

KATNISS EVERDEEN AS A HERO ARCHETYPE: A JUNGIAN AND CAMPBELLIAN ANALYSIS

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DOI: <http://doi.org/10.5281/zenodo.18996158>

Keywords

Article History

Received: 13 January 2026

Accepted: 26 February 2026

Published: 13 March 2026

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Abstract

This study analyzes Katniss Everdeen in The Hunger Games (2008) as a hero archetype through the frameworks of Carl Jung's psychological archetypes and Joseph Campbell's monomyth. It examines how Katniss aligns with the traditional hero archetype and whether her journey fulfills the stages of Campbell's hero's quest. Additionally, this research explores whether Katniss achieves Individuation—Jung's concept of self-realization—by the end of her journey. Furthermore, the study questions whether a character can be confined to a single archetype or if multiple archetypal influences shape their identity. Using a qualitative approach, this paper focuses on The Hunger Games' first book, conducting a textual analysis of Katniss's development, her internal and external struggles, and her role in the larger dystopian framework. Ultimately, this research aims to determine how Katniss embodies, challenges, and redefines the hero archetype in contemporary literature.

Introduction

The *Hunger Games* franchise has been a great success whether considering the books or the movies. The franchise proved successful because of the heavy investments made for it to bring in Collins' desired innovation and creativity.

According to WatchMojo.com, Collins began her career as a writer with Nickelodeon. She was one of the staff writers of the popular animated shows for children such as *Clarissa Explains It All*, *The Mystery Files of Shelby Woo*, *Little Bear*, *Oswald* and *Wow! Wow! Wubbzy!* She was already a rich lady, but the trilogy that was published in 2008, 2009, and 2010 led to huge income. "In 2013, she was listed as the third highest earning author in the world, an especially commendable feat given that her books were released in 2008, 2009, and 2010 respectively." ("Top 10 Hunger Games Franchise Facts")

The film adaptations too were a massive success

at the box office. Only analyzing the first movie of the trilogy, *The Hunger Games* which was released in 2012, the budget was \$495 million but according to the Box office, it earned about \$2.970 billion. Due to the success and popularity of the trilogy, Collins decided to write a prequel *The Ballad of Songbirds & Snakes* (2020). It was announced that the film adaptation of the prequel will be released on November 17, 2023. ("The Hunger Games: Who Is Tigris in *Ballad of Songbirds & Snakes*?")

"The Hunger Games" had a huge spike in popularity over the last few weeks, despite the final film coming out over eight years ago. There has been an influx of content surrounding the series, particularly on TikTok, including conspiracy theories, edits of footage from the movies, and plans of what users would do if they were chosen to compete in the games. (Moglia)

According to credible sources such as Goodreads,

and the studies conducted, the novel *The Hunger Games* (2008) has been categorized as a futuristic, dystopian novel.

1 The Hero Archetype

Carl Jung presented Analytical Psychology and publicly rejected Sigmund Freud's Theory of Psychoanalysis, which was presented in the early 1890s, even though it was successful. Many people had been successfully treated by it. It states that the Ego is the center of the human psyche. It is the mediator between Id (pleasure principle and desires) and Super-ego (societal values, norms, and morality).

In the early 20th century, Jung presented the idea of archetypes. He defined archetypes as "the images and themes which have universal meanings across cultures which may show up in dreams, literature, art or religion." (Jung) In the words of Christine Hogan, "Archetypes are deep and abiding patterns in the human psyche that remain powerful and present over time". According to Analytical Psychology, which was founded by Jung, the Self is the center of the human psyche, which is found through a process known as Individuation (Akam and Yahya). Archetypes function as non-verbal structures and figurative language representing our hopes, fears, dreams, and desires (Shadraconis). Therefore, depending on the circumstances, they can be both collective and individual, as well as objective and subjective (Shadraconis). Building up on Jung's work, Campbell contributed by presenting his study on the hero archetype in his famous work *The Hero with a Thousand Faces* (1949).

This study aims to analyze Katniss as a Hero Archetype keeping in view Jung's scholarly work regarding the Hero archetype along with Campbell's contribution to it. Also, the research will explore whether she can achieve Self and Individuation or not. This qualitative study is based on book one of *The Hunger Games* (2008) Trilogy.

1 Literature Review

This paper aims to analyze Katniss Everdeen, the 16-year-old heroine of *The Hunger Games* (2008) according to Carl Jung's concept of Hero archetype and whether she is successful or not in achieving Individuation. Individuation, in simple terms, is defined as becoming more mature as compared to what a person was like before beginning the hero's quest.

Shadraconis, in the study titled *Leaders and Heroes: Modern Day Archetypes* (2013), presents the idea that archetypes are inherited from observing the culture and society rather than biologically. The Hero archetype can mold itself according to the requirement of the prevailing situation. Its responsibility is to set the chaotic situation back to normal. Its qualities and characteristics can be observed by many leadership models such as charismatic, resonant or transformation leadership. The study tends to make a comparison between mythical heroes and real-life, modern-day heroes. The author argues that the Hero's role in sense-making for the distressed party is crucial. Shadraconis (2013) argues that like mythical heroes, leaders are role models for the people observing them, active and efficient leaders guide their followers and enable them to be logical and rational while going through periods of crisis. The paper also explains the fact that a hero is not born a hero, rather a hero is a product of his observation of society and culture.

Based on a study by Pearson (1998), Vanessa M. Villate in her research *Qualitative Research as a Hero's Journey: Six Archetypes to Draw on* (2012), explains that in a Hero archetype, characteristics of six other archetypes can be observed which are the Orphan, Wanderer, Warrior, Altruist, Innocent, and Magician. From her own experience as a researcher and a colleague, and in-depth observation of Pearson's (1998) study on archetypes, she presents the idea that each person is a combination of various archetypes. Villate's analysis, which is done by observing herself and the people around her, is fully applicable to Katniss' character. The gap between the study by Villate and the ongoing

research is that Villate deals with the people around her according to the study presented by Pearson, while this study is concerned with a fictional character Katniss Everdeen.

The paper *Overcoming The Shadow and Achieving Individuation through a Hero's Journey in Tunku Halim's "A Sister's Tale"* by Akam and Yahya deals with analyzing Jessica's journey as a Hero archetype. The focus of the author is to see whether Jessica can, or fails to achieve Individuation after going through the hero's quest and dealing with the darkness that exists within herself. Though, according to the study, she is fulfilling the criteria for Hero Archetype, the researchers conclude that she fails to achieve individuation.

The study conducted by Merritt et al. *A Jungian Interpretation of The Hunger Games: A Myth that Defines Our Times*, seems to have been carried out not only to study the application of Jungian Archetypes, but also to explore the influence of the events that have happened in the past few years such as the Vietnam War, 9/11, Iraq War etc. from a mythical and archetypal perspective. The paper categorizes *The Hunger Games* (2008) as Visionary Art, also known as Archetypal Art, rather than Personalistic or Psychological Art. Personalistic art deals with the conscious life of a human being while Visionary art is beyond the understanding of the human mind. The authors categorize *The Hunger Games* as Archetypal art as they claim that archetypes are what play a major role in enhancing the appeal of the novel.

In the research paper titled *The Discussion on Female Heroes in Respect of Gender, Socialization of the Girls: Retelling Myths of Psyche, Artemis and Katniss* (2015), Marlina considers stories for children as a genre which plays a vital role in teaching lessons regarding culture, society and its problems. The genre of hero stories or dystopian literature is fulfilling the role most effectively as it is the most popular among children, especially young adults. The paper specifically deals with heroines of contemporary literature and mythology from the past, from the perspective of Joseph Campbell and his idea of Monomyth, and feminism. She points out that

Campbell in his famous book *A Hero with a Thousand Faces* states that a male heroes will set off on a challenging journey, with assistance of some helper, they face many tests return after completing their journey they will return home as a more mature person as compared to before starting the journey. In contrast, female heroes are shown more independent in literature. It also highlights the role of our society in defining and setting criteria for genders.

Roya Ghaffarpour, in his study *A Postcolonial Appraisal of Suzanne Collins' The Hunger Games in the Light of Bhabha's Ideas* (2014), discusses and applies the theory presented by Homi

K. Bhabha's theory from the book *The Location of Culture* on Suzanne Collins' novel *The Hunger Games* (2008). The paper analyses the traits of the colonizer and colonized, and the relationship among them by observing the attitude of the people of the Capitol and the districts. Through application of Bhabha's philosophy, the author explains how the colonizer feels so insecure that they have to keep on reminding the colonized nation that they are superior to them and feel threatened by simple acts such as mimicry.

To conclude, though the above-mentioned studies are suitable for the research, this study is not concerned with feminism, politics, colonization, social and cultural issues, stereotyping, and discrimination. Keeping the above studies in view, this paper aims to analyze Katniss in two aspects, which are as follows:

1. How is Katniss Everdeen a hero archetype?
2. By the end of the journey, also known as *the hero's quest* by Campbell, is Katniss successful in achieving individuation?
3. Can a character or human be identified as just one archetype alone or is there a possibility of it being an amalgam of other archetypes as well?

The study aims to analyze the protagonist of *The Hunger Games* thoroughly in order to understand whether or not she is a good example of the hero archetype. The study is a textual analysis according to the model

presented by Alan Mckee

2 Analysis

16-year-old Katniss Everdeen's goal has always been to protect her 12-year-old sister, Prim. She can hunt and trade and is the provider of food and security for her mother and little sister after her father passed away. She is portrayed as a fearless character who is brave enough to break rules on a daily basis by stepping out of the boundaries of District 12 to hunt for food as she knows archery and is good at it, and to collect berries and herbs both for food and for medicine.

Katniss volunteers as a female tribute to protect Prim. When the game begins, rules are changed due to lack of entertainment. Therefore, the tributes who were initially trying to survive individually, team up according to their districts. Peeta and Katniss survive together till the end, but when they are supposed to be announced as victors, the rules are changed back to the original rules, and one has to kill the other. Peeta, out of love for Katniss, tries hard to persuade her into killing him so she can return home, while Katniss decides to either go home together or both shall commit suicide. Eventually, the government and the game makers have no choice but to announce both as the victors. Katniss's decision is only the first step to beginning a rebellion.

2.1 Archetypes, Mythology and *The Hunger Games* (2008)

Archetypal qualities can be seen everywhere, and they are very similar to mythologies. As Jung states, "Every myth [is] an important psychological truth," (Merritt et al.) these characteristics are made visible through stories such as mythologies, folk-tales, fairytales, etc. For example, considering the characteristics of the Hero Archetype, they can be seen in mythologies such as that of Greek Mythology Artemis (or Diana as known in Roman Mythology), or Katniss Everdeen from *The Hunger Games* (2008), popular contemporary literature by Suzanne Collins.

In the words of Merritt et al., "Jung's literary

theories and mythological perspective provide a trenchant insight into stories underlying archetypal dynamics and help to elucidate trilogy appeal." (Merritt et al.) According to Jung, there are two types of art. Psychological art and visionary art (Merritt et al.). The former type deals with personalities while the latter deals with archetypes and *The Hunger Games* (2008) fall in the latter category.

The concept for *The Hunger Games* (2008), according to Collin in various interviews, was taken by her experiences in Vietnam as the daughter of the US Air Force officer and a professor, a late-night television reality show, personal observation of the Bush Government in the US, and the classical mythology of Theseus (Blasingame and Collins). Apart from The Myth of Theseus and Minotaur, The Myth of Pyramus and Thisbe and the Myth of Zeus's cornucopia can also be seen.

According to the mythology of Theseus and the Minotaur, after every nine years, seven boys and seven girls from Athens are sent to Crete to be locked there in a labyrinth for the Minotaur to devour. Similarly, in *The Hunger Games* (2008), annually one teenage boy and girl, are selected as tributes from each of the 12 poor districts of Panem.⁴ These tributes are sent to the Capitol where their survival depends on how many sponsors' mercy they can gain to receive things they need in the arena and the famous concept presented by Charles Darwin, 'the survival of the fittest.' In the arena, children have to kill and try to survive as long as possible. The last surviving tribute is crowned the victor of the Game.

2.2 Relation between Hero Archetype, The Self Archetype and Individuation

The word Hero is very commonly associated with adversity, challenges, honor, strength, and victory (Shadraconis). According to Jung (1956), the Hero archetype represents the unconscious mind and various other archetypes can be included in the role of a Hero. The Self archetype, on the other hand, represents psychological wholeness and totality (Akam and Yahya). It is achieved when the conscious and unconscious mind have become unified (Akam

and Yahya). It is the result of Individuation which occurs during the life-changing journey experienced by the Hero (Akam and Yahya; Merritt et al.). It is defined as, "The process of achieving psychological maturation wherein individuals can integrate their conscious and unconscious mind to create a balanced human psyche." (Akam and Yahya)

Jung highlights that the journey to achieving the Self and the Hero's quest go side by side. They are parallel to each other. Jung observed that human beings are unconsciously in pursuit of discovering the Self and Individuation. The journey and the challenges that the Hero faces are a source of knowledge for the Hero character as well as the readers (Akam & Yahya, 2018).

According to Allison and Goethals, "Jung wrote about a large number of archetypes, including God, magic, power, and the wise old man. Most relevant for us, one of Jung's archetypes is the Hero. The fact that there is a Hero archetype means that we are prepared to see individual people as heroic and react emotionally to those who fit the image." (Allison and Goethals)

⁴ Fictional place located in the ruins in North America.

The journey also helps in learning the meaning, purpose, and goals of life. In the words of Shadraconis, "There is a relationship between core elements of the self and the experience of meaning in life." Schlegel et al. (2009) discuss, "Meaning is not obtained simply from performing well, but from feeling that one is in touch with and enacting goals that are an expression of who one believes he or she really is" (Schlegel et al.). Expressing the self provides a significant basis for experiencing meaning in life (Schlegel et al.). The true self serves as a source of meaning and its accessibility influences the experience of meaning in life." (Schlegel et al.) Talents and experiences of the Hero seem to be from a supernatural world. Still, Suzanne Collins, with an interesting blend of mythology and contemporary world, presents Katniss very close to reality.

A hero's goal is to defeat the dragon, the monster of darkness (Akam and Yahya), or, according to Jungian terminology, the Shadow.

The Hero then works to restore order and tries to correct what went wrong (Shadraconis).

As the Hero archetype represents the unconscious mind, Shadow represents the conscious mind and thoughts that are either left ignored or suppressed and refused to be acknowledged (Shadraconis). This monster, in literature, can be within an individual or can be presented by the author as an individual character or group of characters. At times, facing your Shadow refers to dealing with a situation where your morals and beliefs are being tested (Akam and Yahya). According to Akam & Yahya, "it takes considerable effort to face one's dark side to acknowledge the Shadow." (Akam and Yahya)

2.3 Analysis of Katniss Everdeen's Character – Application of Jung's traits of Hero Archetype in contrast with Campbell's Monomyth

Katniss has been observed by keeping in view the traits and qualities presented by Jung and Joseph Campbell's three stages of a Hero's journey, i.e. separation - initiation - return.

2.3.1 Separation

Katniss' separation takes place when she volunteered as a tribute. She is separated from her family and her people to participate in the 74th Hunger Games. A hero's journey, as quoted by Johnson Jr. (1973) and Yahya & Akam (2018), initiates in an ordinary world. The hero is a normal person like the people in his/ her surroundings. Katniss was an ordinary girl in District 12 before reaching the Capitol. Everyone like her was working hard to make both ends meet. In contrast, in reality, many people live in poverty and are barely able to make both ends meet, but life in the arena is not based on reality. At least not in the present age.

2.3.2 Initiation

According to Campbell (2008),

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. (Campbell)

Initiation begins at the part of the journey where Peeta and Katniss receive their very first instruction for survival. She considers strength and skill as the only means of surviving in the arena, but Haymitch – only surviving victor and mentor of tributes from District 12 – and teaches the two tributes the importance of attracting sponsors by looking favourable in the eyes of the audience. That is why he advises to let the stylists do whatever they want to.

“All right, I’ll make a deal with you. You don’t interfere with my drinking, and I’ll stay sober enough to help you,” says Haymitch. “But you have to do exactly what I say.”

It’s not much of a deal but still a giant step forward from ten minutes ago when we had no guide at all.

“Fine,” says Peeta.

“So help us,” I say. “When we get to the arena, what’s the best strategy at the Cornucopia for someone –”

“One thing at a time. In a few minutes, we’ll be pulling into the station. You’ll be put in the hands of your stylists. You’re not going to like what they do to you. But no matter what it is, don’t resist,” says Haymitch.

“But –” I begin.

“No buts. Don’t resist,” says Haymitch. He takes the bottle of spirits from the table and leaves the car. (Collins, 67)

2.3.3 Return

The Hero returns after battling with the challenges that come in the way during the quest and returns as a victor. The third part, return, is when they have been crowned as victors of the 74th Hunger Games and are free to return to District 12 accompanied by nightmares. The

victory is not only beneficial for the Hero but also for the people associated with the victor.

To make it humiliating as well as torturous, the Capitol requires us to treat *the Hunger Games* as a festivity, a sporting event pitting every district against the others. The last tribute alive receives a life of ease back home, and their district will be showered with prizes, largely consisting of food. All year, the Capitol will show the winning district gifts of grain and oil and even delicacies like sugar while the rest of us battle starvation. (Collins, 21-22)

By the time the quest/ journey ends, the hero gains self-confidence or the already existing confidence increases as compared to the level it was at before starting the journey. This is why the hero is confident in dealing with future challenges because of the experience(s) and the learning process during the previous journey, also known as Individuation (Akam and Yahya). For example, Gale suggests running away from District 12, but she turns it down very rationally and wisely.

“We could do it, you know,” Gale says quietly.

“What?” I ask.

“Leave the district. Run off. Live in the woods. You and I, we could make it,” says Gale.

I don’t know how to respond. The idea is so preposterous. “If we didn’t have so many kids,” he adds quickly.

They’re not our kids, of course. But they might as well be. Gale’s two little brothers and a sister. Prim. And you may as well throw in our mothers, too, because how would they live without us? Who would fill those mouths that are always asking for more? With both of us hunting daily, there are still nights when game has to be swapped for lard or shoelaces or wool, still nights when we go to bed with our stomachs growling. (Collins, 10-11)

Katniss used to break the rules set by the Capitol on a daily basis for the survival of her family, and was aware of the discriminating and dictatorial attitude of the government, she was cautious to avoid getting into trouble and could not imagine running away from her responsibilities. Her friend Gale and she would only break the rules that peacekeepers were

intentionally ignorant about. For example, the fence that keeps the animals away from District 12 and keeps the people within the boundary and stopping them from running away, should be kept electrified 24 hours a day, but it is often kept.

Separating the Meadow from the woods, in fact enclosing all of District 12, is a high chain-link fence topped with barbed wire loops. In theory, it's supposed to be electrified twenty-four hours a day as a deterrent to the predators that live in the woods – packs of wild dogs, lone cougars, bears – that used to threaten our streets. But since we're lucky to get two or three hours of electricity in the evenings, it's usually safe to touch. Even so, I always take a moment to listen carefully for the hum that means the fence is live. Right now, it's silent as a stone. Concealed by a clump of bushes, I flatten out on my belly and slide under a two-foot stretch that's been loose for years. There are several other weak spots in the fence, but this one is so close to home I almost always enter the woods here. (Collins, 5)

Another quality of the hero in literature is that he is someone who can easily sympathize with people who are in tough situations. According to Gerdes, empathy is prominent in a society when people have become tired of injustice and are desirous of creating a just and compassionate social structure (Gerdes). For example, in *The Hunger Games* (2008), Katniss is unable to bear the pain of the patients her mother would treat. Instead of assisting her mother like Prim, she would go out of the house. Katniss felt sorry for Della Cartwright, the Avox,⁵ a Girl in the Capitol who is responsible for looking after Katniss till before entering the arena. She

offered protection to the Rue, the youngest tribute. After Rue was killed, Katniss put flowers around her. On the other hand, Joseph Campbell (2008) argues that it's not sympathy or empathy. It is rather compassion. He states, "The purpose of the journey is compassion. When you have come past all the pairs of opposites you have reached compassion." (Campbell) In the words of Selig,

"It is different from sympathy, because when sympathy is present, there is me feeling sorry for your sorrow, two spirits separated by individual circumstance. It follows that one of our purest expressions of spirituality will be compassion, both by the means and the end of the heroic journey."

2.4 Hero Archetype: A Combination of Other Archetypes

Keeping Katniss or any individual in view, whether it is a living person or a fictional character, it can be observed that a person with certain variations is a mixture of certain archetypes. Villate (2012) analyzed this aspect in detail in her study *Qualitative Research as a Hero's Journey: Six Archetypes to Draw on*. She conducted the study by observing her colleagues and found many characteristics of different archetypes. But the focus of this paper is to analyze Katniss as a Hero Archetype and her journey to achieving the Self and Individuation.

Katniss can be seen as a combination of caretaker, mother, creator, rebel, orphan, warrior, etc. Each archetype has its own specified and distinct task and gifts as shown in the following table by Pearson (1998) which has been summarized by Villate (2012).

Table 1. Tasks and gifts of the six archetypes

Archetype	Task	Gift
Orphan	Survive difficulty	Resilience
Wanderer	Find his/herself	Independence
Warrior	Prove his/her worth	Courage
Altruist	Show generosity	Compassion
Innocent	Achieve happiness	Faith
Magician	Transform his/her life	Power

Note. The information in the table is adapted from Pearson, 1998.

In the words of Benny Shanon, “The Jungian archetypes may define stages in people's lives (e.g. the Youth, the Old Man), major events they may undergo (notably, the different stations in the Hero's journey), and roles they may play (e.g. the Trickster, the Sage).” (Shanon) Katniss is the provider of the necessities of life such as food, medicine, clothes, etc. She is barely able to make both ends meet by herself. Her mother gets mentally disturbed when they receive the news about the death of her husband. Therefore, Katniss has to take her place and provide her sister the love and affection she needed.

“I suppose now that my mother was locked in some dark world of sadness, but at the time, all I knew was that I had lost not only a father, but a mother as well. At eleven years old, with Prim just seven, I took over as head of the family. There was no choice. I bought our food at the market and cooked it as best I could and tried to keep Prim and myself looking presentable. Because if it had become known that my mother could no longer care for us, the district would have taken us away from her and placed us in the community home. I'd grown up seeing those home kids at school. The sadness, the marks of angry hands on their faces, the hopelessness that curled their shoulders forward. I could never let that happen to Prim. Sweet, tiny Prim who cried when I cried before she even knew the reason, who brushed and plaited my mother's hair before we left for school, who still polished my father's shaving mirror each night because he'd hated the layer of coal dust that settled on everything in the Seam. The community home would crush her

like a bug. So I kept our predicament a secret.” (Collins, 31-32)

To provide food, Katniss would willingly enter her name for the tesserae and increase her chances of being selected as a tribute, but she tries her best to keep Prim away from it.

As literature is a representation of life, Bandura states, “Seeing people who are believed to be similar to oneself succeed through sustained effort raises an observer's beliefs about his/her capabilities.” A Hero can engage in self-sacrifice, but at times (s)he may be reluctant (Shadraconis). Katniss did not have to think about volunteering as tribute to protect her sister, but when it came to Peeta and other tributes, except the 12-year-old tribute named Rue, she would analyze their actions from the perspective of a tribute fighting hard to survive.

“Prim!” The strangled cry comes out of my throat, and my muscles begin to move again. “Prim!” I don't need to shove through the crowd. The other kids make way immediately, allowing me a straight path to the stage. I reach her just as she is about to mount the steps. With one sweep of my arm, I push her behind me.

“I volunteer!” I gasp. “I volunteer as tribute!” (Collins, 25)

During the journey from District 12 to the Capitol, till teaming up with Rue, and then after the change in the rules, she never let her guard down and was suspicious of every tribute. She only started trusting Peeta and getting close to him when the change in rules was announced and all tributes had to try to survive in groups according to their districts. Before this change,

ever since they became tributes, Katniss was always suspicious of his intentions, even though he meant no harm to Katniss. She was reluctant to get close to him and was very angry when Peeta announced his feelings for Katniss publicly.

Under the new rule, both tributes from the same district will be declared winners if they are the last two alive. Claudius pauses, as if he knows we're not getting it, and repeats the change.

The news sinks in. Two tributes can win this year. If they're from the same district. Both can live. Both of us can live.

Before I can stop myself, I call out Peeta's name. (Collins, 285)

She did not care about her safety and life in the arena and gave priority to getting medicine for Peeta when his wound from Cato's sword was worsening. She drugs him so that when he is unconscious, she can go to the cornucopia for what the Capitol calls Feast, and get the medicine for him.

2.5 Archetype Traits and the Impact of Society and Media

Some researchers claim that society and culture have no impact on a person and that archetypal traits they display, but Nicole (1980) states, "The Hero archetype appears differently in various myths depending on the cultural climate of its host." According to Shadraonis (2012),

"Archetypes have inherent meanings related to the issues they represent embedded within them. However, the externalized forms of archetypes are shaped by cultural images and narratives that are adopted into the archetypal framework. In the United States, the majority of media and television portrayals of leaders and heroes continue to be in line with stereotypical and ideological views" (see Maestro & Greenberg, 2000; Signorielli, 2004; Signorielli, 2009b).

Similarly, Katniss is a product of the culture she had been observing since childhood. Especially after she became the provider of the necessities for herself and her family members after the death of her father. The government system is

shown as very discriminatory. The tributes were only selected from the 12 poor districts but never from the Capitol. The children of the Mayor of each district were safe too. The people of the 12 districts of Panem are filled with hatred and anger for the Capitol because of the loss of their beloved children each year, discrimination, doctrinaire ruling attitude, as well as the way they are repeatedly reminded that they are suffering and enslaved because of the war their ancestors participated in against the government.

Just as the town clock strikes two, the mayor steps up to the podium and begins to read. It's the same story every year. He tells of the history of Panem, the country that rose up out of the ashes of a place that was once called North America. He lists the disasters, the droughts, the storms, the fires, the encroaching seas that swallowed up so much of the land, the brutal war for what little sustenance remained. The result was Panem, a shining Capitol ringed by thirteen districts, which brought peace and prosperity to its citizens. Then came the Dark Days, the uprising of the districts against the Capitol. Twelve were defeated, the thirteenth obliterated. The Treaty of Treason gave us the new laws to guarantee peace and, as our yearly reminder that the Dark Days must never be repeated, it gave us the Hunger Games. (Collins, p. 20-21)

2.6 Katniss Everdeen and Achievement of The Self and Individuation

Katniss seems to have achieved the Self and Individuation by the end of the novel as many changes can be observed in her thought pattern as well as her personality. From the beginning of the novel, she is portrayed as a girl who is selfless, compassionate, brave, responsible, and kind. She takes responsibility of looking after and fulfilling the needs of her only existing family i.e. her mother and little sister.

No matter how she behaves with Peeta and other members working with them, she follows her mentor's advice, which proves very advantageous. Peeta understands it faster than Katniss, which is why he helps in not only

making her look favourable, but desirable.
“This was your idea, wasn’t it? Turning me into some kind of fool in front of the entire country?” I answer.
“It was my idea,” says Peeta, wincing as he pulls spikes of pottery from his palms. “Haymitch just helped me with it.”
“Yes, Haymitch is very helpful. To you!” I say.
“You are a fool,” Haymitch says in disgust. “Do you think he hurt you? That boy just gave you something you could never achieve on your own.”
“He made me look weak!” I say.
“He made you look desirable! And let’s face it, you can use all the help you can get in that department. You were about as romantic as dirt until he said he wanted you. Now they all do. You’re all they’re talking about. The star-crossed lovers from District Twelve!” says Haymitch. (Collins, p. 157-158)

Her appearance and expressions at the Reaping, Cinna’s creativity, Peeta’s confession make the audience from the Capitol like her enough to send her things when she is in need of them such as the balm to treat her burns, hot broth, medicine for Peeta’s wound and a feast by silver parachutes.

In the faint light of the Careers’ torches, I inch back down to my fork to find the best surprise I’ve ever had. Sitting on my sleeping bag is a small plastic pot attached to a silver parachute. My first gift from a sponsor! Haymitch must have had it sent in during the anthem. The pot easily fits in the palm of my hand. What can it be? Not food surely. I unscrew the lid and I know by the scent that it’s medicine. Cautiously, I probe the surface of the ointment. The throbbing in my fingertip vanishes.

“Oh, Haymitch,” I whisper. “Thank you.” He has not abandoned me. Not left me to fend entirely for myself. The cost of this medicine must be astronomical. Probably not one, but many sponsors have contributed to buy this one tiny pot. To me, it is priceless. (Collins, 219)
On the other hand, as she is used to relying on her own rather than seeking help from people around her with the exception of Gale, she

interprets Peeta’s feelings and actions from the mind of a tribute. She does not consider his feelings as feelings of someone who cares for her. Instead she is a pessimist who is always suspicious of his intentions and tries to be careful around him.

“Don’t be so stupid. Peeta is planning how to kill you, I remind myself. He is luring you in to make you easy prey. The more likable he is, the more deadly he is. (Collins, 83)

The change in rules plays a vital role in bringing Katniss and Peeta close to each other, changing her negative thoughts regarding Peeta and the achievement of The Self and Individuation. She is worried for him, especially when she observes the wound worsening. She gets happy when she receives a parachute carrying a gift from the sponsors, which she hopes is medicine, but gets disappointed yet grateful to see that it was hot broth.

3 Conclusion

Keeping the above analysis in view, it has been proved that Katniss fulfills the criteria presented by Carl Jung as well as Joseph Campbell regarding Hero Archetype. Her journey/ quest plays a great role in changing her thought pattern. From surviving individually, she aims at surviving in a group with firstly, Rue and then Peeta. Gary Ross’s⁶ opinion concludes well and briefly that Katniss is a Hero and successfully achieved The Self and Individuation.

“One of the things that’s made the books so popular is that Katniss struggles for and maintains her humanity in the face of a culture that wants to take it from her. By the end [of book one], she’s willing to die rather than take an innocent life. She’s a phenomenal hero, and I think that’s very inspiring and redemptive.” (Buchanan, “Prattle Royale”)

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