

I. Introduction: Concept of the Hero and Hero Archetype

This project focuses on the Susans Collins' *The Hunger Games* as the story of archetypal heroism in the context of survive and struggle. *The Hunger Games* follows 16-year-old Katniss, a girl from District 12 who volunteers for the 74th Hunger Games in place of her younger sister Primrose. This research aims at the need of archetypal heroism to counter the injustice and domination, its basic characteristics, steps in the process of its inception and expansion of heroism. Once the hero has decided to go on the quest, a mentor or guide with special powers appears to aid him. The hero now ventures forth into the unknown, leaving her old world behind. The road of trials is a series of tests and tasks that the hero must complete to achieve his goal. Hero uses helpers and guides during his adventure, he may need some help on the return journey in order to get the boon back to humanity. The hero is victorious, and has overcome his fear of death. He lives in the now, and sees a connection of individual minds with the universal will.

The concept of archetypal heroism recurs time and time again even in the contemporary literary writings. Generally it is assumed that gone are the days of heroism, physical heroism, or heroism based on the nuance of using muscular strength. In Suzanne Collins's *The Hunger Games* the gladiatorial notion of catering to vulgarized instinct of relishing and rejoicing violence occurs in a graphic manner. Moreover, the active display of such heroism has a set of characteristics. Katniss overcomes all types of hurdles and rises from the common run of humanity to an exception hero capable of liberating the whole nation from the clutch of deranged and despotic ruler. In a situation where she is forced to hope against, how did she achieve the acme of heroism which is archetypal?

Katniss's journey towards the capitol in Panem is full of risk, hazards, unexpected challenges and life-threatening mishaps. Her decision to replace her sister in hunger game is an exercise towards family duty and responsibility. But this choice of Katniss opens the threshold of heroism. At first, she herself is not sure if she would be alive in the game. She did not have the faintest idea of winning the hunger game. But she boldly decides to take initiative towards the hunger game. She gets training and prepares herself for game. In the game, relationship amidst contestants change; Katniss gets support of PeetaMallark. Katniss overcomes hurdles and overcomes the uncontrollable situation. Unknown force, and good luck as well as windfall gain strengthen her to get victory ultimately. She uses her image, popularity, and good social standing to implant awareness in people. Finally she uses her heroic power to encourage impoverished and subdued people to launch revolt against the tyrant of Panem.

Any brand of heroism which arises out of the normal human scenario is called archetypal heroism. Though archetypal heroism arises from normal scenario, it goes beyond the limiting factors of normal life. To achieve the decent height of heroism, an archetypal hero can turn his or her back to the normal life. But after attaining the apex of heroism, archetypal hero comes back to the world of normal people and fights for their liberation of any kind. In Joseph Campbell's view, "an archetypal hero has to detach from the common run of humanity. An archetypal hero is required to go through certain stages in order that he or she could reach the intended destination" (12). In this heroism lie the possibilities of repetition across time and space. As per the demand of age, this mode of heroism can occur over and over again. That is why it is termed archetypal heroism. To probe this issue, I use Joseph Campbell's theory of

archetypal heroism. In his book, *The Hero with a Thousand Faces*, ideas and insights regarding archetypal heroism are expounded.

The Hunger Games has various perspectives of looking at life. It can be judged from different point of views; therefore, the criticism depends on the reader. Different critics have interpreted this novel from different perspectives. In this connection, Henry Johanson studies the novel, *The Hunger Games*, from the perspective of dystopia. The distorted role of media, its treacherous act of colluding with despotic status quo and various other posturing of media contribute to the emergence of dystopian situation. Johanson, in this regard, makes the following remarks:

In *The Hunger Games*, there are several factors which make it a work of dystopian literature. The book is set in the future in a land called Panem which is a country that has once been called "North America". Times have been rough, and after the natural disasters, floods, wars, and civil war. The new structure of Panem has twelve districts which are controlled by the Capitol. (6)

The tyrant of Panem conducts the hunger game in order to divert the attention of people. If the ruler does not divert people's attention from the mushrooming poverty to the annual cult of hunger games, they would surely launch revolt.

Laura Miller has detected the presence of mythic parallel in the novel. She rather likes to see the rationale behind the use of mythic parallels and structure. She claims that "The Greek myth of Theseus served as a major basis for the story, with Collins describing Katniss as a futuristic Theseus, and Roman gladiatorial games provided the framework" (13). The sense of loss that Collins developed through her father's service in the Vietnam also affected the story. The Greek myth of Minotaur

and Theseus is used as the thematic and structural fulcrum. Collins' inspiration can't be traced in the myth.

Suzanne Collins work is appreciated and enjoyed by children and adults both. She has a great fan following and includes people of all ages. She is a media shy person and is not so comfortable on camera and this is the reason you will find very few appearances on television. She only agrees to do interview with a few people she feels comfortable with. Sara Peterson has made commentary on how Suzanne Collins happens to envision the idea of hunger games in the following way:

James Proimos (A children author) is said to inspire Suzanne Collins to write for kids. They met on a television show names Generation O! The first piece of writing that came from the famous writer was inspired from Alice in the Wonderland. The idea behind the first book "Gregor the Overlander" that later proved to be the best selling series of The New York Times was that with a realistic approach people are likely to fall in a manhole. (2)

Peterson is of the opinion that Suzanne Collins has been inspired by plenty of novels and literary works having the characteristics of surrealism, supernaturalism, fantasy and psychological riddle. Sara makes references to other literary allusions which Suzanne Collins had used while producing the trilogy of *The Hunger Games*. The tyrant of Panme conducts the hunger game in order to divert the attention of people. If the ruler does not divert people's attention from the mushrooming poverty to the annual cult of hunger game, they would surely launch revolt.

Lynn Wagner is the eminent critic. She has sought to explore the elements of diversity, especially economic diversity in the novel, *The Hunger Games*. Other sorts of diversity are not mentioned. Only the economic diversity is mentioned. She further

explains that "*The Hunger Games* has little to no mention of ethnic diversity.

However, because of the uneven distribution of wealth, there is definitely economic diversity" (19). The characters in the book range from backgrounds of extreme poverty to extreme wealth.

Growing diversity in the highly developed world of the western society is the big problems of the time. Laura Miller is the eagle-eyed critic of Suzanne Collins. She has opined the following remarks regarding to the literary distinction of Suzanne Collins:

Perhaps that's why so many of them are reading "*The Hunger Games*," a trilogy of novels by Suzanne Collins, which take place at an unspecified time in North America's future. Her heroine, Katniss Everdeen, lives in one of twelve numbered districts dominated by a decadent, exploitative central city called the Capitol. Every year, two children from each district are drafted by lottery to compete in a televised gladiatorial contest, the Hunger Games, which are held in a huge outdoor arena. The winner is the last child left alive. (7)

Roman myth of gladiator and the myth of Theseus and Minotaur have been used. These myths have strengthened the foundational structure of the novel. With this mythical structure this trilogy has acquired timeless significance. From the Greco-Roman myth to the politics of totalitarianism, the genius of Suzanne has made a constructive march.

Indeed, *The Hunger Games* can be considered as an emblem of literary product that comes forth with powerful master piece from Suzanne Collins. Going through these critics' views, many of them have raised the issues of dystopia. Still some detected the presence of mythical parallel in the novel. More to this, it has been

judged as the illustrator of fantasy and psychological riddle. Likewise, critics have approached the text in many ways according to their perception. However, none of the many talk about the archetypal heroic condition in the novel which I have raised as the base of this research.

Campbell basically takes a Jungian approach with which he examines ritualism from a psychoanalytical viewpoint. He reconstructs "a monomyth or the world myth. This myth is a universal history of the hero figure that, in his search for the self, passes through fixed stages" (109). These steps arise "leaving home, benefiting from supernatural help, overcoming obstacles as a sort of initiation, acquiring magical powers and strength and returning home" (110). The quest motif which has been used in many literary works can also be called the quest tale. This tale goes back to the mythological adventure stories in epic narratives naturally about heroes. They undertake a series of adventures, a quest. With respect of this aspect of archetypal heroism, he makes the following remarks:

There is a sequence of events and adventures involving the main protagonists, leading to some goal or solution. The hero undertakes a hazardous journey. During his journey, the hero must perform impossible tasks, battle with monsters, and solve unanswerable riddles in order to achieve the desired goal. The hero's way is full of dangers and temptations, which are difficult for the hero to deal with. (43)

The hero is alone on his way, but he does nothing to overcome his isolation. It is essentially an individual journey. One must take it alone to break through personal limitations and to find oneself. These heroes strive for greatness and highly spiritual goals. Their strife involves painful, strenuous and dangerous tests and trials.

Campbell summarizes the traditional hero's adventure. In his own words, "The mythological hero, setting from his common day hut or castle, is lured, carried away, or else voluntarily proceeds, to the threshold of adventure" (62). There he encounters a shadow presence that guards the passage. The hero may "defeat or conciliate this power and go alive into the kingdom of the dark (brother-battle, dragon battle; offering, charm), or be slain by the opponent and descend in death" (61). Beyond the threshold, then, the hero journeys through a world of "unfamiliar yet strangely intimate forces, some of which severely threaten him (tests), some of which give magical aid. When he arrives at the nadir of the mythological round, he undergoes a supreme ordeal and gains his reward" (59).

In this stage something shakes up the situation, either from external pressures or from something rising up from deep within, so the hero must face the beginnings of change. This is the point in the heroes' lives when they are first given notice that everything is going to change, whether they know it or not. In Campbell words:

This stage signifies that destiny has summoned the hero and transferred his spiritual center of gravity from within the pale of his society to a zone unknown. This fateful region of both treasure and danger may be variously represented: as a distant land, a forest, a kingdom underground, beneath the waves, or above the sky, a secret island, lofty mountaintop, or profound dream state; but it is always a place of strangely fluid and polymorphous beings, unimaginable torments, superhuman deeds, and impossible delight. (58)

The hero at this stage feels the fear of the unknown and tries to turn away from the adventure, however briefly. Alternately, another character may express the uncertainty and danger ahead. This may be from a sense of duty or obligation, fear,

insecurity, a sense of inadequacy, or any of a range of reasons that work to hold the person in his or her current circumstances. According to Campbell refusal of the summons converts the adventure into its negative as the hero is “walled in boredom, hard work, or culture, the subject loses the power of significant affirmative action and becomes a victim to be saved” (59).

The hero is driven to complete the adventure; leaving the special to be sure the treasure is brought home. Often a chase scene signals the urgency and danger of the mission. Concerning this stage Campbell states, "When the hero-quest has been accomplished, through penetration to the source, or through the grace of some male or female, human or animal, personification, the adventurer still must return with his life-transmuting trophy” (192). The following extract is illustrative of this point:

The method used is archetypal criticism; it deals with archetypes which are primordial images perceived across cultures, inherited from time immemorial, issuing from a ‘collective unconscious’. An archetype is a mythic symbol, which is deeply rooted in the unconscious, more broadly based on a foundation of universal nature than an ordinary literary symbol, and is more generally expressive of the elemental in man and nature. (77)

Mythification is an artistic form which is used to refer to an extraordinary variety of themes. The use of the mythological motifs and archetypes in the literary works of the period is not accepted as a return to the primitive mythology. Mythical motifs and archetypes are a means of exposing the individual psychology. The newly emerging branches of science such as psychology and psychoanalysis have put new meanings on mythical archetypes.

Supernatural aid refers to those who have not refused the call, the first encounter of the hero-journey is with a protective figure who provides the adventurer with amulets against the dragon forces he is about to pass. Some supernatural power comes in the life of the archetypal hero and help him to overcome the hurdles that comes forth in his life. Regarding supernatural aid Campbell illustrated the fact in the following way:

Not infrequently, the supernatural helper is masculine in form. In fairy lore it may be some little fellow of the wood, some wizard, hermit, shepherd, or smith, who appears, to supply the amulets and advice that the hero will require. The higher mythologies develop the role in the great figure of the guide, the teacher, the ferryman, the conductor of souls to the afterworld. (66)

According to the mythological study most of the supernatural powers are masculine in their appearance. He may be any one according to the fairy lore like wizard, hermit, shepherd, who ultimately provides required support to the hero. On the other hand, the higher mythologies takes the hero towards enlightenment.

As the hero goes forward in his adventure, he faces many obstacles and there comes the threshold guardian to support the hero. Threshold guardian guide the hero to achieve the apex of his target. Campbell put forward the following extract:

With the personifications of his destiny to guide and aid him, the hero goes forward in his adventure until he comes to the "threshold guardian" at the entrance to the zone of magnified power. Such custodians bound the world in the four directions — also up and down—standing for the limits *the* hero's present sphere, or life horizon. Beyond them is darkness, the unknown, and danger; just as beyond the

parental watch is danger to the infant and beyond the protection of his society danger to the member of the tribe. (71)

Different circumstances comes in the life of the hero to overcome. Up and downs of the adventure make him strong and he learns many things in his way. He crosses many stages throughout his life. And it is on this stage he meet the threshold guardian who guides him to achieve his goal.

It is the process of the self-annihilation of the hero during the adventurous journey. Symbolically it illustrates the fact that the heroes rebirth is the symbol if his enlightenment. Campbell has pointed the fact in the following ways:

Its resemblance to the adventure of the Symplegades is obvious. The disappearance corresponds to the passing of a worshiper into a temple where he is to be quickened by the recollection of who and what he is, namely dust and ashes unless immortal. The temple interior, the belly of the whale, and the heavenly land beyond, above, and below the confines of the world, are one and the same. (84)

This is the last stage of the hero to depart. This is stage from which the hero initiates his journey to find his target. Rebirth of the hero symbolically illustrate the fact that he is on the climax to achieve his target.

The hero must depart from his settlement, town or country and move through an alien country. Then the hero commences his hazardous journey. During his journey he confronts and overcomes dangers and temptations. Finally there is the return. The hero comes back to the point of departure. It is a sign of the cyclical nature of the quest. In the process of the quest the hero grows spiritually and the journey expands his vision.

II Archetypal Heroism in Suzanne Collins's *Hunger Games*

In *The Hunger Games*, Katniss stands out uniquely as an archetypal hero who has to pass through stages like initiation, preparation, encounter, summoning divine guideline, relying on intuitive forces, crossing the hedge and landing on the platform of victory. The *Hunger Games* has focused on the departure and initiation and eventually as the return to the society of its characters. Katniss crosses the boundary of poverty-stricken life, bears responsibility, makes use of her instinctive power of heroism and ultimately liberates inhabitants of Panem from the clutch of a tyrant of Capitol.

According to Campbell a hero is “any male or female who leaves the world of his or her everyday life to undergo a journey to a special world where challenges and fears are overcome in order to secure a quest, which is then shared with other members of the hero’s community” (263) . A hero is someone who is willing to sacrifice his own needs on behalf of others. At the root, thus, the idea of Hero is connected with self-sacrifice.

In the process and preparation for archetypal heroism, Katniss happens to undergo the bizarre experiences. She dreams a dream in which evil things or impending disasters loom threateningly. She gets the premonition that disastrous things of massive proportion are scheduled to happen. In the process of cultivating archetypal heroism, the agent of heroism sees a dream in which the glimmer of dark future including ill-omen come frequently in the dream. In her narrative account, Katniss says "My slumbers are filled with disturbing dreams. The face of the redheaded girl intertwines with gory images from earlier Hunger Games, with my mother withdrawn and unreachable, with Prim emaciated and terrified" (86). At times, such a recurrent image or haunting dream overwhelms the narrator. But the narrator,

Katniss, asserts that she remains tied to the mission no matter how invincible it might be.

Katniss's upbringing contributes to her emergence as an archetypal hero. The living conditions of her neighbors and other inhabitants of Seam in district 12 make her encounter unexpected challenges and hazards. The following extract is illustrative of this fact:

As soon as I'm in the trees, I retrieve a bow and sheath of arrows from a hollow log. Electrified or not, the fence has been successful at keeping the flesh-eaters out of District 12. Inside the woods they roam freely, and there are added concerns like venomous snakes, rabid animals, and no real paths to follow. But there's also food if you know how to find it. My father knew and he taught me some before he was blown to bits in a mine explosion. There was nothing even to bury. I was eleven then. Five years later, I still wake up screaming for him to run. (6)

Katniss is adept in using arrows, javelin, axe, harpoons, and daggers to take out berries from the neighboring forest. She is propelled by the idea of feeding her mother and younger sister, Prim. Food is difficult to come by. The ruler of Panem, who lives in Capitol, intentionally impoverishes all the districts of Panem. Only the Capitol is developed. Prosperity, abundance, plenteousness and luxury are available only for a handful of people of Capitol.

To be selected in the hunger game as a 'tribute' is tantamount to being dead or being forsaken forever in life. Here the term 'tribute' means a person who is chosen for the hunger game. When Katniss decides to volunteer on Prim's behalf, Prim's eyes rolls with tears. Out of affection, love and duty as elder sister,

Katniss Everdeen volunteers. Volunteering for someone for the hunger game is the most fatal choice. But Katniss takes the responsibility. She demonstrates courage by making this choice. The following extract is expressive of this point:

Prim is screaming hysterically behind me. She's wrapped her skinny arms around me like a vice. "No, Katniss! No! You can't go!" "Prim, let go," I say harshly, because this is upsetting me and I don't want to cry. When they televise the replay of the reaping tonight, everyone will make note of my tears, and I'll be marked as an easy target. A weakling. I will give no one that satisfaction. "Let go!" (24)

By making this type of decision, Katniss is already on the borderline between the normal and paranormal territories. Her decision and willingness to participate in the hunger game marks the beginning of her entry into the world of risk, threat and unexpected catastrophe. She goes to the Capitol to prepare for the game. Moving from the world of normality to the world of risk, hazard, catastrophe and expected doom is an index to the emergence of archetypal heroism. From the normal surrounding, she is moving higher to the world of opportunities, bravery, fatal chance of self-destruction and deception as well as treachery.

In Panem, many sons and daughters of wealthy parents used to prepare for the hunger game. It is a mark of honor to win the hunger game. They used to receive full-fledged course of training. They were exclusively and extraordinarily involved in the preparation for the game. In comparison to them, Katniss does not have experience of fighting with arrows, swords, javelin, knives and muskets. Her choice is common. The common circumstance enables her to volunteer. Actually, she is not interested in winning the game. By volunteering on her sister's behalf, she carries out her duty. It is this condition on which the cause of her delight and inner satisfaction is located.

Having understood the ground reality pertaining to all the participants and their choices, she makes the following conclusive finding which is compatible to the core norm of archetypal heroism:

I can't win. Prim must know that in her heart. The competition will be far beyond my abilities. Kids from wealthier districts, where winning is a huge honor, who've been trained their whole lives for this. Boys who are two to three times my size are present in the game. Girls who know twenty different ways to kill you with a knife are drawn to the game. Oh, there'll be people like me, too. People to weed out before the real fun begin. (37)

Katniss herself confesses that her skill as a casual hunter is not sufficient for her to come through the completion. She is the impression that she can be killed by other powerful participants. To be selected for the game is one stroke of luck. But this windfall gain is not convincing of the fact whatever brave and energy she has, it is achieved through casual periods of hunting for animals for food during her pre-adolescent period.

According to Campbell, the hero himself becomes the sacrificial victim who is put to death by the community in order "to remove the guilt of the people and restore their welfare and health. On occasion, an animal suffices as the scapegoat, but in literature the scapegoat is more likely to be a human being" (87). The outcast is a character who is thrown out of the community as punishment for a crime against it.

Vigorous training for the hunger game takes momentum. Different types of coaches come to instruct tributes. All the tributes or participants concentrate on the training. The game has become the question of their life and death. So it is not startling if they invest three quarter of their talents in the preparation of the game.

They receive every available fighting technique. In addition, they are also given some fresh techniques of survival. In the context of normal happening and daily course of actions, huge preparation for final exam, test, encounter, adventure or the long-awaited moment is the distinguishing characteristic of archetypal heroism. The following extract illuminates this aspect of archetypal heroism:

As soon as we join the circle, the head trainer, a tall, athletic woman named Atala steps up and begins to explain the training schedule.

Experts in each skill will remain at their stations. We will be free to travel from area to area as we choose, per our mentor's instructions.

Some of the stations teach survival skills, others fighting techniques.

We are forbidden to engage in any combative exercise with another tribute. There are assistants on hand if we want to practice with a partner. (93)

Atlan is assigned with the responsibility to train all the trainees including PeetaMallark. Every technique and strategy is taught them by Atlan. These skills range from fighting techniques to the techniques of survival. To test if they have achieved knowledge about these strategies or techniques, rehearsal of the hunger game is also conducted. With a partner, each trainee plays the game. This preparation implants firm sense of confidence in all the trainees. Such preparation contributes a lot to the creation of the allure of the hunger game.

After preparing for three months, trainees are taken to the vast stadium surrounded by array of seats where people from all walks of life can sit in accordance with their social standing. Audiences comprise ruler, his or her entourages, and people of high and low position, and media personnel. Spectacular stage surrounding, magnificent setting, thirst of audience to watch the slaughtering and butchering of

participants are some of the most awe-inspiring facets of the hunger game. The following extract describes how elaborate and spectacular the stage setting is:

Just stepping on the stage makes my breathing rapid and shallow. I can feel my pulse pounding in my temples. It's a relief to get to my chair, because between the heels and my legs shaking, I'm afraid I'll trip. Although evening is falling, the City Circle is brighter than a summer's day. An elevated seating unit has been set up for prestigious guests, with the stylists commanding the front row. The cameras will turn to them when the crowd is reacting to their handiwork. A large balcony off a building to the right has been reserved for the Game-makers. Television crews have claimed most of the other balconies. (124)

Enactment of the much-more rehearsed hunger game is about to take place. The elaborate stage setting, dignified presence of people of high profile, curious media workers, sensational audiences and other exciting components contribute to the new world of threat, opportunities, encounter, and unprecedented events. From this world of sinister premonition, surmise, guess, illogical calculation, it is very difficult to arrive at a conclusion. The awesome management of the hunger game and participants' indomitable will are issues of far-reaching importance.

The stage, neighboring forest, well-crafted design of setting, sensationalizing aura, and enticing allure represent a different world, an archetypal world. Participants' entry into this world of huge possibility, and deception, pride and powerlessness, chance of victory and fatal end is undoubtedly remarkable. Katniss is confident entry into this unique world or the stage. Her movement to the stage which is an archetypal world in itself is a part and parcel of the leitmotif of archetypal heroism.

In the midst of indescribable stage setting, "the City Circle and the avenues that feed into it are completely packed with people. Standing room only, homes and community halls around the country, every television set is turned on" (124). The stage setting which is a world in itself can evoke innumerable messages and mendacities. Those whose hearts are always open can take out uplifting or ennobling messages. But for the others, sometimes mendacities also can unfold. Just a moment before grappling with the long awaited challenge, an archetypal hero falls prey to the temptation. Temptation can come in any type of form and manifestation. The same type of trait of archetypal hero is found in Katniss. Just a moment before the beginning of the game, Katniss is torn between the fear, inferiority and fantasy including the component of victory. But the undivided attention to the game saves her from getting deluded and deceived by the temptation of life. The following extract is indicative of this fact:

But it's tempting, so tempting, when I see the bounty waiting there before me. And I know that if I don't get it, someone else will. That the Career Tributes who survive the bloodbath will divide up most of these life-sustaining spoils. Something catches my eye. There, resting on a mound of blanket rolls, is a silver sheath of arrows and a bow, already strung, just waiting to be engaged. That's mine, I think. It's meant for me. (148)

When the elaborate setting, scattered weapons like muskets, arrows, clubs, swords, javelin, harpoon and catapults are distributed to every participants, Katniss grows fearful. She could not help getting attached to the narcissistic love. The sudden love for life arises. In this moment, a sort of lethargy takes root in the darkest recess of her mind. But she quickly envisions the prospect of victory. For this the boldness in

accepting weapons is basic. This realization is essential to elimination of her vulnerability that had made sudden appearance.

Well-equipped with their arms and ammunitions, the participants in the game start the game. One targets the other without any sense of qualm or regret. Killing one's nearby rival is the urgent necessity of each participant. If a participant does not grasp the moment to slay his neighboring cadres, they can kill him. So killing is a must. Whosoever succeeds in slaying the rival participant kills him or her. A large audience wallows in the butchering of tributes or participants. Media sensationalizes this moment of delightful massacre. Confusion, disorientation and the premonition of being in limbo hassle Katniss. The condition of being hassled by the storm of doubt, confusion, and sinister premonition is another definable trait of archetypal heroism. The following extract reveals this attribute of Katniss which is on the par with the attribute of archetypal heroism:

When suddenly I notice Peeta, he's about five tributes to my right, quite a fair distance, still I can tell he's looking at me and I think he might be shaking his head. But the sun's in my eyes, and while I'm puzzling over it the gong rings out. And I've missed it! I've missed my chance! Because those extra couple of seconds I've lost by not being ready are enough to change my mind about going in. My feet shuffle for a moment, confused at the direction my brain wants to take and then. (149)

It is not true that an archetypal hero is undeterred by unexpected forces. Only the larger-than life hero, superhero or the hero begotten by exceptional circumstance can be above conflicting emotions. An archetypal hero, who is the product of normal average life that occur recurrently in different periods of time, is bound to get

entangled in doubt, hassle, conflicting emotions and overwhelming passions. Katniss is prone to this sort of quandary since her heroism is also arising from the normal archetypal path.

During the time of major encounter, tussle or fierce antagonism, an archetypal hero sometimes happens to be lucky enough to get unprecedented alliance. In the peak hour of the game, it appears that she had been getting support, and benefit of Mallark's alliance. Mallark silently loved Katniss. So he comes to her defense in case she faces surprising attack. The following extract is expressive of the fact that there was alliance between Katniss and Mallark:

I just get a glimpse of Peeta, lit by a torch, heading back to the girl by the fire. His face is swollen with bruises, there's a bloody bandage on one arm, and from the sound of his gait he's limping somewhat. I remember him shaking his head, telling me not to go into the fight for the supplies, when all along, all along he'd planned to throw him into the thick of things. Just the opposite of what Haymitch had bid him to do. (160)

Mallark suffers a lot in affirming his sense of alliance with Katniss implicitly. When Katniss sees Mallark assisting her in ending an aggressive tribute of district 10, she confirms that Mallark is in love with her. But she is not ready to reciprocate his love. She has had a boyfriend, Gale, in her neighboring region. To reciprocate Mallark's love is to betray him. So she remains silent. She neither rejects nor accepts the gesture of Mallark's love. .

An archetypal hero, in a moment of being exclusively driven by instinctive urge and emotion, can commit error. But he or she does not waste time lamenting over such rash and rueful decision. An archetypal hero is flexible enough to realize

his or her error and pick up any advice which the existing circumstance can furnish.

The following extract is demonstrative of this aspect of archetypal hero:

So, I'm right about the booby trap, but it's clearly more complex than I had imagined. I was right about the girl, too. How wily is she to have discovered this path into the food and to be able to replicate it so neatly? She fills her pack, taking a few items from a variety of containers, crackers from a crate, a handful of apples from a burlap sack that hangs suspended from a rope off the side of a bin. But only a handful from each, not enough to tip off that the food is missing. (216)

An archetypal hero is equidistant between momentary euphoria and sporadic nostalgia. There is no question of being rueful. Harmonizing the onrush of ecstasy of nearing victory and bout of depressive despair, an archetypal hero goes on making progressive advance throughout the journey. Katniss also follows the same track of thought. She reacts to any new situation in the same way as a normal person reacts. Being within the orbit of normalcy, Katniss performs decently. But the achievement would be undoubtedly exceptional.

The merciless slaughter of twenty two tributes is the condition and price of her victory. That is why she cannot take her victory jubilantly. A strong sense of hatred wells up in her heart. It is brutal, callous and cannibalistic to some extent to see the game where one's own fellow beings are nominated as tributes and get killed. While tasting the fruit of victory, Katniss inwardly makes up her mind to fight against this savage cult, the hunger game. The following extract illuminates shifting structure of thought which is likely to amass leverage in the movement against the tyrannical ruler of Panem:

I clap my hands over my mouth, but the sound has already escaped. The sky goes black and I hear a chorus of frogs begin to sing. Stupid! I tell myself. What a stupid thing to do! I wait, frozen, for the woods to come alive with assailants. Then I remember there's almost no one left. Peeta, who's been wounded, is now my ally. Whatever doubts I've had about him dissipate because if either of us took the other's life now we'd be pariahs when we returned to District 12. In fact, I know if I was watching I'd loathe any tribute who didn't immediately ally with their district partner. (243)

Slaying all the tributes, Katniss sees only Mallark and herself. So she comes to realize that the game is almost over. After the suicidal attempt of Katniss, the capitol is compelled to declare that both she and Mallark are victors. Katniss calculates the prices of her victory. She concludes that her victory is a pyrrhic victory.

An archetypal hero, after victory, does not get entangled in his inner pride and arrogance. He or she wants to use the power, which he or she get throughout victory, to unite people against tyrannical rule, injustice, enormity and other cases of atrocities. Katniss enjoys a great deal of nationwide popularity. Media catapulted her to the apex of fame. Even the ruler of capitol set vigilance on her. She is awarded massive wealth, luxurious residence and a sort of official authority. After winning the game, she receives rarefied privilege which seldom accrues to even the government employee of unquestionable authority. But Katniss indirectly invests her privilege, power, popularity and prestige to mobilize people throughout certain network. At first she makes people aware of how they are impoverished, cheated and then sent to the hellhole. After making them aware of surrounding atrocities and deception, she

mobilizes them, thereby paving the way for the inception of ultimate revolution that make the whole Panem free from the clutch of tyranny.

In the novel *The Hunger Games*, Katniss continues to demonstrate a host of characteristics of an archetypal hero. As it is the condition of Capitol, Katniss has to start a victory tour. In entailing the protocol of victor tour, the ruler of Panem wants to set eye on each and every activity of Katniss. With so much pride, power and popularity, the victor of the hunger game can incite people against the dictatorial rule. To avert this sort of mutiny incited by any victor of the game, the ruler of Capitol sets up the protocol of being followed by important government officials. But the public does not know the politics behind such reverence and limelight Katniss enjoys. But Katniss is aware of politics of espionage that works subtly. But Katniss does not display her hatred and horror to the cannibalistic convention set by Capitol in the name of a ritualistic cult of the hunger game.

Tacitly, Katniss undertakes her formal journey as the victor. She meets her mother, receives blessing, and goes to different districts of Panem. On her journey, she comes to realize how impoverished, oppressed, and distorted life is. She holds tyranny of Capitol responsible for this ignominy, poverty, illiteracy, superstition, and indescribable forms of degradation. Her hatred towards the president Snow and his entourage well up ferociously in her heart. Inwardly, she takes a bold determination to turn the tyrannical rule upside down. The following extract is illustrative of this fact:

I go; I give my mother a reassuring smile over my shoulder. “Probably more instructions for the tour are in store for her. They've been sending me all kinds of stuff about my itinerary and what protocol will be observed in each district. But as I walk toward the door of the study, a

door I have never even seen closed until this moment, I can feel my mind begin to race. Who is here? What do they want? Why is my mother so pale? (9)

Residents of Panem except the resident of Capitol have been living in almost starved condition. Only the Capitol thrives in luxury, prosperity and other amenities. In Panem there are various districts. But only the Capitol thrives in prosperity. Other districts remain in the same misery. Many people know this bitter ugly fact. But no one has the audacity to question it. No one raises finger against President Snow, the dictatorial ruler who holds executive power.

The only strategy of maintaining the tyrannical establishment is by diverting or keeping at bay the idea of revolt. If people are impoverished, they would have to struggle throughout their lives to maintain daily bread. They would not have time to think about liberty, equity, justice, dignity and other humanistic conceptions. With the regressive politics of maintaining the tyrannical status quo, the ritualistic cult of the hunger game is used. This musing of Katniss makes her more determined to end tyranny. The following extract is an evidence of this realization that flashes across the mind of the victor of the hunger game:

By the time we reach the Capitol, we are desperate. We make endless appearances to adoring crowds. There is no danger of an uprising here among the privileged, among those whose names are never placed in the reaping balls, whose children never die for the supposed crimes committed generations ago. We don't need to convince anybody in the Capitol of our love but hold to the slim hope that we can still reach some of those we failed to convince in the districts. Whatever we do seems too little, too late. (35)

Katniss has to carve out her own way. There are several pitfalls on her way to the ultimate dream which is the liberation of citizens of Panem from the clutch of domination and oppression. An insightful observation is necessary to take initiative to mobilize people so that they would be fully empowered to raise finger against the tyranny of President Snow. Everything that Katniss plans to do for the promotion of the revolutionary agenda is kept secret. In case the tyrannical ruler detects facts about incoming revolt, he would impose fierce crackdown. If hidden secret facts get revealed, the innocent inhabitants of Panem will surely suffer from the same fate which the inhabitants of district 13 once suffered.

Crossing the threshold is a precondition for the inception of archetypal heroism. Katniss is about to cross the threshold. She has to decide either to remain loyal to President Snow or to incite people strategically so that they will ultimately go against the tyrannical ruler. Finally, she goes one step further and makes up her mind to dedicate her whole life to the grand mission of liberty. The following extract describes how Katniss crosses the threshold:

When I hear the screams of the crowd, I think it's because I must look stunning. Then I notice something is rising up around me. Smoke. From fire. [. . .] Charred bits of black silk swirl into the air, and pearls clatter to the stage. Somehow I'm afraid to stop because my flesh doesn't seem to be burning and I know Cinna must be behind whatever is happening. So I keep spinning and spinning. For a split second I'm gasping, completely engulfed in the strange flames. (115)

Katniss's zeal for transformation in Panem is not instinctive. In no way, it is sporadic. It is consistently contemplated decision. She is not rash and raucous in making up her mind to lead the disgruntled crowd that is forced to repress its rebellious will. The

realization of the prevailing pathos and misery of people implants in her mind a sustained desire to stand shoulder to shoulder to the people of Panem. She knows that it is disastrous to her life and her family. But she is bent upon doing so. Her sacrificial virtue paves the way for the gradual creation of favorable atmosphere in which tyrant falls. Her path to the freedom of Panem from tyranny which sometimes verges on cannibalistic chaos is full of hazardous.

In a more determined and assertive tone, Katniss argues "I can swim, so the flotation belt's not really necessary, but Brutus blocked my arrow with his, so I buckle it back on, thinking it might offer some protection. I undo my hair and comb it with my fingers, thinning it out considerably" (138). The following extract is a convincing account of how the tendency to put on pin gradually lays the groundwork for nascent movement which surely culminates in the overthrow of tyranny:

Memory struggles to surface in my brain. I see a clock. No, it's a watch, resting in Heavensbee's palm. "It starts at midnight," Plutarch said. [. . .] Maybe he thought it would help me as a mentor. Or maybe this had been the plan all along. Wiress nods at the blood rain. "One-thirty," she says. "Exactly, One-thirty and at two, a terrible poisonous fog begins there," I say, pointing at the nearby jungle. We have to move somewhere safe now. (148)

It works as a sort of magical wand. Katniss feels as though she is transcended after putting on the pin. Like her, other agents of the campaign also feel that it is undoubtedly true that her action is a marker of radicalism. To overcome conflict in one's own psyche, sometimes archetypal hero relies on an object which boosts the radical conscience. To put explore and expand the power of collective conscience, Katniss does her best. She "smiles and stands up obediently. Are you thirsty? I hand

her the woven bowl and she gulps down about a quart. Finnick gives her the last bit of bread and she gnaws on it" (148). With the inability to communicate overcome, she works hard to take her mission to the intended destination.

It is customary for an archetypal hero to face allies and enemies. When she heads a movement indirectly in the beginning and openly when the movement reaches its apex, Katniss gets not only a supporters but foes also. Mallark and Haymitch are willing to work as her allies. But there are other media personnel and spies who tend to whole activities of Katniss. Some spies and agents of Snow enter the inner circle of Katniss' led movement. They are working as Katniss' allies outwardly. But in reality, they are vigilant. The fate of finding not only the allies but enmities is the inevitable fate of an archetypal hero. Though archetypal hero does not believe in any fatalistic or paranormal forces, they occasionally encounter painful moment of witnessing division in public opinion, public concern and public interest. The following extract brings into light how the public opinion witnessed dramatic division when the movement of Katniss was getting rapid momentum:

Despite her annoyance at Wiress, Johanna's as happy as I've seen her in the arena. While I'm adding to my stock of arrows, she pokes around until she comes up with a pair of lethal- looking axes. [. . .] I bet she's been tossing around axes since she could toddle. It's like Finnick with his trident. Or Beetee is in discordant with his wire. Rue with her knowledge of plants. I realize it's just another disadvantage the District 12 tributes have faced over the years. We don't go down in the mines until we're eighteen. (150)

Opinions vary. It is likely to affect badly the movement which is going to gain momentum rapidly. But Katniss allows divergent thoughts grow. Unlike Mr. Snow,

She does not check the flourishing views. Views are respected. She is democratically liberal enough to permit everyone even a man from her rival faction to have his or her own opinion. It is this liberal mentality of Katniss that makes her a remarkable figure. Respecting others' opinion is her forte. Her democratically trained and enhanced mind lacks in type of insularity, fanaticism and intolerance. So her archetypal personality acquires eternally charming appeal, allure and attraction.

Solemn oath-taking ceremony in the secret place for the higher cause of life is accompanying quality of archetypal heroism. A hero of archetypal proportion adheres to this principle wholeheartedly. Once, Katniss shares her inner unexpressed agony with Mallark that their joint participation, selfless involvement in the campaign and radical overture can jeopardize their bright future, possibility of secure marital life and other types of joys which accrue to anyone who lives within the framework of society. In response, "Katniss," he says softly, "it's no use pretending we don't know what the other one is trying to do. No, I guess there isn't, but it's no fun discussing it, either. Well, not for us, anyway" (160). The Capitol viewers will be glued to their sets so they don't miss one wretched word. The following citation throws light on how Mallark removes some lingering grudges from Katniss's mind:

I don't know what kind of deal you think you've made with Haymitch, but you should know he made me promises as well." Of course, I know this, too. He told Peeta they could keep me alive so that he wouldn't be suspicious. [. . .] I raise my head, meet Peeta's eyes. "Why are you saying this now?" "Because I don't want you forgetting how different our circumstances are. If you die, and I live, there's no life for me at all back in District Twelve. (160)

Mallark does not possess the same degree of heroic strength which Katniss possesses. It is not he who first of all thought about wearing pin to defy the authority of Capitol. But when Katniss reacts as if she is going to be crushed by the haunting fear of crumbling private life, Mallark comes to her defense. He swears to remain beside her. "You're my whole life," he says. "I would never be happy again. I start to object but he puts a finger to my lips. It's different for you. I'm not saying it wouldn't be hard" (160). But there are other people who'd make Katniss's life worth living.

Peeta pulls the chain with the gold disk from around his neck. He holds it in the moonlight so "I can clearly see the image. Then his thumb slides along a catch I didn't notice before and the disk pops open. It's not solid, as I had thought, but a locket. And within the locket are photos" (160). Speaking in an overweening sense of masculinity, he affirms "the right side, my mother and Prim, laughing. And on the left, Gale. Actually smiling. There is nothing in the world that could break me faster at this moment than these three faces" (160). One companion nourishes and nurtures the woes of the others.

Mutual sense of attending to each other's woes works throughout Katniss's life as a norm. Mallark and she enter the condition of reciprocity. Whosoever appears on the way of archetypal hero acts reciprocally? This reciprocal mentality and cooperative tendency which are the life-affirming norm of archetypal hero get manifested in the romantically oriented bond of Mallark and Katniss. The following extract is a living evidence of this factuality:

The anthem begins, but there are no faces in the sky tonight. The audience will be restless thirsting for blood. Beetee's trap holds enough promise, though, that the Gamemakers haven't sent in other attacks. Perhaps they are simply curious to see if it will work. [. . .] Our full

stomachs make us more uncomfortable and breathless than we were on the morning's climb. I begin to regret those last dozen oysters. (168)

Sensing that the following crowd and Katniss's allies can pose a threat to the political establishment, the ruler of capitol organizes dreadful game. In this game, participants are told to identify a scapegoat. All the participants are blindfolded. The so-called game is a maze. In their hunt for a scapegoat, participant will have to face surprise attack. By saving oneself from surprise attack, a participant is required to meet his or her end. Except Katniss, all her allies, admirers including Beetee and Finnick are involved in this test. The same audience who cries with delight at seeing the butchering and slaughtering of participants are present.

This is the most important stage in hero's life. The hero is covertly advised by the agents of supernatural agents before the entrance of this stage. It is in this part hero start his task which he accomplished to do with the help of supernatural aid.

Campbell puts forward his idea:

Once having traversed the threshold, the hero moves in a dream landscape of curiously fluid, ambiguous forms, where he must survive a succession of trials. This is a favorite phase of the myth adventure. It has produced a world literature of miraculous tests and ordeals. The hero is covertly aided by the advice, amulets, and secret agents of the supernatural helper whom he met before his entrance into this region. Or it may be that he here discovers for the first time that there is a benign power everywhere supporting him in his superhuman passage. (89)

Archetypical hero gets support from every sphere of life in this stage. Whatever advice he gets from the secret agents of the supernatural agents, he tries to apply to

get the highest success in his life. The hero is considered as the superhuman in the society because of his magical deeds.

Fiasco and failure are not alien to an archetypal hero. The victory an archetypal hero achieves is achieved at a huge cost. With limited range of efforts, such victory cannot be accomplished. Occasionally, the hero will have to face failure, tragic event, loss, and unexpected end of allies. In the maze, her allies lost their lives. The tragic end of her favorite allies is heart-rending. The following extract is representative of tragic sobriety that welled up in Katniss's heart:

My ears are not ringing. It was the insects after all. I know that now because they are dying out quickly and I hear nothing but the jungle sounds. Beetee is useless. I can't rouse him. I can't save him. The moss bandage on my arm is soaked and there's no use fooling myself. I'm so light-headed I'll black out in a matter of minutes. I've got to get away from this tree and— “Katniss!” I hear his voice though he's a far distance away. But what is he doing? Peeta must have figured out that everyone is hunting us by now. “Katniss!” (171)

When an archetypal hero witnesses the tragic end of his or her own allies and well-wishers, he or she reacts like a normal being. No exceptionality is traceable to the responses and reactions of an archetypal hero. Katniss also does the same thing.

At the catastrophic end of her fellows, she has no option other than lamenting at the imminent doom. But even at this condition, no rash action is taken by her out of a vindictive sense. She sobs saying "I can't protect him. I can't move fast or far and my shooting abilities are questionable at best. I do the one thing I can to draw the attackers away from him and over to me" (171). It appears that no hero of exceptional origin and noble background is screaming and crying. Just a normal being attentive

and empathetic to the woes and agony of his partners is lamenting. "Peeta!" I scream out. "Peeta! I'm here! Peeta!" Yes, I will draw them in, any in my vicinity, away from Peeta and over to me and the lightning tree that will soon be a weapon in and of itself" (171).

Even after losing a huge numbers of her allies and amities, Katniss does not abandon her vision of liberating entire Panem from the grip of a callous tyrannical rule. To endure a heavy bulk of massacre or slaughtering, she again tries to return to the normal course of actions. She returns to her district and meets Gale and other relatives. Some of their remarks are lacerating. But Katniss turns her deaf year to these lacerating remarks. The following extract serves as a standing example of this condition to which Katniss is prone and out of which she tries to come out:

A lot of people come by to talk to me, but I make all their words sound like the clicking of the insects in the jungle. Meaningless and distant, Dangerous, but only if approached, things would automatically get sorted out. Whenever the words start to become distinct, I moan until they give me more painkillers and that fixes things right up. Until one time, I open my eyes and find someone I cannot block out looking down at me. Someone who will not plead, or explain, or think he can alter my design with entreaties, because he alone really knows how I operate. Gale, I whisper. Hey, Catnip. (177)

Like an archetypal hero, Katniss demonstrates interest of public importance. She is tactful enough to demonstrate concern where it is relevant and she holds back from being proactive in places where it is better to be laconic. It is apparent that she abides by the principle of blending proactive approach with approach of disinterestedness.

It is at this stage when hero overcomes all the hurdles of his life and gain the supreme power. Hero becomes powerful with the help of some sorts of supernatural power, whom Campbell calls meeting with the goddess:

The ultimate adventure, when all the barriers and ogres have been overcome, is commonly represented as a mystical marriage of the triumphant hero-soul with the Queen Goddess of the World. This is the crisis at the nadir, the zenith, or at the uttermost edge of the earth, at the central point of the cosmos, in the tabernacle of the temple, or within the darkness of the deepest chamber of the heart. (100)

According to Campbell the hero himself becomes the superhuman due to the support of the supernatural power. This is the stage where hero get apex success in his life. It seems some sorts of cosmos power is working with the hero. Hero get every mastery of life. It means the hero achieves enlightenment in his life.

Since then the inhabitants of district thirteen do not welcome any dignitary from capitol or any other district. To the capitol this district can be a bitter lesson for those who launch revolt to the establishment. But for Katniss, district 13 symbolizes an eternal spirit of resistance and revolt. So she makes a journey to this district. Though she is warned not to go there, she makes up her mind to visit district thirteen. Actually she goes there to muster leverage and support to her plan of revolt. According to her, the surviving people of district 13 can be the source of inspiration for the seekers of equality, justice and freedom. The following extract is illustrative of how Katniss crosses the forbidden zone (district 13) to expand the limited scope of revolt which is scheduled to happen in the nick of time:

Almost nothing remains of District 12. A month ago, the Capitol's firebombs obliterated the poor coal miners' houses in the Seam, the

shops in the town, even the Justice Building. The only area that escaped incineration was the Victor's Village. I don't know why exactly. Perhaps so anyone forced to come here on Capitol business would have somewhere decent to stay. The odd reporter. A committee assessing the condition of the coal mines. A squad of Peacekeepers checking for returning refugees. (12)

The perception of overall history of district 13 is basic to the veiled campaign of Katniss. She wants to draw inspiration and insight from the history of those who suffered a lot when their campaign for liberation ended in fiasco. The authorities in District 13 "were against my coming back. They viewed it as a costly and pointless venture, given that at least a dozen invisible hovercraft are circling overhead for my protection and there's no intelligence to be gained" (12). Unplanned and unguided preparation for movement or revolution can turn out to be counterproductive. Hence, Katniss's journey to the district 13 seems to be necessary no matter how forbidden that territory might be.

An archetypal hero is capable of exercising a great deal of empathy and compassion. Just after witnessing the plight of those who survived the crackdown makes Katniss feel immense love for them. The capacity to enter inside the minds of sufferers and lavish compassion is the identifying feature of archetypal hero. Katniss is bedecked with this feature. When she landed on the soil of district 13, her tides of compassion and empathetic concern gushed forth from the core of her heart. Her journey to district 13 strengthened her determination to enjoy making Panem free from the clutch of tyrannical rule of Mr. Snow. The following extract exemplifies how her commitment to the success of smoldering revolt turns out to be the product of her efforts and strivings:

The same side, a pain stabs my left temple and I press my hand against it. Right on the spot where Johanna Mason hit me with the coil of wire, the memories swirl as I try to sort out what is true and what is false. What series of events led me to be standing in the ruins of my city? This is hard because the effects of the concussion she gave me haven't completely subsided and my thoughts still have a tendency to jumble together. Also, the drugs they use to control my pain and mood sometimes make me see things. I guess. (12)

It is generally perceived that an archetypal hero has only the capacity to face adventurous and disastrous situation. This assumption oftentimes goes wrong. Archetypal hero knows how to react as per the expectation and demand of situation and people involved in it. Katniss is endowed with this nuance of reacting to budding situation. She did exactly what an archetypal hero is supposed to. In this regard she is an archetypally heroic individual whose foresight and vision can guide the whole humanity. From the common run of humanity she reaches the pedestal of Messianic figure.

After the accomplishment of the target with the help of some supernatural power some stages still remain to be completed. Transforming oneself into the divine power to be enlightened is another goal which hero must accomplish. Further Campbell put forward his idea regarding this stage:

When the hero-quest has been accomplished, through penetration to the source, or through the grace of some male or female, human or animal, personification, the adventurer still must return with his life-transmuting trophy. The full round, the norm of the monomyth, requires that the hero shall now begin the labor of bringing the runes of

wisdom, the Golden Fleece, or his sleeping princess, back into the kingdom of humanity, where the boon may redound to the renewing of the community, the nation, the planet, or the ten thousand worlds.

(179)

The mode of hero's journey describes the unique adventure from where he brings peace, prosperity for the common welfare of the people. In this stage something shakes up the situation from the external pressure to do something for the humanity.

Katniss journey to the totally devastated district 13 is almost analogous to the mythical journey. All the journeys taken by the protagonist has the mythic proportion. She not only obtains awareness of injustice but also the possibilities of redemption as well. "The stink of unwashed bodies, stale urine, and infection breaks through the cloud of antiseptic. The three figures are only just recognizable by their most striking fashion choices" (31). The following extract discloses truth about the mythic feature of her journey:

Venia's gold facial tattoos. Flavius's orange corkscrew curls. Octavia's light evergreen skin, which now hangs too loosely, as if her body were a slowly deflating balloon. On seeing me, Flavius and Octavia shrink back against the tiled walls like they're anticipating an attack, even though I have never hurt them. Unkind thoughts were my worst offense against them, and those I kept to myself, so why do they recoil? The guard's ordering me out, but by the shuffling that follows, I know Gale has somehow detained him. (31)

Gradually arising awareness of injustice and sufferings adds further vigor to the mission of Katniss. Only in the fall of dictatorship lies the prospect of Panem is a

dictatorship that maintained its power after a failed rebellion. After the war ended, the country was divided into the Capitol and twelve outlying districts.

The crossing of the return threshold refers to the hero's journey from which he returns back crossing all the obstacles and hurdles during his journey. It is the stage which is taken as the zone of yonder. Crossing of this stage is to enlighten from all the mundane world. Campbell further says:

The two worlds, the divine and the human, can be pictured only as distinct from each other—different as life and death, as day and night. The hero adventures out of the land we know into darkness; there he accomplishes his adventure, or again is simply lost to us, imprisoned, or in danger; and his return is described as a coming back out of that yonder zone. (201)

The difference of archetypal heroism from erstwhile heroism is kept at the center of this work. The power of archetypal heroism to occur across time and place is illustrated by Campbell with numerous historical and literary examples. *The Hero With the Thousand Faces* furnishes essential theoretical stuff.

Reaching the innermost cave means hitting the nail on the head of the obstacle. In the first few phases of the hunger game, the tributes fight in a brutal way. All of them are aggressive beyond measure. Far from trying to defend themselves, the tributes performed aggressively. The idea of fighting defensively is alien to them in the first few phases of the hunger game. The following lines reveal facts regarding to the aggressive attitude of all the tributes as they entered sadistically into the innermost center of the game:

All the general fear I have been feeling condenses into an immediate fear of this girl, this predator who might kill me in seconds. Adrenaline

shoots through me and I sling the pack over one shoulder and run full-speed for the woods. I can hear the blade whistling towards me and reflexively hike the pack up to protect my head. The blade lodges in the pack. (151)

Amidst fear and constant threat of being mortally assaulted by the opponents, the tributes fight. They have no regard for other's feelings. One who kills the most tributes does have the better prospect. So the genuine feelings like the respect for discipline and regulations carry no conviction. Only bloodshed, murder and assault have importance. The tribute that kills a large number of other tributes is praised. When bloodshed and murder take place in the stadium, the audience enjoys rapturously without being aware of whether wallowing in such brutalities and inhuman assault suits human nature or not.

The poverty faced by the people of Panem is created by the corrupt leaders. Panem is not poor in itself. Its poverty is manmade. The responsible body called media does not bother to invade on this brand of reality. The terror of poverty has dampened her spirit and will. She has to make huge efforts to survive along with her sister and mother. The family burden and massive poverty make the entire ordinary world of Katniss alien and eccentric. She has lost the focus of her mind due to the chronic problem of poverty. The totalitarian rule of Panem is the root cause of the terror of poverty. Life has lost its natural affections, beauty and dignity due to the totalitarian rule and regulation. The following lines taken out from the text illustrates the formidably impoverished and psychologically bizarre atmosphere in Katniss's ordinary world:

The fish and greens are already cooking in a stew, but that will be for supper. We decide to save the strawberries and bakery bread for this

evening's meal, to make it special we say. Insteadk, we drink milk from Prim's goat, and lady, and eat the rough bread made from the tessera grain, although no one has much appetite anyway. At one o'clock, we head for the square. Attendance is mandatory unless you are on death's door. (116)

Katniss does her best to alleviate the poverty of her family. But the monstrous poverty and starvation do not easily scamper away. In addition, inhabitants of district twelve including Katniss, Gale, Katniss' sister prim and mother have lost individual freedom. At night there is regular check; police can take any one to custody on a trivial cause. How can in the ordinary world where Katniss lives sound normal and conducive to the betterment of human beings? As archetypal hero begins his/ her journey from the ordinary world fraught with disorder, chaos, desecration and despair, Katniss' ordinary world is also marked by the desperate and compelling sense of protecting one's own sense.

After her recovery, Katniss is deeply depressed over her sister's death and confronts President Snow. Snow claims that "Coin orchestrated the bombing that resulted in Prim's death, persuasively arguing that Coin made it appear to be Snow's work to turn his supporters against him and that, if he had a hovercraft at his disposal, he would have escaped, rather than bomb the Capitol" (97). Knowing this to be true, and acknowledging the previous agreement not to lie to one another, Katniss realizes in horror that the strategy used to kill the medics had been developed earlier by Gale.

Together, they write a book to preserve the memory of those who died. Peeta still suffers flashbacks from being hijacked. Katniss still wakes up screaming from nightmares. By helping to overthrow Snow and assassinating Coin, Katniss has preserved the possibility that Panem will transition to a representative form of

government, but at a tremendous personal cost. As death is equated with inhabiting this space, the question of its attainability is raised. In Katniss's world, this scene seems to suggest, the child can only remain "good and safe," secure in the pastoral, natural world, through death. Katniss's dream following Rue's death only seems to solidify this uneasy dynamic. Katniss reflects that:

Sometimes when things are particularly bad, my brain will give me a happy dream. Tonight it sends me Rue, still decked in her flowers, perched in a high sea of trees, trying to teach me to talk to the images. I see no sign of her wounds, no blood, just a bright, laughing girl. [. . .] I try to hold on to the peaceful feeling of the dream, but it quickly slips away, leaving me sadder and lonelier than ever. (167))

In Katniss's dream, Rue is alive and at peace with no sign of her wounds. And yet, "decked in her flowers," Rue bears the trappings of her death, and indeed, as Rue is preserved and idealized in Katniss's dream, so too do these shroud-like flowers become enmeshed in Katniss's vision of Rue. As Rue becomes the bright, laughing girl, she is described with more vibrancy in Katniss's dream than she ever was in life.

To conclude, Katniss' archetypal heroism serves as a ladder climbing which every oppressed and exploited inhabitant of Panem reaches the climax of liberation. Even after making her dream of liberation come true, Katniss decides to remain loyal to the real life. She is always willing to save the world of Panem from any further crisis and chaos. An archetypal hero arises from the world of commonality and normalcy and after kissing the pinnacle of success she makes a glorious retreat to the world of practicality where concerns of human beings must be attended with attention and affection.

III. Archetypal Hero for the End of Inequality and Domination

To conclude from every angle and perspective, Katniss, the protagonist in *The Hunger Games* trilogy, is an archetypal hero who despite her limitations as average human beings succeeds in liberating people from the clutch of the tyrant in Capitol. She passes through initiation, preparation, inner preparation, reliance on inner insight, unexpected aids and alliances, decisive battle and ultimate victory. Her return to normal life from the realm of victory, power and glamour justifies that fact that she is undoubtedly a hero who has archetypal form.

Katniss's and Gale's illegal hunting is an act of defiance. They are willfully violating the Capitol's rules. The same can be said for the existence of the Hob. The bustling black market of District 12 is a typical example. The gesture of respect the residents of District 12 offer Katniss is a form of defiance. It contradicts the behavior the Capitol wants, and expects, to see. The image of mocking jay appears throughout the novel. It represents defiance in that it recalls the Capitol's failures. Peeta essentially hopes to defy the Capitol and Gamemakers. He tells Katniss he wants to retain his identity. He shows them he's not just a part of their Games. The most significant acts of defiance come from Katniss, however. Decorating Rue's body after her death directly violates the spirit of the hunger.

When Katniss talks to Gale before she leaves for the Training Center, he wonders if hunting a human will be any different than hunting an animal. As Katniss discovers, it is substantially different. Peeta often refers to the Career Tributes as hunting when they're searching for other tributes to kill. The connotation shifts from a positive one for Katniss to an entirely negative one. Katniss realizes in horror that the strategy used to kill the medics had been developed earlier by Gale. Direct forms of exploitation and suppression are not effective and applicable in the shifting horizon of

late capitalist status quo. To divert rebellious attitude and anger of people, the ruler of Panem first of all creates massive poverty in the country. Annually, the ruler of Panem conducts hunger game. From each district a boy and girl below the age of eighteen are selected as candidates for hunger game which occurs annually.

From thirteen districts twenty six candidates are taken to the capitol. The candidates are trained to kill one another by using dreadful weapons. On the day of hunger game, candidates are ordered to play the hunger game. They lower themselves to the savage level of killing one another till a single candidate is alive and the state declares him or her as the victor of hunger game. Thousands of audience and media personnel assemble before the place in which hunger game is conducted. The crowd takes rapturous delight by looking at the game. This complicated way of conducting game shifts people's eyes on cases of domination and exploitation to savage thrill and astonishment of watching game. Katniss defies the totalitarian authority and stands in favor of the people in distress. In this regard she embodies archetypal heroism. Implicitly, she plans to mobilize people to raise their fingers against the tyranny of the capitol.

Last but not the least, *The Hunger Games* gives Katniss as the first of an emblem of the resistance. Later the birds come to symbolize a different sort of defiance. Finally, there becomes a link between Katniss and Rue, with the two using the birds to communicate. The novel shows injustice, domination, hatred, violence which leads the character like Katniss to be ultimately resistant. This resistive act gives her the reward of archetypal heroic figure. Memory inevitably stirs her hatred of the Capitol and her wish to rebel, and take revenge against it.

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