

I. Suzanne Collins and the Representation of Archetypal Heroism

The research entitled “Representation of Archetypal Hero in Collins’ *The Hunger Games*” probes into the issue of archetypal heroism which is projected thorough the major character of the novel Katniss Everdeen of the novel. Collins’ *The Hunger Games* introduces a character whose position in the novel is no less than the position of the character Maximus in the movie *Gladiator*. In this novel *The Hunger Games*, a totalitarian ruler rules over the state tyrannically. It has thirteen districts as its member states. Capitol is the center of Panem.

Katniss encounters hurdles in her archetypal journey. She is mentally divided. But with the superior sense of her self –assertiveness, she succeeds in completing her journey. President Snow wants to maintain the totalitarian status quo. He intentionally makes the citizens of other districts poor, illiterate and backward. Except the Capitol, all other districts are impoverished. People of thirteenth district revolted against the Capitol. The president, Snow, imposes such a brutal and heavy crackdown in such a way the thirteenth district collapsed.

To maintain its totalitarian status quo, representatives and agents of totalitarian rulers create massive and terrible poverty in all the districts. At the end of each year, the totalitarian regime of Capitol organizes hunger game annually. Two participants, one boy and other girl, are chosen from each district. From twelve districts, there are altogether twenty four contestants. The contestants are termed as tributes by the novelist. These contestants are trained rigorously to fight and wound one another. Trainings and rehearsals take place. Like the training for the Roman Gladiator, each and every tribute receives training. In these way two contestants, one girl Katniss and other boy Peeta Mallark come to join in the hunger game. They are both from the twelfth district.

The real game begins before large audience and it has live television show as well. As the game proceeds, excitement, hooting and rapturous outburst of ecstasy take place. Peeta loves Katniss. Amidst the inhuman show of interest in bloodshed and violence, the game continues. Katniss fights the hunger game defensively.

Like a normal tribute, she fights defensively. She fights in alliance with other contestants. Peeta helps her to avoid other probable assault. Slowly she begins to be counted as the powerful and well-trained tribute. In the beginning she performs as a common tribute without demonstrating her caliber. She remains loyal and attached to the common run of humanity. She kills all the tributes except Peeta. Up to that time Peeta had fallen in love with Katniss and she treats him compassionately. But to delight the barbaric audience of the Capitol, Katniss and Peeta fights without any desire to kill each other. Their fight is just a make-belief.

The audience knows that they are lovers and they are not fighting seriously to end the game but just to lengthen the time. Having known that Katniss and Peeta are lovers, the state declares that only one tribute can be the winner. Katniss can't kill the man who loves her and he is also powerless to kill her. Instead of killing one another, they rather decide to commit suicide. When the state knows that they are going to kill each other, the government at Panem declares that both Katniss and peeta are the winners. The winners Katniss and Peeta are granted plenty of foods, money, fame and recognition. They are provided with an opportunity to travel to the rest of the districts.

In the beginning Katniss is in conformity with the edict of the Capitol. She is totally subservient to the will of totalitarian state. She enters the hunger game as a poor tribute that has the lowest chance of being alive. But slowly she climbs the top rung on the ladder of social power. Having won the hunger game, she gets sustained level of prosperity, remarkable recognition, and huge extent of public attention. At the

end of hunger game, she makes the state subjugate by threatening to commit suicide if the state does not alter the rule of the game. The more power and profile Katniss builds up, the more rebellious she becomes. Her spirit of rebellion does not get manifest at the surface level when she is an unidentified common girl who is severely affected by poverty. As her social position and standing increases, she comes in a conflicting relation with the state which is utterly tyrannical and totalitarian.

The research hypothesizes that Katniss Everdeen is an archetypal hero because she enters the catastrophic world of hunger game as an ordinary contestant, overcomes all the hurdles and stumbling blocks; and finally she puts herself on the forefront of public recognition through her victory. Whatever recognition she achieves, it is used by her to free human beings from the clutch of totalitarian oppression.

Archetypal heroism does not easily arise in the uneventful circumstances. She embodies all the characteristics of archetypal hero as Joseph Campbell talks in *The Hero with Thousand Faces*. Archetypal heroism follows certain steps for its emanation. The archetypal hero belongs to the ordinary world. He or she initiates his or her journey from the ordinary world. Before the beginning of his journey, archetypal hero is a common man belonging to the ordinary walk of life. One who embodies archetypal bravery enters the world of challenges and hurdles. The new world where the archetypal hero enters is filled with unimaginable risks, disasters and probability of the loss of life. But the archetypal hero does not remain disheartened and desperate. Archetypal hero can be identified on the basis of some of the striking qualities and characteristics.

Archetypal hero is the protagonist who is separate from the ordinary world. He sacrifices himself for the service of the journey at hand – to answer the challenges, complete the quest and restore the ordinary world's balance.

In *The Hunger Games* Katniss is the major protagonist. Her sister, Prim is selected as the contestant in the hunger game. But Katniss decides to volunteer in place of her sister Prim. Katniss has seen disorder and chaos in the districts of Panem. So she wants to restore the normal state of affairs in her own districts and in the entire world of Panem. Archetypal hero is assisted by a mentor in the journey. In Katniss' journey to the Capitol, she is helped by her mentor Haymitch Abernathy. The world of hunger game is the special world. It is different from the ordinary world of Panem which is filled with poverty, and state oppression. The architect of hunger game concludes that maximum efforts are to be made to show that the world of hunger game is different from the world of the poor people of Panem. Threshold guardian is the chief characteristics of archetypal heroism. In the Hunger Game maximum efforts are made to distinguish the ordinary world of the citizens of Panem and the brutal world of the hunger game.

The archetypal hero is characterized by sinister premonition that something significant is impending. On his quest of heroic transcendence the hero of archetypal proportion is likely to be misled by any other evil force or unexpected situation. In *The Hunger Games*, Katniss develops the intuitive premonition that if she does not develop sense of alliance with any other contestant, it would be really difficult for her to win the game. She has had the skill of hunting. Her innate skill in the art of hunting paves the way for the inception of heroism. Even the poverty and starvation through which she passes teaches her the bitter lesson. When she was suffering from hunger and starvation she used to go to forest with her friend Gale

Hawthorne. She demonstrates different tact and tactics in countering most of the hurdles of her life. She thinks that that skill of hunting alone is not sufficient in surviving the least casualty in the hunger game. She has the premonition that rigorous training is necessary in order to survive the hunger game.

Moreover, Katniss comes to feel inwardly that Peeta Mellark, a boy who once had given her bread when she was on the point of starvation, loves her. Gradual recognition of love by Katniss enables her to forge alliance. But she is not sure about it. But the feeling that Peeta loves her implants in her a sense of encouragement and security.

Throughout the climatic moments of hunger game, she is haunted by her own inner malaises like diffidence and fear verging on cowardice occasionally. In the dramatic moments of game she enters into alliance with another tribute named Rue who resembles Katniss's own sister Prim. This resemblance helps Katniss to get through several hurdles in hunger game. Like archetypal hero assisted by other persons, Katniss is also assisted by Rue and Peeta Mellark.

Archetypal hero is likely to be tricked into illusion when he comes close to his destination. In this novel the game maker tricked her into believing that a couple from the same district can win the game. When they knew that Peeta and Katniss are in love with each other, the game maker brought new rule that only one can be the ruler. Instead of succumbing to the new rule set by the Capitol, both Peeta and Katniss threatened to commit suicide. As a result, the game maker is compelled to recant its promulgation of new rule. In this way it can be inferred that Katniss is an archetypal hero who embodies striking features of archetypal heroism.

As claimed by Joseph Campbell, "archetypal hero goes through twelve steps" (*The Hero with Thousand Faces* 27). Katniss' journey from district twelve to the

Capitol for hunger game contains all the twelve steps. Like an archetypal hero, Katniss belongs to the ordinary world. She is called to the adventure of the life-threatening world of hunger game. The totalitarian ruler of Panem conducts hunger game annually by selecting two contestant one boy and other girl between the ages of twelve to eighteen as a sort of punishment for the revolt which was launched by district thirteen. As it is a tragic destiny of each district of Panem to send a couple of tribute, Katniss and Peeta are then scheduled to go. The family constraints and situational restrictions make them to refuse to participate but finally they remain firm in their destiny. Having won the game, Katniss achieves superior position. She receives full-fledged attention. Her individual vulnerability comes to an end because even the attention of the state president fell upon her.

Katniss uses her knowledge and wisdom in dignifying the conditions of the citizens who are trapped in the maelstrom of dispossession and deprivation. Emancipation from the totalitarian rule is the highest manifestation of her goal. That is why she is the archetypal character having unique proportion of heroism. The kind of heroism represented by Katniss can occur again and again in the course of human history. In the past also several archetypal heroes had come in the socio-cultural scenario.

To reinforce the issue of archetypal heroism in *The Hunger Games*, the researcher makes use of theory of archetypal hero. This theory is propounded by Joseph Campbell. In his famous book *The Hero with Thousand Faces* Campbell has dwelt upon the notion of archetypal hero in detail. He elucidates the concept of archetypal hero. The book *The Hero with Thousand Faces* chronicles the characteristics of archetypal hero in detail. According to Campbell, archetypal hero has to pass through the different phases like departure from the ordinary world to the

specific world filled with possibility of self-elevation and then to the world of adventurous encounter to the pedestal of power, perfection and fame. Each phase contains remarkable quality which had occurred in the different historical periods.

Carl Gustav Jung and Amy Maud Bodkin are other two important theorists whose ideas about archetypes are used as the theoretical tool. Their ideas will support the idea of Campbell. Maud Bodkin is of the opinion that universal forces of nature find objective manifestation in archetypal representation. Bodkin is well-versed in the art of applying psychological tool to examine and analyze the imaginative experiences. She points out how archetypal ethos is objectified in the major works of literature. Bodkin's way of applying archetypal mode in imaginative literature will furnish methodological and strategic tact as well as research nuance. Most importantly, Jungian notion of archetype will be exploited in the very beginning of this research work.

Suzanne Collins is the leading writer of the contemporary time. She writes such novels which are either parabolic or an allegorical representation of the contemporary events and happening. As a writer she does not assume the direct and straightforward tone of launching a verbal assault on the corrupt power mongers of the present days. She is an ardent follower of democracy. Directly or indirectly she happens to affirm her unwavering faith in the immortal relevance of the principle of democracy. Collins has been known as the writer who writes regularly for children. But in the last decade of the twenty first century she had produced a trilogy which has held sway in the collective imagination of her readers. Her powerful book, *Mockingjay*, is the dramatic appeal to those who have no option in their lives other than succumbing to the totalitarian terror and extreme subjugation. Her next novel *Catching Fire* predicts the inevitability of revolution when the injustice and atrocity

reach the climax. In a way it can be contended that *Catching Fire* is democratization of the rationale of revolt in the totalitarian rule.

Her famous novel *The Hunger Games* contains plenty of themes. It can forward several issues. Myth has been used as the structuring device of this novel. Both the myth and history including contemporary politics are blended in this novel. Almost all the novels of Collins are written in the journalistic style. Her style of expression and presentation is lucid and crystal clear. She deserves the prominent place in the contemporary literary scenario. Most of the major novels of Suzanne Collins are not divorced from the orbit of realism, either economic or socio-cultural.

Suzanne Collins is a world renowned writer for children. She began her writing career in 1991 with a writing project for shows on children television. Suzanne Collins worked for popular shows like *Clarissa Explains it All*, *Little Bear* and *the Mystery files of Shelby woo* etc on Nickelodeon Kids channel. Suzanne Collins was nominated for the *Writers Guide of America* for co-writing “Santa Baby”, which was known as a critically acclaimed Christmas special.

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 we will find very few appearances on television. She only agrees to do interview with a few people she feels comfortable with. Her personality is of a modest person who is not much aware of the technological advancements and is not into tweeting or website management.

Douglas Willson has raised a pertinent question about why citizens do not think about ending the hunger game which is a symbol of barbarity and brutality. His view is mentioned below to show how the issue of survival is inherent in the inner level of the text *The Hunger Games*:

One of the most pressing questions for the reader is wondering why no one stops the hunger Games. Obviously they are a savage ceremony meant to cause intimidation, but why do the citizens of Panem take it? The answer is survival. This aspect shows that society and communities are often willing to accept heinous things in order to survive. The twelve remaining districts saw what happened to District thirteen and they fear the same fate. This is why they refuse to do anything to end the Hunger Games. (15)

According to Willson, the theme of survival is hidden in the text. Almost all the characters have been thinking about the lives of others. Their thought about the survival of the other makes them safeguard their own lives. The altruistic concern has helped them to secure their own existence and survival. Self-centrism is set aside and contemplation about the fate and future of the others appears to be the precondition for the continuity of one's survival.

Lynn Wagner is the eminent critic. She has sought to explore the elements of diversity, especially economic diversity in the novel, the Hunger Game. Other sorts of diversity are not mentioned. Only the economic diversity is mentioned. She further explains the dire consequence of economic diversity in the following way:

The Hunger Games has little to no mention of ethnic diversity. However, because of the uneven distribution of wealth, there is definitely economic diversity. The characters in the book range from backgrounds of extreme poverty to extreme wealth. Even still, these characters are able to help and uplift each other. For example, though Madge, the mayor's daughter, has had an extremely easy life, she gives Katniss a token to help her in the hunger games. Perhaps even more

uplifting is the story about Peeta, the baker's son, giving Katniss bread when she and her sister had nothing to eat. While these characters come from diverse backgrounds, they are still all human beings, and they should, and do, help each other. Another aspect of diversity is in the difference of the districts. The twelve districts are so far removed that they have their own cultures. In many ways, it is as if each district is its own separate country. (19)

Growing diversity in the highly developed world of the western society is the big problems of the time. Though efforts are made to address the problem of diversity, the problem has not come to an end. Of course, satisfactory breakthrough is achieved. But the more the present world is complicated, the more economic diversity comes into establishment. The birth of diversity in the highly and economically advanced world and Collins' implied appeal to collect strength to revolt against tyranny and dispossession is Marxist in undertone. But the label of Marxism can't be added to her name.

Nathan Robinson is an emerging critic of media journalism. He is an architect of media democracy. He asserts that media democracy is the primary requirement for the full-fledged evolution of participatory democracy and civil rights. He laments at the rise of yellow journalism and subsequent degradation of the neutral and impartiality of media in the present days. Insisting upon the crucial need for media ethics, he reveals the following remarks:

In the novel, *The Hunger Games* are a televised event where twenty-four teenagers are pitted against each other. In this arena, it's kill or be killed. Throughout the novel, Katniss refers to previous years of the games that were found to be boring because the tributes died by

freezing or by being bitten by venomous snakes. She asks where the fun in that is. In the Hunger Games, the citizens of the Capitol and more wealthy districts want to see the teenagers locked in battle, fighting for the right to live. In fact, the only boundary seems to be cannibalism, after a tribute in a previous year started eating the other tributes he had killed. The fact that this killing event is televised can lead to some great discussions in class about violence on television. Reality television has been a major trend in televised programs over the last ten to twenty years. It is clear that almost all aspects of the hunger games are completely fabricated. (43)

The Hunger Games is the dramatic representation of the troubled relation between citizens of Panem. Media is under the surveillance of totalitarian ruler. It has become the instrument of eavesdropping and prying into the smoldering flame of frustration and rebellion on the part of the people. Katniss, Peeta and Gale are the important characters who gradually cultivate rebellious sense at latent level. But their progressive acts of manipulation and masterminding are under the surveillance of the power of state totalitarianism. Totalitarian power and insensitivity are exerted upon the citizens through media since media is the tool of totalitarian ruler.

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 is straightforward in disclosing secret facts about Collins' reliance on myth. Her view is clearly manifest in the following way:

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. The sense of loss

that Collins developed through her father's service in the Vietnam also affected the story, with Katniss having lost her father at age eleven, five years before the story begins. Collins stated that the deaths of young characters and other dark passages were the most difficult parts of the book to write, but that she had accepted that passages such as these were necessary to the story. She considered the moments where Katniss reflects on happier moments in her past to be more enjoyable.

(37)

The Greek myth of Minotaur and Theseus is used as the thematic and structural fulcrum. Collins' inspiration can't be traced in the myth. As the novelist has herself mentioned that contemporary events have given her inspiration and motivation. Myth and politics are blended in a subtle and subterranean way. Myth, both Greek and Roman, offers a perspective from which the dystopian world of the Hunger Game can be interpreted and understood. Of course, there are other angles of observation. But the mythic viewpoint makes us able to perceive authorial attitude.

Sara Peterson concentrates upon the creative inspiration of Collins. She has made commentary on how Suzanne Collins happens to envision the idea of hunger game in the following way:

James Proimos is said to inspire Suzanne Collins to write for kids. They met on a television show named 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

than a rabbit hole and they will surely not find a tea party down there.

(2)

Sara 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 Hunger Games which is the first book from the trilogy was released in September 2008 by Scholastic Press. This book was an inspiration from the writer's real life events as her father was in Army and served in the Vietnam War. She says that she was surfing through the television channels when one channel showed the reality show and other had some War news telecasted this gave her the basic idea of the book and she also got inspired by the historical Greek myth of Theseus .

Jill Jopore is the noted critic of Suzanne. He saw the elements of dystopia.

From the perspective of dystopia, Jill Jopore makes the following statement:

Collins's trilogy is only the most visible example of a recent boom in dystopian fiction for young people. Many of these books come in series, spinning out extended narratives in intricately imagined worlds. In Scott Westerfeld's popular "Uglies" series, for example, all sixteen-year-olds undergo surgery to conform to a universal standard of prettiness determined by evolutionary biology; in James Dashner's "The Maze Runner," teen-age boys awaken, all memories of their previous lives wiped clean, in a walled compound surrounded by a monster-filled labyrinth. The books tend to end in cliff-hangers that provoke their readers to post half-mocking protestations of agony. (6)

Jopere noticed the dystopian viewpoint of Suzanne on the subject of the growing encroachment of state in the private affairs of individuals. In the complicated political landscape individual freedom is thwarted due to the pressure of state. Resistance and individual freedom are inextricably joined to each other. Hence, the capitol suppresses the rebellious will of the individuals.

Emily Naubaum had sought to study this novel *The Hunger Games* from the perspective of humanism:

Then, there are the post-apocalyptic scenarios in which humanity is reduced to subsistence farming or neo-feudalism, stuck in villages ruled by religious fanatics or surrounded by toxic wastelands, predatory warlords, or flesh-eating zombie hordes. An advantage to having young readers is that most of this stuff is fresh to them. They aren't going to sniff at a premise repurposed from an old "Twilight Zone" episode or mutter that the villain is an awful lot like the deranged preacher Robert Mitchum plays in "The Night of the Hunter." To thrill them, a story doesn't have to be unprecedented. It just has to be harrowing. (9)

Suzanne Collins has set this novel *The Hunger Games* in the post-apocalyptic scenario. In the post apocalyptic scenario, humanity is reduced to the bare level. In this subsistence level human beings had to reveal their selfish and brutal nature. But it is those poor people who remained patient and calm, and displayed a nuance of humanism.

To provide background for those who've not yet read the book, *The Hunger Games* takes place in a post-modern North America where society has collapsed thanks to drought, famine and war. The country is Panem, which has a major city

called Capitol run by the governing elite. Those in power oversee twelve districts. Yolia Kolaver is the popular critic of totalitarianism. He has written several books about the role of women in totalitarian state. Regarding to the position of women in totalitarianism, he had made the following revelation:

Women in Nazi Germany were to have a very specific role, significantly different from the role Stalin designated to the women of USSR. Whereas Stalin wanted his women to work and be able to support the family financially, Hitler was very clear about women's role in the German society of the time – being good mothers bringing up children at home while their husbands worked. Outside of certain specialist fields, Hitler saw no reason why a woman should work. Education taught girls from the early ages that this was the lifestyle they should have. “The Nazis’ anti-feminist, anti-emancipator rhetoric was extreme, but their insistence on separate spheres and women's different nature was shared in many circles, including the bourgeois women's movement. (287)

Women are simultaneously empowered and discriminated in totalitarian state. The offer of freedom and the denial of freedom by totalitarian state are highly harmful to women's quest for real freedom, identities and self-esteem. The real freedom of women can grow only in a democratic atmosphere. For the real growth of women's freedom, totalitarianism can't be the fertile soil.

Different critics have examined *The Hunger Games* from different perspectives. Viewed from different perspectives, different conclusions and findings have been found. But none of the critics have dwelt upon the issue of archetypal heroism in *The Hunger Games*. All the above quoted and cited reviews of literature

cover the issues ranging from history, dystopia, economic diversity, humanism, totalitarianism to the issue of women and myth. All those critics and reviewers have examined these issues which are quite commonplace and obviously transparent in the novel. But none of these critics and reviewers has noticed the fresh and original issue of archetypal heroism. Thus this research fulfills the gap which arises from the reviewers' evaluative interpretations and the present researcher's issue of archetypal heroism. The researcher introduces the issue of archetypal heroism which is fundamentally different and distinct from the quoted views of the critics in literature reviews.

By adopting the broader perspective of archetypal heroism given by Joseph Campbell, the researcher explores the related and relevant issues in the text *The Hunger Games*. In support of Campbell's theory of archetypal heroism, the researcher mobilizes Jungian notion of archetype. Additionally, Maud Bodkin's literary use of archetypal criticism gives theoretical support to this research. Katniss' heroism tends to be similar to the heroism of ancient Roman gladiators. The movie *Gladiator* provides essential clues about archetypal heroism.

This research is divided into three chapters. The first chapter entitled "Suzanne Collins and the Representation of Archetypal Heroism" raises the major problems of the research. In addition, this chapter also includes the major hypothesis of the researcher as well as introduction of the author, her work and their major themes. It also brings different critics into discussions who have talked about *The Hunger Games*. The chapter finally shows the creativity and originality of the research by evincing the point of departure from other critics. In second chapter the researcher analyzes the text *The Hunger Games* thoroughly by mobilizing the theoretical insights of Campbell's archetypal hero and Bodkin's archetypal analysis of serious literary

works. The Roman myth of Gladiator is used extensively in the chapter of analysis. Moreover this research also draws upon Jungian notion of archetype to justify the claim of the researcher. The last chapter deals with the conclusion of the entire research, specially focusing upon the findings.

II. Projection of Archetypal Hero in Suzanne Collins' *The Hunger Games*

Suzanne Collins' *The Hunger Games* depicts a female protagonist Katniss Everdeen who demonstrates sufficient characteristics of archetypal heroism. Through her performance in the hunger game, she succeeds in presenting herself as the archetypal hero. Katniss, a poor girl of sixteen, volunteers on the hunger game on behalf of her sister. She is the special tribute selected from the district twelve. She belongs to the orbit of the ordinary world.

Her journey as an archetypal hero begins from the ordinary world of district twelve which is impoverished, dispossessed and oppressed by the powerful center of the state of Panem. Capitol is the center of panem. It is prosperous, powerful and developed than any other districts of Panem, which is a totalitarian state situated in the post-apocalyptic time. The Ruler of Capitol exercises totalitarian power over other districts. The president of Panem is intolerant of public dissent, unrest and revolt. Once, district thirteen revolted against Capitol's totalitarian regime. In retaliation, Capitol responds aggressively and harshly. To teach the bitter lesson for the citizens of district thirteen, the Ruler destroyed district thirteen completely. Only the remnants of thirteen districts are left. It is completely devastated and damaged.

To avoid the possible rise of public mutiny and rebellion from other districts, Capitol organizes the hunger game annually. To organize the annual hunger game, the proprietor of the game collects two contestants (a girl and a boy from sixteen to eighteen) from each district. The selected contestants are called tributes. Tributes are chosen from each district. Altogether there are twenty four districts. Tributes are taken to the capitol. In the separate stadium, all the tributes receive vigorous training. Their training ranges from how to use swords, arrows and javelin to sharp muskets, catapults and lynch. In addition to receiving training, they are fed abundantly. Before

the tributes came to participate in the hunger game, they had to live poor life. They do not have sufficient food to eat. They are impoverished.

While getting trained with the necessary knowledge, they experience for the first time the experience of being fed till her hunger is satisfied fully. When the training is completed, they are taken to the arena and spontaneous stadium where they fight each other until all are dead except only one tribute remains alive. The last tribute who survives the game is called the winner. The winner acquires heroic posture. He or she is treated with special privilege and respect. Even the media covers the life story of the winner. The winner has to follow the ritual of visiting all the districts as the representative of the totalitarian state. The winner remains under the surveillance of the state representative. Katniss Everdeen takes part in the hunger game on the behalf of her sister. She wins the game. Her victory in the game takes her to the pedestal archetypal heroism.

She is a normal tribute who grows up in the atmosphere of poverty, famine, hunger and human indifference. Her sudden and unprecedented victory in the hunger game adds heroic dimension to her life. She makes a journey from the ordinary world of poverty, hunger and starvation to the disastrously risky and lethal world of hunger game. This journey brings profound change in her life. From a helpless girl born and brought up in poverty, she is transformed into the heroic victor of the hunger.

After she wins the hunger game, Katniss received the status and position like a hero. The nature of her hero is archetypal. She is a living example of archetypal heroism. Before examining the presence of the elements of archetypal heroism, the researcher dwells upon the theory of archetypal heroism given by Joseph Campbell. Joseph Campbell's book *The Hero with Thousand Faces* is the main book which

offers the profound theoretical insight into the nature of archetypal hero. Campbell elucidates on the following characteristics of archetypal hero:

The repeating characters of the hero myth, such as the young hero, the wise old man, the shape-shifting woman, and the shadowy nemesis, are identical with the archetypes of the human mind, as shown in dreams. That's why myths, and stories constructed on the mythological model, are always psychologically true. Such stories are true models of the workings of the human mind, true maps of the psyche. They are psychologically valid and realistic even when they portray fantastic, impossible, unreal events. (4)

Campbell examines several hero myths. According to Campbell, hero myths contain the universal and archetypal pattern in which all the human minds can react, and respond to the challenges. When challenges befall human beings, they try to meet with those challenges in the same pattern and logic. The spirit and style in which archetypal hero handles challenges and obstacles are subject to occur again and again in the course of human history. Archetypal heroism embodies the common working mindset of all the human beings. Even if a common person is put in the similar situation, he or she demonstrates performance similar to the performance and bravery of archetypal hero. The deadlocks and hurdles faced by the archetypal hero are universal challenges which can get repeated in future at any time.

Archetypal hero is introduced in the ordinary world. This world in which he is introduced is increasingly alien and bizarre. The ordinary world in which hero is introduced hardly tempts the hero. The feeling of being exiled and alienated haunts the hero. This characteristic of archetypal hero is found in Katniss Everdeen. She is increasingly lonesome. The district twelve where she lives is infested with poverty.

The totalitarian rule of capitol has impoverished all the districts. It is very difficult to earn daily bread in her district. She goes to the jungle with her boy friend Gale with whom she had taken an instant liking and vice versa.

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. Instead of 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. This evening, officials will come around and check to see if this is the case. If not, you will be imprisoned. (16)

As told by Campbell, the ordinary world from which the archetypal hero initiates the journey is characterized by the sense of being exiled and alienated. The archetypal protagonist suffers from the sense of estrangement. 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.

Archetypal hero is summoned to adventure. From his/her adventure, the archetypal hero is called to embark on adventure. The hero is sensitive and responsive to the call of adventure. The hero with archetypal dimension is torn between his responsibility to the ordinary world of ordinary happenings and the thrilling call to adventure which demands huge price and preparation. Katniss hears a call to adventure. She is bound to take part in the hunger game. Annually, the capitol organizes hunger game by selecting twenty four contestants from all the twelve districts. The reason behind organizing the hunger game is to check and divert the rebellious sentiments of the inhabitants of Panem. By the same token, it has other reason also. It is a way of punishing the inhabitants of Panem because the citizens of district thirteen had revolted against the totalitarian status quo.

As the annual ritual of punishing the public revolt, the totalitarian president Snow conducts hunger game annually. For the hunger game, a boy and a girl sixteen to eighteen are chosen from each poor district. When selection process began, Katniss' sister Prim is selected. Prim is of fourteen. Prim does not have all the essential training and skill of fight and gamesmanship. Katniss thinks that if her sister Prim goes to take part in the game, she would be killed by other powerful participants. Katniss' love for her sister makes Katniss volunteer in the game. On behalf of her sister, Katniss volunteers in the hunger game. Katniss is compelled and tempted by the lethal characteristics of hunger game. The call to adventure which is one of the

traits of hunger game is found in the novel. Katniss addresses the call to adventure by volunteering in the hunger game on behalf of her sister Prim. The following lines cited from the text illustrate how Katniss volunteers on behalf of her sister Prim in an attempt to address the summon of adventure:

What does it matter? He repeats gruffly. Let her come forward. Prim is screaming hysterically behind me. She 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, everyone will make note of my tears, and I will be marked as an easy target. A weakling, I will give no one that satisfaction. Let go. I can feel someone pulling her from my back. I turn and see Gale has lifted Prim off the ground and she is thrashing in his arms. Up you go, Catnip, he says, in a voice he is fighting to keep steady, and then he carries Prim off towards my mother. I steel myself and climb the steps. (23)

The distinguishing hallmark of archetypal hero, which is the call to adventure, is found in the novel *The Hunger Games*. Though Prim is chosen as the tribute of hunger game, it is Katniss who replaced her.

Moreover, Katniss is gifted with the hunting skill and a sort of manly audacity. So it would be an opportunity to display her skill as well as her natural talent for adventure. That is why she takes hunger game as an opportunity. Her sister takes her selection in hunger game as the bane of her life, the condemnation of her life. Actually there is a thin chance of surviving the hunger game. She is frightened. But Katniss demonstrates audacity and strength. She exhibits willingness to take part in the hunger game on behalf of her sister. By choosing to volunteer in the hunger

game; she has addressed the call to adventure. The hunger game which is annually conducted in the capitol is not adventure in the real sense of the term. On the contrary, it is lethal ritual which is designed to punish the inhabitants of Panem. But it poses threatening adventure which she thinks she has to master.

Having explained the alien and bizarre world from which the archetypal hero begins his journey, the researcher dwells upon the theory of archetypal heroism. It becomes imperative to quote Joseph Campbell. Defining hero as the man with Self-achieved submission, Campbell portrays archetypal hero as follows:

The hero is the man of self-achieved submission. That precisely is the riddle that today we have to ask ourselves and that it is everywhere the primary virtue and historic deed of the hero to have solved. The hero, therefore, 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. Such a one's visions, ideas, inspirations come pristine from the primary springs of human life and thought. Hence they are eloquent, not of the present, disintegrating society and psyche, but of the unquenched source through which society is reborn. (17)

Campbell maintains that archetypal hero transcends the limitations of the ordinary world. Prior to the start of the journey, hero belongs to the common walk of life. The hero might have been enmeshed in the difficulties of the ordinary lives. He /she may be emotionally attached to his/her lover. Or the hero can be anxious for his family. The fear of being lost permanently haunts hero. But the hero overcomes hesitations. Hero's entry into the world of adventure is characterized by tentativeness and hesitation on the part of the hero. But the reality is that hero overcomes such hesitations. She turns out to be an exemplary figure in the process of overcoming.

In the face of any challenging responsibility, it is natural for every human being to harbor doubt and skepticism which degenerate into confusion and chaos. But the character on the path heroic adventure transcends the limitations of confusions which arise when the question of being in the ordinary world or immersing in the world of adventure comes.

Like each archetypal hero, Katniss is reluctant to undertake the tough job of volunteering in the hunger game on behalf of her sister. On the one hand, she is tempted to succumb to the appeal and temptation of adventure because it is a safe way to save her sister's life. Katniss is fully guided by the altruistic sense. She at first does not think about her life. She thinks about the life of her poor sister whose participation in the hunger is equivalent to death, or the disastrous end of her life. The virtue of selflessness has driven her. In every archetypal hero, such type of virtue exists. In Katniss also the virtue of selflessness has found the fine manifestation.

The presence of altruistic virtue is one of the evidences to prove archetypal quality of heroism demonstrated by Katniss Everdeen. The trend to think about herself comes at the last turn of her life. The responsibility and love have been the illuminating trait of Katniss. Though Katniss is tempted by the fatal adventure of the hunger game, she is still dubious and indecisive in affirming the rationale of her choice to volunteer in the hunger game. By the time she decides to participate on Prim's behalf, she is already in love with Gale. She loves Gale and vice versa. More over Gale is her childhood friend.

Volunteering in the game on behalf of her sister ensures her safety of her sister. But if Katniss is killed in the hunger game, it would be disastrous event to Gale. The question of whose sake she has to sacrifice her life troubles her. While undertaking an adventure, the archetypal hero is bound to be unsure, confused and

indecisive. Hesitation troubles him/her. In the same way also Katniss is also confused and she ponders upon the issue seriously. The following extract cited from the text foregrounds Katniss' confusion and hesitation over her dreadful choice:

Prim will undoubtedly sleep with my mother tonight. The thought of that scruffy old Buttercup posting himself on the bed to watch over Prim comforts me. If she cries, he will nose his way into her arms and curl up there until she calms down and falls asleep. Could Gale and I have been eating blackberries only this morning? It seems like a lifetime ago. Like a long dream that deteriorated into a nightmare. Maybe, if I go to sleep, I will wake up back in district 12, where I belong. (54)

At one point, participating in the hunger game is almost similar to bidding farewell to life because there is no chance of returning alive. So the memories of being with Gale torture her. Her love for Gale makes her sensitive and tentative in her decision to volunteer. But she, like any archetypal hero, overcomes her hesitation and dubiousness. The self-determination to master the inner frailties is one of the shining traits of Katniss. She possesses this sort of introspective power and presents this power in her action oriented life.

Each archetypal hero gets encouragement from the senior personnel. Or hero's own friend can be the source of inspiration from his companion. Having entered the world of adventure and risk, the archetypal hero gets a chance to listen to the words of favor and inducement. When Katniss arrives at the capitol, she is amazed at the grandeur of capitol. She is surprised at the prosperity in capitol. She instantly inferred that capitol's prosperity and magnificence is the result of other districts' impoverishment. By making other districts poor, the capitol has achieved remarkable

level of prosperity and grandeur. In the capitol, the organizer of the hunger game has set the provision to train all the contestants or tributes.

When the training becomes complete, and when they all the contestants are well-trained, then they are sent to the game. During the training all these poor and underfed contestants are fed abundantly. They are given plenty of delicious items to eat. All the contestants are unknown to each other. There is hardly any chance of alliance among the contestants. But as an archetypal hero get moral encouragement from certain source, Katniss also gets supports and important clues about how to fight in the hunger game and what are some of the strategic tact and skill.

Haymitch is the coach who is training all the contestants of the hunger games. Haymitch is profoundly influenced by the Katniss' hunting skill and audacity verging on the enthusiastic recklessness. The risk taking power of Katniss and her tact are two traits which takes Haymitch close to Katniss. The following lines cited from *The Hunger Game* suggest that Katniss' instinct and audacity for game brings her close to Haymitch:

Tomorrow morning is the first training session. Meet me for breakfast and I will tell you exactly how I want you to play it, say Haymitch to Peeta and me. Now go get some sleep while the grown-ups talk. Peeta and I walk together down the corridor to our rooms. When we get to my door, he leans against the frame, not blocking my entrance exactly but insisting I pay attention to him. Imagine finding her lookalike here. He is asking for an explanation, and I am tempted to give him one. We both know he covered for me. (79)

Facing the incoming hunger game where each tribute tries to kill the other is the most dubious and tragic event. All the participants in the hunger game think that they do

not have the chance of surviving in the hunger game. The last tribute who survives the game will be declared the winner of the game. Katniss hardly hopes to win. She rarely hopes to survive in the game. The other participants are more vehement and vigorous than she is. She had volunteered in the game not because she is confident enough to win the game but because if she volunteers on her sister's behalf, at least her sister Prim would be free from the destiny of being died in the game. But she happens to get words of encouragement from Haymitch. The coach Haymitch reveals his genuine interest in Katniss. He wants to give her strong moral inducement. Out of his pure humanitarian concern, Haymitch gives her exclusive and specific sense of awareness. In short, it would be fair to say that Haymitch helps Katniss to overcome her dilemma and dubiety.

Journey undertaken by Katniss is archetypal. The distinguishing characteristic of archetypal hero is the support, inducement and moral encouragement from her well-wishers and relatives. In the decisive moments of journey, the hero is gets unexpected support. Such a support helps him to get rid of the increasing fear of defeat and hesitation. Along with Katniss another boy of district twelve named Peeta Mallark is also selected in the game. Katniss does not give much attention to Peeta Mallark. But Peeta Mallark has given exclusive interest in Katniss. Once, Katniss was suffering from starvation. Peeta had given her a piece of bread. Since then he has been harboring romantic attachment to her. He feels happy to be selected as a tribute in the hunger game. But Katniss is totally ignorant about his romantic affinity in her. But Peeta Mallark is aware of what he is doing and how much devotion he has to extend to her. Peeta is consciously aware of his duty as the unrecognized and unidentified duty of a lover. He is willing to assist her. But she is not aware. Gradually he is prompt to enter into alliance with her. If Peeta Mallark enters into alliance with, it

would be an inducement to Katniss. From Haymitch and Peeta, Katniss receives indirect and subtle alliance.

Campbell puts forward the view that archetypal hero will get encouragement to proceed ahead in undertaking the dreadful adventure. The favorable atmosphere, which Katniss receives before entering hunger game, is strong evidence of the fact Katniss embodies that kind of heroism which can occur at any time. In place of Katniss, if any other character is placed, he will respond in the same way as Katniss does. Hence, Katniss' hero tends towards archetypal heroism.

Before elaborating the theory of archetype, it becomes imperative to introduce the notion of archetype. Archetypal heroism consists of heroism which occurs again and again in the course of history. Human experiences in the average have the potentiality to come again and again in the history of human beings. Carl Gustav Jung is the pioneer in exploring the idea of archetype. Archetype is a figure, image or a symbol which occurs in the expressive form or in the literary and nonliterary representation. C. G. Jung's idea on archetype is theoretically applicable in the present research work. Jung defines and exemplifies archetype as "a universal and recurring image, pattern, or motif representing a typical human experience" (176).

A noted pioneer of depth psychology, Jung propounds the theory of archetype. Jung has given the following views regarding to Archetype:

Archetypes are patterns and behaviors; are primordial images which are part of our psyche and social systems. When we dream, we form images unconsciously. These dream images corresponds to the sacred images, stories and myths of primitive people. Thus, these remains from a primitive people are called primordial images or archetypes. The form of the archetype endures in all people. Archetypes are similar

to instincts and they reveal themselves to our consciousness by powerful symbolic images. Archetypes can bring people under their spell – they have a vitalizing force when people allow themselves to experience them. They are collective, they are held in common by a social group. They appear simple on the surface, but are complex. The identification of archetypes is a relatively modern phenomenon. They are both images and emotions and both have to be present to radiate. Archetypes are connected to the individual by the bridge of emotions.

(97)

Jung's definition of archetype is self-explanatory. He describes archetypes as pattern or behaviors. Another name of archetype given by him is the primordial image. Archetypes exist in all men. It tends to towards instinct. It activates itself under unique circumstances. Archetypes are collective. Social groups hold archetype in common. The spirit of heroism comes in the archetypal form. Any heroism which comes in the form of archetypal index is usually called archetypal heroism. Hence it is relevant to argue that archetypal heroism is always in the average. Even an ordinary youth can have the chance of accomplishing heroism which is bound to be archetypal.

The archetypal hero passes the first threshold. He is capable of crossing the threshold with his own confidence. In the context of hunger game, crossing the threshold means being familiar with the wonderful and alien world of capitol where game is going to be conducted. Full-fledged training before the game is the first step towards achieving archetypal heroism.

In the mythic terms, archetypal hero has to cross the first threshold. Crossing the first threshold has the modernist equivalence of showing the first promising sign of success. Here success means the intense possibility of intensifying success. While

preparing for the hunger game, Katniss suffers from loneliness. Being isolated from her boy friend Gale, Katniss feels increasingly alienated and estranged. Her days of training in the Capitol are fraught with plenty of alienating hassles. The memories of playing with Gale, hunting for berries and roaming in the forest for food in the day of scarcity are the daily troubles of Katniss. Being unable to overcome the painful memories of Gale is the first threshold which has to be overcome by Katniss herself. The following lines give the clear picture of how many psychological hassles and hurdles Katniss has faced while preparing for effective training:

At dawn, I lie in bed for a while, watching the sun come up on a beautiful morning. It is Sunday. A day off at home is used for leisure. I wonder if Gale is in the woods yet. Usually we devote all of Sunday to stocking up for the week. Rising early, hunting and gathering, then trading at the Hob- these are the usual activities. I think of Gale without me. Both of us can hunt alone, but we are better as a pair. Particularly if we are trying for bigger game, it would be easier to forget. But also in the little things, having a partner lightened the load, could even make the arduous task of filling my family's table enjoyable. I had been struggling along on my own for about six months when I first ran into Gale in the woods. It was a Sunday in October, the air cool and pungent with dying things. I had spent the morning competing with the squirrels for nuts and the slightly warmer afternoon wading in shallow ponds harvesting Katniss. (109)

At first her hesitation is kept at bay by the encouraging words of Haymitch. Then still she has to cross another threshold. She is embittered by the feelings of being away from the lover Gale. Some of the training tactics are missed by Katniss. She can't

overcome the persistent memories. She grows recklessly heedless of her responsibility as one of the tribute of the game. But finally she becomes more self-centered. Her awareness that Peeta Mallark loves her is one of the important steps in helping her to establish control over herself. Before the grand beginning of the hunger game, she is strongly required to maintain the highest level of self-centeredness. Finally she succeeds in overcoming the constant flutter of her mind.

Pang of loneliness is the main problem which disturbs her self-centeredness. Self-centeredness is the key to success in the upcoming hunger game. Playing the hunger game is almost analogous to running one's own life. Moreover she is not going to participate in the game out of her own volition. Like her all the tributes are compelled to participate. Not to focus on the training is to miss the available possibility of winning the game or surviving in the hunger game. The greatest deadlock is not the lethal threat posed by hunger game to the integrity of life. For the archetypal hero, the real challenge does not lie on the outer stumbling block. It lies within. The first threshold which an archetypal hero has to cross is to establish control over her own life. Katniss does this. The effusions of Peeta Mallark's love for Katniss are the seminal characteristics of archetypal heroism. The following citation elucidates this aspect of Katniss' wallowing in memories and her efforts to become successful over it:

I call him my friend, but in the last year it has seemed too casual a word for what Gale is to me. A pang of longing shoots through my chest. If only he was with me now! But, of course, I don't want that. I don't want him in the arena where he would be dead in a few days. I just miss him. And I hate being so alone Does he miss me? He must. I think of the eleven flashing under my name last night. I know exactly

what he would say to me. Well, there is some room for improvement there. (112)

In the face of dreadfully fatal and increasingly lethal game called hunger game, each and every tribute is preoccupied with how to receive maximum tips, tactics, and strategic knowledge from the training. Katniss is bent upon receiving all the indispensable ideas about tactics and techniques. But her own inner frailty and foible have blocked her from demonstrating full-fledged and intact interest in the training and rehearsal of the hunger game. Conquering her inner vulnerability marks the beginning of the inception of archetypal heroism. In the past when a hero faces a deadlock, the hero is at first troubled with his own inner illusion and weaknesses. As Hector or Odysseus or Crusoe had to encounter dreadful sense of their weaknesses, so the main protagonist of this novel is also on the same track. The way Katniss overcome her foibles is archetypal in approach and orientation. Her style of overcoming the difficulty and disillusionment has occurred in the same pattern and order in the different mythic and legendary past.

Maud Bodkins is the popular critic. She applies archetypal approach in the critical analysis of some of the serious works. She contends that as no work of art is free from the influence of the traditional past, no fresh and unique work of art is totally free from the possibility of archetypal reading. Bodkin says that archetype joins the past with the present and recommends for the future. She puts forward her view straightforwardly in the following quote:

Archetypes are the umbilical cords that connect the past history with the present and also recommend standards for the future. Archetypes are the historical remains of a people that have continued to re-occur in the events and activities of the people. These historical residues are

usually in their conscious and unconscious patterns, with an indisputable influence on individuals and the community in general. Fundamentally, archetypes originated from the Greek word- *Arche* which translates for beginning, and *Typos* meaning imprint, and as a literary theory, deals with the interpretation of texts by focusing on the recurring myths, images, symbols and character types in narratives.

(10)

Anything which has the possibility to occur and re-occur is closer to archetype. Bodkin subscribes to the conviction that archetypal experience influences living history and social lives of people. There is no doubt that archetype has the power to provoke and persuade the unknown potentiality of mankind. The collective conscience and convention are embodied in the expressive index or in literary discourse. Bodkin's notion of archetype as the historical remains of the people carries importance because anything which is historically important is no less than the inherited experience, or the human experience in the average. According to Bodkin, primordial images in a serious work of art capture that experience which is human experience in the average. Bodkin is hardly interested in the theoretical notion of archetype. On the contrary, she is simply interested in examining how the notion of archetype can be used as a literary tool.

In front of a large crowd of audience, and the media, hunger game is scheduled to start. All the tributes are fully trained. They are well-equipped with all the tricks and trades of the hunger game. Each and every participant is well-equipped with the shrewd tactic of how to make aggressive move and how to defend one self. Media is ready to capture each aspect of the game. None of the tributes have decided to come into alliance as none of them know each other perfectly. The game is going

to start with a spectacular beginning. Stylists, mentors and chaperons are all ready to offer any kind of help which the tributes need.

The game is designed to provoke and produce the impression that all the tributes are going to be sacrificed barbarically to keep the veneer of civilization intact. Of course, game is the annual ritual practiced by the state. Game as the ritualistic cult is the means of punishing the state by getting two of tributes of each district killed in this annual game.

In the open ground outside the floor of Capitol, contestants or tributes are told to stand in the line. An immensely large crowd of audience is rapturous to watch the game. Media is also present. President Snow is also present to watch the game. The growing uproar and excitement on the part of the audience is inhuman and morally unjustifiable. They are rapturously eager to see the death of the tributes. A furor of sadism has surged up in the audience. Their taste in the tragic end of tributes is brutal and sometimes verges on the cannibalistic hunger. A great deal of vulgarity exists in them. The uncontrollable uproar, growing vulgarity on the part of audience, sadistic inclination of Capitol's inhabitants are enough evidences to infer the fact that the situation faced by Katniss in *The Hunger Games* is tantamount to what Raymond Bloch says "the situation faced by Maximus, the gladiator who was once army general in Rome and who is made a gladiator to entertain the vulgar and brutal Romans" (56). The spirit of excitement is captured in the following sentences cited from the text:

After the anthem, the tributes file back into the training center lobby and onto the elevators. I make sure to veer into a car that does not contain Peeta. The crowd slows our entourages of stylists and mentors and chaperons, so we have only each other for company. No one

speaks. My elevator stops to deposit four tributes before I am alone and then find the doors opening on the twelfth floor. Peeta has only just stepped from his car when I slam my palms into his chest. He loses his balance and crashes into an ugly urn filled with fake pieces. Peeta lands in the shards, and blood immediately flows from his hands. What was that for? He says aghast. (134)

The mass which stands before the open stadium is bloodthirsty. Different people seek to derive pleasure differently from the game. The media aims at sensationalizing the fear and threat that if the subjects of Panem do not take bitter lesson, they would have to face more disastrous situations. To teach the terrible lesson to the people of Panem, the totalitarian ruler has conducted the hunger game. Media intensifies the sensations so that it could get support from the state. Media is not fulfilling its ethical responsibility. Similarly, Capitol has the objective of attracting the attention of the people. It is totalitarian ruler's politics of keeping its totalitarian rule intact and unharmed. The display of spectacular beginning of the game is very much similar to the gladiatorial grandeur and magnificence.

To speak in the language of archetypal heroism, hero reaches the innermost circle. The innermost circle means the circle of hunger game. The fighting begins and all the tributes do their best to kill the other tributes. There is no chance of alliance. But the behavior of Peeta Mallark shows that he is paying attention to the safety of Katniss. It is not the alliance predicated upon the formal agreement and contract. It is the heartfelt willingness of Peeta to save her from every hazards of her life during the hunger game. 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. Both straps on my shoulders now, I make for the trees. Somehow I know the girl will not pursue me. That she will be drawn back into the Cornucopia before all the good stuff is gone. A grin crosses my face. Thanks for the knife, I think. (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 who 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.

At the critical juncture most of the tributes can escape into the forest. More than two third of the tributes are killed. The remaining tributes escape into the forest. It is the convention of the hunger game that the tribute can escape outside the game stadium for the sake of temporary relief. But each of them endures the supreme

orders. The gruesome detail of the dead tributes and the escape of the living tributes are mentioned below:

Several lie dead already on the ground. Those who have taken flight are disappearing into the trees or into the void opposite me. I continue running until the woods have hidden me from the other tributes then slow into a steady jog that I think I can maintain for a while. For the next few hours, I alternate between jogging and walking, putting as much distance as I can between myself and my competitors. I lost my bread during the struggle with the boy from district nine but managed to stuff my plastic in my sleeve so as I walk I fold it neatly and tuck it into a pocket. (151)

Archetypal hero endures the supreme order. Here the order is supreme not in the spiritual sense of the word. The order given by the totalitarian state representative is followed by all the tributes. The tributes assembled in the stadium know that what the capitol has compelled them to do is unjust and callously inhuman. In the civilized society, such practice is not suitable. To take pleasure in watching hunger game is not in keeping with the conditions of civilized society. Tributes have not given their minds to this direction. They are fully involved in the audacious act of killing all the tributes except oneself. The more dead bodies of tributes fall on the ground, the more rapturous and ecstatic the crowd becomes.

This ecstatic uproar is an index to the Roman myth of gladiator. Katniss is the modern equivalent to the Roman gladiator. As the hero of the film *Gladiator* passes through the several fatal phases of threatening events and life-ruining disasters, the protagonist of *The Hunger Game* Katniss Everdeen also passes through several cataclysmic episodes and events. Thus there seems to be the similarity between the

Roman gladiator Maximus and modern gladiatorial equivalent Katniss Everdeen.

Devin Clark is the historiographer who has examined the history of ancient Rome.

The significance of the Roman gladiator in the context of ancient Roman history and civilization is highlighted by Clark. Clark's logic is that gladiatorial sportsmanship sounds crazy and vulgar to some extent to the outsiders. But it had unique importance to the ancient Romans. Clark has given his short view on the subject of the ancient history of Roman gladiator:

Most Roman gladiators began as slaves but some gave up their freedom to be a gladiator. There were very many different kinds of gladiators in Rome. Most of their battle techniques came from conquered lands. Sometimes these gladiators would be killed in the battle because this is what the Roman people liked to see. They were blood thirsty people. Roman gladiators had to train a lot before being able to fight in the Colosseum. Gladiators were one of the biggest entertainments in Rome. If these gladiators won and were given a palm branch and a wooden sword, they were free. If you weren't a very common gladiator, the crowd would give thumbs down which means you would be stabbed. If you were a popular gladiator, your life would be spared if you were defeated. Some people would pay off a debt by being a gladiator. Sometimes criminals would be gladiators to get out. The gladiators were expected to bathe themselves. (10)

Slaves, criminals and war prisoners as well as traitors are used as gladiators. Rome never pressurized its citizens to take part in the gladiatorial performances. Only the slaves and war prisoners were compelled to take part in the gladiatorial performances. Whether those slaves and criminals were happy to be gladiators or not – Clark does

not mention any kind of clear fact in this issue. He has simply said that gladiatorial exhibition and sportsmanship have their own significance.

In the novel *The Hunger Games*, Katniss' predicament is also similar to that of the Roman gladiators. Though she is not a criminal or a slave like ancient Roman gladiator, her quandary tends to be similar to that of the ancient Roman gladiator. Katniss is born and brought upon the artificial atmosphere of extreme starvation and hunger which is intentionally constructed by the totalitarian ruler. She volunteers on her sister's behalf. She is well-equipped with the tactics and techniques of game.

Like gladiators, she is also undertaking huge risk. There are many similar evidences that she tends to be similar to the ancient Roman gladiators. Her acts, her performances, her conditions of living and the totalitarian rule of capitol are strong evidences to claim that the heroism embodied by Katniss is archetypal in characteristics.

Katniss grows aware of her intuitive understanding. She does not enter into alliance with anybody. She does not like to forge alliance with Peeta Mallark also. She knows that he loves her. She also knows that the audience has known that they are in love with each other. But Katniss is not in a position to confess that she is thinking about recruiting Peeta's love.

One of the greatest difficulties for Katniss is that confessing her willingness to recruit Peeta's love will create problem in the relation with Gale. In the cataclysmic quest for archetypal heroism, alliance is essential. Peeta is willing to work as an undeclared and unacknowledged ally of Katniss. Katniss has acknowledged the generosity of Peeta. Once, Peeta had given her a piece of bread when she is on the verge of starvation. Now Katniss thinks that if she dies and if Peeta Mallark becomes alive and wins the game, he would surely be useful to her mother and sister Prim. In

the beginning of the hunger game and during the training, Katniss is disdainful of the idea of alliance. When the dramatic moments in the game started, she realized the supreme importance of alliance.

Obeying the supreme order and command is another hallmark of archetypal hero. The decisions made by hero are always wise and practical. That means the decisions he makes are derived from experiences. Abstract decisions are rarely made by the archetypal hero. The situations through which the hero passes provoke him to make decisions which are pragmatically fruitful. Had Katniss not understood the importance of alliance, she might have been killed by other rival tribute. But she obeys Peeta Mallark's unconscious and unacknowledged desire for alliance. Katniss' realization of the significance of alliance is clearly mentioned in the passage cited below from the text:

I am relieved Peeta's alive. I tell myself again that if I get killed, his winning will benefit my mother and Prim the most. This is what I tell myself to explain the conflicting emotions that arise when I think of Peeta. The gratitude that he gave me an edge by professing his love for me in the interview is soothing. The anger at his superiority on the roof is obviously clear. The dread that we come face-to face at any moment in this arena. Eleven dead, but none from district twelve. I try to work out who is left. Five Career Tributes and Fox face thresh and rue. Rue... so she made it through the first day after all. I can't help feeling sad. That makes ten of us. (157)

Enduring the supreme order is the outstanding trait of archetypal hero. The supreme order means order which is imposed coincidentally and randomly by the contingent forces. While playing the game, new kinds of insight and foresight arise. Instead of

being guided by one's impulse and whim, the undertaker of the journey depends upon his or her own insight and pragmatic wisdom. Katniss endures the supreme order. She thinks throughout the game that she is fated to fight the hunger game. She has no option other than this. Whether she will have to fight like a lion or surrender like a weakling. She trains her mind to think that both her victory and defeat in the game can bring benefit in Katniss' life.

When the archetypal hero endures the supreme order, he becomes more self-centered. Ordinary hassles and hardships can't produce effects in her bold determination and dignity. She is careful enough to maintain the integrity of her commitment to the grand purpose. Katniss' focus on the purpose is likely to strengthen her closer to the domain of ultimate victory. Before desiring for the ultimate moment of victory, each archetypal hero tries to gain access to his own intact interiority. The following lines cited from the text describe how much increasingly self-centered and self-focused she is in the looming cataclysm of hunger game:

I know what to do. I move into range and give myself three arrows to get the job done. I place my feet carefully, block out the rest of the world as I take meticulous aim. The first arrow tears through the side of the bag near the top, leaving a split in the burlap. The second widens it to a gaping hole. I can see the first apple teetering when I let the third arrow go, catching the torn of burlap and ripping it from the bag. For a moment, everything seems frozen in time. Then the apples spill to the ground and I am blown backward into the air. (221)

Katniss has almost gained control over the unpredictable and the volatile atmosphere of the game. Effie Trinket and Peeta both come to her aid and she is going to be saved by them when she would fight aggressively. Stable psyche and self-centeredness

make her vigorous and vehement enough to succeed in the decisive moments of the hunger game. In the initial and middle phase, she had no control over situation in the hunger game. As half a number of the tributes are killed and as Katniss endures supreme order, she gains confidence over her own self. At that right time, she enters into alliance with two of her allies. Entering the alliance gives boost to her hidden and uncultivated skill.

Katniss' life and heroic performance evoke the gladiatorial feat of Maximus. It is analogous to the accomplishment of mythical figure Theseus and Greek hero Odysseus. Both her initiation and return to the ordinary world after her victory resembles that archetypal locus which occurs at different courses of the history of human evolution. Hence, Katniss Everdeen's heroism is archetypal in nature.

III. Archetypal Heroism and Politics of Resistance in *The Hunger Games*

Issue of archetypal heroism is prominent in Suzanne Collins' *The Hunger Games*. The major protagonist Katniss Everdeen undertakes an archetypal journey which begets heroism in the average. The journey which she undertakes involves a game dreadfully known as hunger game. In this dreadful hunger game, she succeeds in slaying all the tributes and becomes a heroic victor. Her victory in the game transforms her into the heroic figure capable of ruling over the sentiment and expectations of the people. She even can pose warning and threat to the totalitarian ruler as there is a huge public support for her. Her victory in the game offers her a platform to serve the state of Panem and get special privilege in return. But she rejects such offer of privilege and luxury and returns to the same ordinary world of hunger and starvation from which she had undertaken her journey. She 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.

The hunger game is conducted by capitol with a view to punish the citizens of Panem for district thirteen's revolt against the totalitarian rule of the capitol. In the game, all the contestants try to kill one another. The large crowd of audience watches the game rapturously. The crowd takes delight as tributes begin to die one after the other. The interest of the audience is sadistic to the extent of inhumanity. Even the media tries to cover it with a view to sensationalize it spectacularly. The crowd of audience reacts in a vulgar and sadistic way. The nature of hunger game, the way of declaring the winner, vulgar response and bloodthirsty taste of audience suggest that the hunger game is the modern equivalent of ancient Roman game, gladiator.

In the ancient Rome, slaves, war prisoners, war captives, traitors and social outcasts were trained skillfully by putting the sword gladiator in their hands. When they receive full training, they are taken to the stadium for the gladiatorial game. Each gladiator kills one another fiercely and formidably till only one gladiator survives. The gladiator who survives is declared the winner. The victorious gladiator is freed from bondage of slavery or from charges and allegations which he had faced. The victorious gladiator enjoys a great deal of limelight and popularity. He is lavished with prosperity. All his discomforts dwindle down. He can use his popularity and public veneration as an instrument to manipulate the political clout. In this regard he becomes the center of politics. But the archetypal hero remains determined to use his power, prosperity and access to politics to free other fellows who suffer from torture and enslavement.

Exactly as Roman gladiator moves through the arduous and dreadful circumstance, Katniss Everdeen also goes through the same kind of trial and tribulation. She has to encounter plenty of hurdles so as to come with a flying color in the hunger game. Katniss belongs to the twelfth district of Panem. She is affected severely by the poverty, hunger and starvation deliberately created by Panem. Her sister Prim is chosen as the tribute as each district has to send a couple of tribute both a boy and a girl from sixteen to eighteen. On behalf of her sister, Katniss volunteers in the hung game. Her journey from the ordinary world of challenges and hurdles to the dreadful world of hunger game is archetypal as she resembles other archetypal hero like Roman Gladiator Maximus and the ancient Greek hero Odysseus. The situation through which she passes is no less, thrilling, dreadful and ennobling than that of these ancient archetypal hero. According to Campbell, the archetypal hero must come from the everyday world lost in the chaos, anarchy and hurdles. An unprecedented

call to adventure lures the protagonist. This is exactly what happens in the novel *The Hunger Games*. The moment of volunteering on her sister's behalf is crucial stepping stone in the archetypal journey. Katniss seizes the dreadful moment in a stoic and audacious way. Her decision to join the game on her sister's behalf directly projects her to the world of disastrous game notoriously known as the hunger game. In the dreadfully special world of hunger game, Katniss finds motivation. Katniss' purpose is noble. It is not limited in the fulfillment of her private passions and intentions. She is really gifted with the nobility of purpose. The higher degree of purpose drives her to the higher realm of free will, miraculous energy and strong determination. She feels ennobled by the pure purpose of helping the people who suffer a lot in the tyrannical rule. Haymitch's encouragement, Peeta's love and assistance and her moral commitment enable her to win the game. In an unprecedented way, she wins the hunger game. Her victory in the hunger game is one step in the road map of the possibility of public revolt against the tyranny of capitol.

After winning the game, she is provided with wealth, fame and social recognition. She becomes the special object under the subtle surveillance of the state of Panem. She determines to use of fame, power and knowledge in freeing citizens of Panem from the totalitarian rule. Her journey which begins from the world of poverty and hunger ends in the world of victory and fame. But she expresses her wish to attend to the ordinary world and uses her power and pelf in favor of the people.

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