps us to identify her reluctance, fear, frustration, or hope at first hand. Katniss reveals a personality, which is silenced and does everything not because she wants to, but because she has to, in order to protect and feed her family after her father's death. She hides herself behind her skills, which prevents the reader from understanding the Persephone within the prospective heroine.

In Greek Mythology, Persephone, who is also known as Kore or Maiden, is mostly known as the Queen of the Underworld. Persephone was Demeter's and Zeus' daughter, who was abducted and raped by Hades, known as God of the Underworld. As told in "Hymn to Demeter", after Persephone's abduction, Demeter, who is known as Goddess of Grain, Nurturer and Mother, searches for her daughter for 9 days and nights, and finally manages to be heard by Zeus, who commands Hermes to bring Persephone back from the underworld. However, after her return, she confesses that she ate the pomegranate seeds, which were given to her by Hades, which means that she is obliged to spend one-third of the year in the underworld with Hades as her husband, and the remaining time with Demeter as her daughter.

The name *Kore* in mythology refers to many goddesses, who interestingly are grouped under *Virgin Goddesses* (Bolen, 2004, p. 35) namely Artemis, Athena, and Hestia; and under *Vulnerable Goddesses* (Bolen, 2004, p. 132) namely Hera, Demeter, and Persephone. Kerényi states that, "Artemis proves to be identical with the original Demeter and thus with Persephone" (Jung and Kerényi, 1969, p. 177).

Taking this claim as the focus point, the identification of Katniss becomes clearer as Persephone, bearing in itself the characteristics of Demeter and Artemis. Her skills in hunting resembling Artemis, her motherhood towards her sister,

Primrose as well as towards one of the tributes, Rue reminding the reader of Demeter, and her fragility as well as abduction resembling Persephone have become now more obvious to the readers. This resemblance can be interpreted as the worldly characteristic of a woman to bear many personalities within, who learns how to orient and control these aspects of her Self while on her journey.

Considering that Katniss is not one of the usual heroines mostly presented in recent novels, she can be interpreted to be an interesting new heroine type with no inborn powers, but with hesitations, introverted personality, or uncertainties as many of the young adults today are.

3.2. Hunger as a Motive in *The Hunger Games*

The Hunger Games, from beginning to end, the word *hunger* is used both literally and metaphorically in many parts. The literal meaning is given through the depiction of the relentless poverty of the people, who are living in the districts, particularly in District 12. People living in the districts are so poor that, every *tessera*, which is “worth a meager year’s supply of grain and oil for one person” (Collins, 2009, p. 14), means an additional entry to the reaping system, which determines the tributes for the Hunger Games. The perpetual struggle for finding food and the desperation of the people in many districts can be easily understood in the novel. As given in many parts of the novel, hunger is depicted as the poverty and desperation of the people living in the districts. Their limited opportunities to find food or the struggle to prevent their family from starving through the tesserae, which also means increasing the possibility to have their names drawn for the Hunger Games, all provide a clear depiction of prevailed hunger throughout the country except the Capitol.

The metaphorical meaning can be interpreted in many aspects. In our opinion, the main use of this metaphor is the hunger, from the point of view of our prospective heroine, for learning about life, about growing up, and about becoming a source of hope for an entire nation.

The analysis of Katniss as Persephone can be carried out through the metaphor *hunger*. Although the main theme of the novel can be interpreted as the emergence of a new heroine, the title of the novel, namely *The Hunger Games*, reminds the readers that hunger is a perpetual concept to be mentioned throughout the novel.

The implied, or in other words, the metaphorical meaning of hunger can be interpreted from several aspects in many parts of the novel.

Hunger is a major metaphor in the novel, since Katniss, as a result of her journey, learns to appease it. This hunger being appeased can be interpreted as the natural goodness of Katniss for the community, and her becoming a symbol of rebel against the Capitol's brutal rules. It also might refer to her appetite, or desire to learn who she is in this world. This is her hunger for the self-discovery, which results in becoming a goddess, or a heroine in the end of the novel.

It can be depicted as the hunger of Katniss to learn and accomplish her Self through her experiences and the support of her allies. As mentioned before, Katniss cannot be considered a heroine in terms of power, or extraordinary strengths as many protagonists in works of contemporary literature. Her strength comes from the completion of the self, which represents the completion of her journey as a young girl, who in the end of the novel becomes a heroine for the whole nation as a rebel against the authorities. Just as the pomegranate seeds, which are mentioned in the myth, Katniss' berries, which she tries to trick the Capitol with, in the finals of the Hunger Games, represent the regenerative strength of our heroine.

It can also be interpreted as the hunger of the audience living in the Capitol. It implies the hunger for brutality and violence just for the sake of entertainment. Although they exactly know that the chosen tributes are human and all except one will die in the Games, the inextricable end does not lead to any discomfort; which in

contrary causes to becoming sponsors to those who are the most favourite in the Games.

The hunger of the nation for freedom, and rights is also given indirectly throughout the first novel through the first narrative of Katniss by describing the life in District 12, in which she has learned to keep all her thoughts in silence, which in case are heard, will cause danger to herself, her family, and the whole district. Their suppressed life in misery leads them to be subdued by the Capitol, in which they are also forced to sacrifice their children to appease the hunger for entertainment of the Capitol. This causes hopelessness, and desperation throughout the country, and in time, leads to the obedience to everything coming from the authorities including the death of their children.

This characteristic of our heroine Katniss resembles Persephone, in that Katniss becomes a guide for the hopeless people in her country, just as Persephone guides the dead souls. Interpreting death as the end of everything, hopelessness can also be depicted as the loss of joy for living, which can be considered as living dead people in the country. Bolen explains that “[a]s Queen of the Underworld, Persephone is a mature goddess, who reigns over the dead souls, guides the living who visit the underworld, and claims for herself what she wants” (Bolen, 2004, p. 197).

3.3. Rape and Abduction: Resemblance of Persephone and Katniss

Another point to mention is the rape and abduction, which is another common significance between Persephone and Katniss. Abduction, as given in the myth about Persephone, the one committed by Hades, is quite similar with the abduction of the Katniss by the Capitol. Just like all tributes, Katniss is also abducted and forced to fight for her life. When Katniss realises that she has no other choice, but comply with her destiny, she experiences many struggles and hesitations within her Self, and finally finds a way to express her feelings about the injustice in a very organized

pattern, by symbols and the use of the media. Step by step, she learns how to use the cameras for the benefit of herself in order to be realized and loved by the spectators, and thus to find sponsors who send her vital gifts in order to survive, which also indirectly leads the whole nation to accept and also respect her as a heroine, who will change the life of the country.

Rape, which can be considered psychologically in terms of our heroine, resembles the one Persephone experiences in the myth. The rape, in its metaphorical meaning, can be interpreted as the subjugation and constraint coming from the Capitol. All tributes and also all citizens of the country are psychologically raped by the authorities, in that the control of their life is totally in the hands of the Capitol. This fierce and brutal experience, which changes the state of minds of the tributes, and turns them to killing machines, also causes fear over the citizens, since they are forced to watch the live screened Hunger Games, which perpetually reminds them that they are dependent on the mercy of the Capitol.

3.4. The Descent to the Underworld

The descent to the Underworld, which is given in the myth of Persephone, seems quite alike the one Katniss experiences when she enters the Arena, which will soon be the place where all tributes except the victor will be dead. Katniss takes the role of guide here by manipulating the tributes and forcing them to make mistakes, which causes them to die, or be killed by others.

By guiding Rue's funeral-like farewell, she reminds us Persephone, who is known as the goddess who guides the living and the dead in the Underworld.

Considering the Underworld as the personal unconscious, or from the perspective of the whole nation, as the collective unconscious, this descent also represents the experience and growth of our heroine on her journey as well as the formation of a common feeling of hope throughout the nation, which triggers the first flicker of resistance against the authorities. The sign of farewell at the time Katniss

volunteers for the Hunger Games instead of her sister, the sign of woe during the televised death of Rue, and the trick with the berries at the end of the Hunger Games, all are stages which reveal the increasing experience and maturity of a young girl turning into a young woman, into a heroine, and thus into a goddess.

CONCLUSION

The novel *The Hunger Games*, published in 2008, became one of the most read novels among young adults as well as people of older ages. The success of this book can be interpreted by its saturation with mythological symbols and references, as well as its mode of narration in first person narrative. The hidden mythological references, which refer directly to the protagonist of the novel, namely Katniss Everdeen, also help us to understand how the prospective heroine, at the age of 16 proceeds towards becoming the voice of a subjugated nation. Although being written as a trilogy, only the first novel *The Hunger Games* was chosen for this thesis in order to represent the paradigmatic pattern of the monomyth *The Heroine's Journey*.

A rising interest in Young Adult Literature, and many academic studies, definitions and references about the fiction genre makes contemporary novels more interesting in terms of analysis, since understanding the reason why recent protagonists have so many fans and followers also enables us to understand the young adolescents of today's world.

The monomyth consists of ten stages and each stage of the journey can be clearly seen in this novel. Murdock states that this journey may start any time in a woman's life when she feels there is something to be changed in her life.

Giving this novel an academic identity in terms of monomyth helps us to analyse many novels published in recent years accordingly, which also enables us to draw a path for young adolescents, especially young girls to pursue their own journey and accomplish the task of completing the self.

Taking the Heroine's Journey as the starting point for the analysis of the protagonist has proved that, contrary to what is believed, Katniss Everdeen is a heroine with strengths and weaknesses, since the Heroine's Journey does not represent a journey to the outer world, but a journey to one's Self. Throughout the

novel, we can easily detect signs of growth and awareness, as well as perplexity, weakness, and many other humane feelings, which all together help the formation of an identity from the young child into a young adolescent.

The monomythic paradigm explains that the cycle of the heroine's journey starts whenever she feels that there is a problem in her life, and ends when she accomplishes the task of solving it, which she then blends into her personality. The first novel, when considered in this perspective represents the transition of our protagonist from childhood to young adolescence.

This novel also introduces a modern heroine, with all weaknesses and strengths, which enables the readers to show empathy towards the protagonist, which can be seen as the main reason for the popularity of both the novel and the protagonist.

Although not analysed in this perspective, the names that are chosen for the characters, and even the plants depicted in the novel have each a deep relation with mythological stories or references, and it could be suggested to make a further analysis on these symbols or references as well in order to complete the mythological bonds with contemporary novels and the reason of their popularity.

References

- Blasingame, J., & Collins, S. (2009). An Interview with Suzanne Collins. *Journal of Adolescent & Adult Literacy*, 52(8), 726-727.
- Bolen, J. S. (2004). *Goddesses in Everywoman, Powerful Archetypes in Women's Lives*. New York: Harper Collins Publishers Inc.
- Campbell, J. (2004). *The Hero With a Thousand Faces*. Princeton: Princeton University Press.
- Collins, S. (2009). *The Hunger Games*. New York: Scholastic Press.
- Frankel, V. E. (2010). *From Girl to Goddess: The Heroine's Journey Through Myth and Legends*. North Carolina: McFarland & Company, Inc.
- Garry, J., & El-Shamy, H. (2005). *Archetypes and Motifs in Folklore and Literature*. New York.
- Henderson, J. L. (1964). Ancient Myths and Modern Man. In C. G. Jung, *Myths and Symbols* (pp. 104-158). New York.
- Hourihan, M. (1997). *Deconstructing the Hero, Literary Theory and Children's Literature*. Oxford.
- Jung, C. G. (1959). *Aion, Researches into the Phenomenology of the Self*. (R. Hull, Trans.) New York: Pantheon Books Inc.
- Jung, C. G. (1975). *Collective Works of Carl G. Jung, The Structure and Dynamics of the Psyche* (Vol. 8). (H. Read, M. Fordham, G. Adler, Eds., & R. Hull, Trans.) Princeton: Princeton University Press.
- Jung, C. G. (1976). *The Collected Works of Carl G. Jung, Symbols of Transformation* (Vol. 5). (R. Hull, Trans.) Princeton: Princeton University Press.
- Jung, C. G. (1980). *Collected Works of Carl G. Jung, The Archetypes and the Collective Conscious* (Vol. 9). (G. Adler, H. Read, M. Fordham, Eds., & R. Hull, Trans.) Princeton University Press.

- Jung, C. G. (1985). *Collected Works of Carl G. Jung, Freud and Psychoanalysis* (Vol. 4). (H. Read, M. Fordham, G. Adler, Eds., & R. Hull, Trans.) Princeton.
- Jung, C. G. (1989). *Memories, Dreams, Reflections*. (A. Jaffé, Ed., R. Winston, & C. Winston, Trans.) New York: Random House Inc.
- Jung, C. G., & Kerényi, C. (1969). *Essays on a Science of Mythology* (Vol. 15). (R. Hull, Trans.) New York: Pantheon Books.
- Jung, C. G., von Franz, M. L., Henderson, J. L., Jacobi, J., & Jaffé, A. (1969). *Man and His Symbols*. New York: Doubleday-Anchor Press.
- Murdock, M. (2013). *The Heroine's Journey*. Boston: Shambala Publications, Inc.
- Stevens, A. (2002). *Archetype Revisited*. London.
- Taft, M. (2014). *Greek Gods and Goddesses*. New York: Britannica Educational Publishing.