

**T.C.
ISTANBUL AYDIN UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES**



**HAUNTING LEGEND TRIMETRIC PROJECTION OF BOUDICA IN *THE
HUNGER GAMES TRILOGY***

Ph.D. THESIS

Hacer GÖZEN

Department of English Language and Literature

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DECEMBER – 2018

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Y1012.620003

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December - 2018



05/12/2018

T.C.
İSTANBUL AYDIN ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜ
DOKTORA TEZ ONAY BELGESİ

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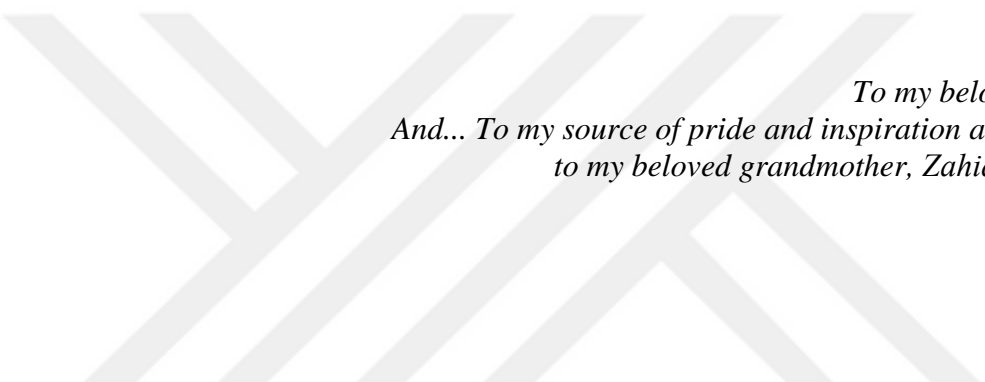
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Tezin Savunulduğu Tarih : 05/12/2018

Sosyal Bilimleri Enstitüsü Yönetim Kurulu'nun tarih ve sayılı kararı ile onaylanmıştır.

Prof. Dr. Ragıp Kutay KARACA

Enstitü Müdürü



To my beloved ones...
And... To my source of pride and inspiration as a woman,
to my beloved grandmother, Zahide Gözen...

FOREWORD

I wish to express my sincere gratitude to my advisor Assist. Prof. Dr. Timuçin Buğra Edman for his indispensable support during this study, and his teachings and intellectualism. He has been a source of eruditeness in shaping my thoughts so far. In addition, I am extremely thankful and indebted to Prof. Dr. Gönül Uçele, Assist. Prof. Dr. Yıldırım Çevik, Prof. Dr. Türkay Bulut and Prof. Dr. Visam Mansur for sharing expertise and support extended to me. Their deep scholarly background helped me a lot while constructing my thesis.

I am also thankful to Dr. Gordon Marshall and Gillian M. E. Alban, who were milestones in my Ph.D. studies.

I am also grateful to Dr. Halit Fatih Aydın, who was also an important milestone in my Ph.D. study and career. I thank him for his scholarship promise. His promise encouraged me to start my Ph.D. study, and his advice to solve my own problems supported me to go ahead throughout my career. If it weren't for his scholarship promise and advice, I would never be advanced that far.

Finally, I thank my family, Yasemin Yakar, Mehmet Sefa Gözen and my hero Osman Kerem Yakar for their encouragements and support throughout my study, and life.

June, 2018

Hacer GÖZEN



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ABBREVIATIONS

THGT : *The Hunger Games* Trilogy





AÇLIK OYUNLARI ÜÇLEMESİNDE UNUTULMAZ EFSANE BOUDICA’NIN ÜÇ BOYUTLU İZDÜŞÜMÜ

ÖZET

Bu araştırma, Suzanne Collins’in yazdığı *Açlık Oyunları* üçlemesini, başkaldıran kadın savaşçılar üzerinden, M.S. 60 yılında, Roma’nın Britanya’yı istilas ve İngiliz ayaklanması esnasındaki, efsanevi Kelt savaşçı kraliçe Boudica ile kurgusal asi bir karakter olan Katniss arasındaki bağıntıyı göstermek amacıyla, Arketip Eleştirisi açısından ele alacaktır. Ayrıca, bu çalışma, Collins’in gerçek, tarihi bir karakter olan Boudica’yı, yapı-söküm yöntemiyle nasıl yorumladığını ve Boudica’nın üç boyutlu izdüşümü olan kurgusal kahraman Katniss’i nasıl ortaya çıkardığını inceleyip analiz edecektir. Bunun yanı sıra, bu tez çalışması, şimdiye kadar mevcut olan kahramanlık özelliklerini Katniss ve Boudica’da toplumun nasıl ortaya çıkardığını, karşı ütopya toplumlarının ana karakterlere ne şekilde rol yüklediğini ve Boudica mitlerinin, kahramanın yolculuğunun dekonstrüksiyonuna ve arayışına nasıl katkıda bulunduğunu göstermeyi amaçlamaktadır.

Anahtar Sözcükler: *Mitler, Fantastic Edebiyat, Arketip, Boudica, Açlık Oyunları Üçlemesi.*

HAUNTING LEGEND TRIMETRIC PROJECTION OF BOUDICA IN *THE HUNGER GAMES* TRILOGY

ABSTRACT

This dissertation focuses on *The Hunger Games* trilogy through an Archetypal Criticism in terms of rebellious women warriors to show the correlation between Boudica, the legendary Celtic warrior queen of the Roman Conquest of Britain and the British Revolt against Rome in AD 60, and Katniss, the fictional rebellious character. This study also examines and analyzes how Collins deconstructs the real historical character Boudica and reveals the fictional heroine character Katniss as a trimetric projection of Boudica. However, this dissertation also aims to demonstrate how society forces the ever-ready heroic qualities in Katniss and Boudica to emerge, in what ways dystopian societies force certain roles on the main characters and how the myths of Boudica contribute to the quest and deconstruction of the hero's journey.

Keywords: *Myths, Fantastic Literature, Archetype, Boudica, The Hunger Games Trilogy.*

1. INTRODUCTION

1.1. Study Topic

When we go through history, we encounter many rises and falls of nations, and secessions of states because of invasions or occupations, which leave stories, romance, and victorious or defeated heroes behind them. These stories engender either victorious or defeated legendary heroes who become the archetype of the nations or societies that reflect their lurked faithfulness, hopes, ambitiousness, or consciousness, which need just a sparkle to come to the surface in the struggle for their will. Therefore, these real historical heroes become myths and legends and inspire many fictional heroes through mythology or literature, and flow through time, from one nation to another and from one generation to the next. Through time, in a circular reincarnation, these fictional heroes inspire many real nations and generations in the same manner as the real historical heroes do, as in Boudica's rebellion. The fictional heroes of myths or legends become real myths and legends, along similar lines, and give birth to new, real, legendary warrior heroes who rebel for their own will and nations and become real archetypes. This legendary warrior heroes' cycle, as real and fictional, can be analyzed as a trimetric projection.

Man's history in Greek, Roman, East or West has thrown up many legendary rebellious warriors. In this dissertation, British history during Boudica's age will be under a survey as it leaves a legacy, the legendary rebellious woman warrior Boudica, who has correlations with Katniss, the heroine in THGT. Boudica is a legendary Celtic warrior queen during the Roman Conquest of Britain and the British Revolt against Rome in AD 60. Her rebellion and leadership, not as a queen but as an ordinary woman, inspired her nation to struggle for their liberty. Her legendary story as a rebellious woman warrior is found in pagan folk stories and manuscripts, such as the works of the Roman historian Tacitus (Webster, 1978). In Britain, many roads with arches still keep messages addressing her and her victory in Celtic tongue (Webster, 1978). Being inspired by her legend, the monarchs Elizabeth I and Victoria were interested in Boudica and carried out searches to reveal her legends (Webster, 1978, p.

13-15). The legend of Boudica is the major part of this dissertation since she has been an inspiration to many writers and leaders as a rebellious woman warrior.

This research will focus on *The Hunger Games* trilogy (THGT) by Suzanne Collins, through an Archetypal Criticism to show correlation between Boudica and Katniss as rebellious women warriors in order to analyze how Collins deconstructs the real historical character Boudica and reveals the fictional heroine character Katniss as a trimetric projection of Boudica.

The research questions will be:

How does rivalry and the vie for hegemony in societies force the ever-ready heroic qualities in Katniss and Boudica to emerge?

In what ways does Collins utilize Greek Mythology and the legendary story of Boudica in harmony to create certain aspects of Katniss?

How does the legend of Boudica contribute to the quest and deconstruction of the hero's journey?

In this study, characters and plot structure are taken through literary theories and approaches such as Archetypal Literary Criticism, the Post-structuralist Approach. Therefore, the trilogy is studied by addressing our contemporary age and the idea of the "hero," from the very beginnings of the classical hero and the definition of "hero with a thousand faces."¹ In his book, *The Hero with a Thousand Faces*, Joseph Campbell explains that:

The first work of the hero is to retreat from the world scene of secondary effects to those causal zones of the psyche where the difficulties really reside, and there to clarify the difficulties, eradicate them in his own case (i.e., give battle to the nursery demons of his local culture) and break through to the undistorted, direct experience and assimilation (Campbell 1949, p. 16).

Addressing C. G. Jung's theory of 'the archetypal images' Campbell says that C. G. Jung explains the theory of 'archetypal images' as "forms or images of a collective nature which occur practically all over the earth as constituents of myths and at the same time as autochthonous, individual products of unconscious origin" (Jung 1958, par. 88, cited in Campbell, 1949, p. 16). In his work *Anatomy of Criticism Four Essays*, Northrop Frye, shedding light on "cyclical theories of history which help to rationalize

¹ Inspired by Joseph Campbell's "The Hero with a Thousand Faces."

the idea of a return” (1973, p. 74), contributes an interpretation of the theory of archetypal images. According to Frye, each genre of the literature is not a new creation or genre, but they are all evolution and recreation of the myths and archetypes (1957). According to archetypal approach, archetypes has the function in feelings, fantasies, dreams and visions (von Franz, 1975; cited in Mark and Pearson, 2001, p. 4). In his “Theory of Archetypal Meaning,” he proposes that Domains of Imagery, the biblical myths are actually the evolutions of the myths (1957). He puts out three domains of imagery; apocalyptic, demonic, and analogical: “[T]he two undisplaced worlds, the apocalyptic and the demonic, drawing heavily on the Bible, [are] the main source for undisplaced myth in our tradition” (1957, p. 140). In this notion, Frye’s cyclical theory will shed light on this study to analyze how Collins deconstructs Boudica’s myth to reconstruct Katniss’s myth, the myth of hero, the warrior woman.

Frye interprets the theory of the archetype by asserting, “the hero has to enter the body of death, the hero has to die, and if his quest is completed the final stage of it is, cyclically, rebirth, and, dialectically, resurrection” (1973, p. 204). Relying on Frye’s words, Boudica’s resurrection displays a direct projection of Katniss’ revolutionary rebellion. Defining the ‘myth’ and ‘hero’ in his work *The Double Vision*, Northrop Frye also explains ‘myth’ and ‘hero’ as ‘recurring’ and ‘cyclical elements’ in history which can be interpreted as an archetypal image:

There seems to be better evidence, however, that time is irreversible, and general cyclical views of history are not convincing. That there are cyclical elements in history, that is, recurring patterns that exist in events themselves and are not simply fictions in the mind of the historian, seems inescapable (1925, p. 90).

In other words, the similarity between Katniss and Boudica is not a random one but rather an inescapable matter of fact that though the hero’s journey is radial one, he/she is born from his/her ashes like the Phoenix. He also adds his thesis of ‘re-enactments’ and the ‘reincarnation’ of the ‘myths’ and ‘heroes’ in history which can be interpreted as archetypal images as well:

A very frequent primitive view of history is that it consists of a series of re-enactments in time of certain archetypal myths that happened before human life as we know it began. In some societies, this dominance of repetition over history is so powerful that in a sense nothing ever happens. In the Egyptian Old Kingdom a Pharaoh may set up a stele recording his defeat of his enemies, with the enemies, even their leaders, carefully

named. It seems like a genuine historical record - until scholars discover that it has been copied verbatim from another monument two centuries older (Frye 1925, p. 90).

The Epic of Gilgamesh can be given as an example to what Frye asserts as an enactment of both the hero and the legends. Moreover, one can find many similar flood stories in different myths and legends around the world though this dissertation's aim is not to detect these myths one by one. Coming back to the original debate, Frye explains how the rebirth of the hero or the myth occurs in history as in the archetypal theory; "Sometimes this sense of repetition develops a movement to create a new kind of history by reincarnating a myth out of the past" (Frye 1925, p. 90). The legendary warrior 'heroes' cycle', as real and fictional, defined as a trimetric projection above, is in the scope of this study. While analyzing how Collins deconstructs the real historical character Boudica and reveals the fictional heroine character Katniss as a trimetric projection of Boudica, Northrop Frye's definitions of 'hero', 'cyclical elements in history', 'repetition' and 'reincarnation of the myth' enlighten this study (Frye 1925, p. 90). This study approaches Katniss as the 'reincarnating' myth of Boudica and center some correlations of Boudica and Katniss in terms of rebellious women warriors to see how and in what ways Collins deconstructs the real historical character Boudica and reveals the fictional heroine character Katniss as a trimetric projection of Boudica.

The correlations of Fantastic Literature that Collins prefers to present her trilogy in is a way of integrating and presenting legendary and mythical figures in a powerful way. The famous structuralist Tzvetan Todorov, the author of *The Fantastic: A Structural Approach to a Literary Genre*, defines "hesitation" which occurs between the 'real' and the 'imagery' as a type of the fantastic (1975, p. 31-36). To assert who hesitates in the story, he defines the real as the events in which "we, the readers, are uncertain not that the events occurred, but that our understanding of them was correct" (1975, p. 31-36). Then he defines the imagery as the events in which "we wonder if what we believe, we perceive is not in fact a product of the imagery" (1975, p. 31-36). He presents the reader's hesitation as the first condition of the fantastic. Thus, he defines the fantastic as a genre of the literature which "implies an integration of the reader into the world of characters; the world is defined by the reader's own ambiguous perception of the events narrated" (1975, p. 31-36). The elements of the fantastic, the 'ambiguity' and 'hesitation' in the reader's world, generate questions in the reader's mind while

reading the fantastic legendary heroic rebellion which is in fact fictional (Todorov 1975, p. 31-36). Todorov explains that the work of literature, which has ambiguity sustained in the adventure, provokes the questions of whether it is “reality or dream? truth or illusion?” and the possible interpretations of these questions leads “us to the very heart of the fantastic” (1975, p. 25). These provoking questions; ‘reality or dream? truth or illusion?’ direct the reader towards viewing the fictional woman warrior character, Katniss, as inspiring as the real legendary hero Boudica. However, these questions of the fantastic orientate the reader not only to the legendary hero of history but also bring into the reader’s mind the possibility of the birth of this legendary heroic warrior’s trimetric projection in the contemporary age or in the future. To analyze the references of the contemporary age or the future and expose how Collins deconstructs the real historical character Boudica and reveals the fictional heroine Katniss as a trimetric projection of Boudica, the fantastic elements in the THGT is viewed through the Postmodern and Poststructuralist Approaches. On the other hand, the fantastic elements in THGT is viewed through Archetypal Literary Criticism to analyze the references to historical archetypes that are the interpretation of the fantastic literature, which contains the hesitation and ambiguity between reality or dream and truth or illusion.

Another correlation of Boudica and Katniss, the pagan element, is analyzed in THGT. Boudica comes from paganist religion and pre-Christian traditions and predicates “value to ‘nature’, reclaiming the authority of women, and challenging all hierarchy with the essential plurality of the self-constructing individuals and societies” as her tradition and religion, paganism, which “transgress[es] many established boundaries” (Chass & Harvey 2004, p. 1). In THGT, Collins does not reveal a significant religion; however, some specific portrayals display pagan elements in the trilogy which have symbiosis with Boudica, and is analyzed in this study. One of them is the funeral of Rue which displays traditional pagan rituals.

In addition to the projection of paganism, other correlations and affairs in Katniss and Boudica such as ‘hero’, ‘identity’, ‘power’ and ‘history’ and their symbiosis in THGT are covered in the study. For instance, Boudica’s rebellion against the persecution and inadmissible autocracy the Roman enforced upon Britain is the symbiosis in THGT. As mayor reads the well-known story of Panem, which narrates the destructions, contributed to its current form, this ‘rehearsal’ or ‘reminder’ becomes a sort of

conventional ritual to warn people against the consequences of any attempt to treason (Collins, 2008).

As in Britain in A.D. 60, before the invasion by Rome, the lines describe two different states of the country, the country before and after the war, the new country balkanized into twelve. The lines “gave us the new laws to guarantee peace” and “it gave us the Hunger Games” (Collins, 2008, p. 18) describe colonialism and enslavement of the new country after the invasion, as in Britain after the Roman invasion. Neither nation has any eligibility or right of option, obedience is the only ‘law’ for the ‘peace’, which is just to a matter of survival in fact, and ‘prosperity’ is based on workforce, a new form of slavery as in enslaved nations. The other symbiosis in THGT is “the sporting events” the book describes, “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” (Collins, 2008, p. 18). The savages ‘sporting event’ is one of the well-known customs of Rome. Organized for the entertainment of the audience in the honor of the emperor, the games required the combatants win by killing all the others to survive. This savagery, praised by the audience and displayed with animals and criminals by the slaves, both in Rome and in THGT is presented as ‘game’ which is a signifier of the ruler’s power. Observing one of the ‘games’ in the Roman Empire, Seneca (The Roman Gladiator, n.d.) describes it:

What is the need of defensive armour, or of skill? All these mean delaying death The spectators demand that the slayer shall face the man who is to slay him in his turn; and they always reserve the latest conqueror for another butchering. The outcome of every fight is death, and the means are fire and sword” (Epistle VII).

The only difference between ‘game’ in Roman tradition and the ‘game’ in THGT is that in the Hunger Games, innocent children are trapped and forced to kill or die; on the other hand, in the Roman tradition, the contestants were adult warriors. However, both Boudica and Katniss, who are ordinary traditional women members of their nations at first, deconstruct all the traditions, customs, systems and the perception of the ‘hero’ in their nations’ mind, rebelling against the slavery and colonial system in their colonised and balkanized countries as women warriors and heroines. By their rebellion and revolution, a shift occurs in their will and nations. Their rebellion and revolution signify the “sparkle” (Chass & Harvey, 2004, p. 187), the pagan element

that reflects the enlightenment of human, readjustment of purification and the peace, from violence to nature. Their rebellion enlightens their nations, enabling them to have this metamorphosis, the shift against the colonial and slavery system and the power enforced upon their countries. Analyzing the 'colonial', 'slavery', 'rebellion' and 'revolution' affairs and 'deconstruction' of the heroines.

Another possible tie between Katniss and Boudica might be Frye's "cyclical theories" (1973, p. 74) of history and mythology. Frye (1973, p. 74) says "the hero has to enter the body of death, the hero has to die, and if his quest is completed the final stage of it is, cyclically, rebirth, and, dialectically, resurrection," and as archetypal images, the 'myth' and 'hero' is 'recurring' and a 'cyclical elements' in history. As an archetypal image of mythology, Boudica simulates the mythological goddess Artemis; the same simulation is observed in Katniss as well. In Greek mythology, Artemis is the goddess of hunting, virginity, labour and childbirth, mountains and wilderness, she is responsible for the protection of wild animals, and she possesses a bow and arrows. She has not only the ability to protect young girls and cure diseases in women, but also, she can bring death and diseases to women. Sudden deaths of women are explained as her arrows' fate (Atsma, n.d.). Her "proper sphere is the earth, and specifically the uncultivated parts, forests and hills, where wild beasts are plentiful" (Hammond & Scullard, 1970, p.126). When her father, Zeus, asks her wishes, she rejects the city devoted to her, but wishes for the mountains to rule and the power to help women in pains giving birth to a child. She is always portrayed with her arrows and bow which is the symbol of the waxing moon. Besides being the goddess of hunting, she is also known as the goddess of the maiden who could dance and sing. Additionally, Artemis, the maiden divinity, is unmarried and never distracted by love. "The priests and priestesses devoted to her service were bound to live pure and chaste, and transgressions of their vows of chastity were severely punished" (Atsma, n.d.). Following this point, the heroines Boudica and Katniss are interpreted in this study as the archetypal reflection of the mythological goddess, Artemis.

'Dual nature' is another correlation that is observed both in Boudica and in Katniss. Collins, relies on the fantastic, including both science and fiction, as well as mythological figures. This state of 'dual nature' is proposed in psychological science. Psychological science explains a 'dissociative kind of splitting', which refers to splitting of personality as a result of traumatic or infantile experiences, as a kind of

defence mechanism or developmental process. ‘Dissociative kind of splitting’ is either consciousness or unconsciousness as observed in the consequence of awareness of disturbing experiences, and is a reaction to the imposed repression. The human psyche splits into parts– “good and bad, acceptable and unacceptable” (Blass, 2015). Freud declares ‘a state of consciousness’ which he defines as a split from the person’s ordinary state of consciousness (1893. p. 150). He calls this state of split “double conscience” (1893-95, p.12) (dual consciousness) in which the person has more than one personality or ego that function on different levels (1893-95, p. 123). Freud notifies that this “double conscience” is also seen in people under hypnosis who are in an unconscious state (1910, p. 21). Freud (1914, p. 11) explains the split as ‘defence’ that is the consequence of ‘repression,’ and is a shift from one personality to the other. In his famous 1932 paper, psychoanalyst Sándor Ferenczi declares, “there is neither shock nor fright without some trace of splitting of personality” and explains the splitting of self as the reactions to the traumas (1949, p. 229). The dual nature, or the dual consciousness, which is defined as the split of the personality, is equally present in spring festivals of Greek Mythology, which is derived from pagan roots. Dionysus, as the immortal god, is capable of bringing a dead person back to life from the underworld; he becomes the symbol of rebirth after death as the consequence of his experience when the Titans dismember him, and Rhea brings him back to life. His disruption by the Titans and his resurrection is symbolically present in viticulture, where the vines are pruned sharply, dead in winter and then come back to life in spring (Karas, M. and Megas C. (n.d.)). Dionysus offers re-birth or re-generation as in the cycle of death and rebirth after his experience with the Titans. In the spring festivals for Dionysus when the re-birth of vines is observed his followers, the Bacchantes, drink wine, and then he gives them joy and divine ecstasy or brutal and blinding rage. While drinking wine they rave and become savages. Dionysus, similarly, “had a dual nature; on one hand, he brought joy and divine ecstasy; or he would bring brutal and blinding rage” (Karas & Megas, n.d.). The ‘dual nature’ is observed in Dionysus as a result of the traumatic experience of his dismemberment by the Titans; is a split and a shift from one personality to the other; a ‘defence’ that is the consequence of ‘repression.’ He signifies “being the promoter of civilization, a law-giver, and a lover of peace,” and reflects the dual nature, or the dual consciousness, which is defined as the split of the personality (Atsma, n.d.). In the same way, Boudica, a softhearted ordinary woman, an adoring mother of two daughters and a wife in love, transforms

into a wild natured woman who fights for revenge and kills her enemies after traumatic experiences when she loses her husband, the leader of Celts who is killed by Romans during the invasion. The 'dissociative kind of splitting', which refers to splitting of the personality because of traumatic or infantile experiences, as a kind of defense mechanism or developmental process is present in Boudica as in Dionysus. Significantly, as Dionysus, she is "the promoter of civilization, a law-giver, and a lover of peace," she both cures and brings diseases. Furthermore, Katniss undoubtedly echoes the same state of manner, the dual nature, or the dual consciousness, which is the split of the personality. Katniss is a merciful character who devotes herself to protecting her sister and Rue because they are children. After Rue's death she explains her sorrow; "Everything beautiful brings her to mind. I see her in the yellow flowers that grow in the Meadow by my house. I see her in the mockingjays that sing in the trees" (Collins, 2009, p. 61). Nevertheless, in the game, she never hesitates while killing other children, as she perceives them as threat to Rue and her district. Notably, she names the other child in the game as the fox-faced girl "the fox-faced girl from District 5 sly and elusive" (Collins, 2008, p. 125) although the fox-faced girl is a childlike her own sister and Rue. This 'duality in nature,' brings joy and divine ecstasy as well as bringing brutal and blinding rage, is also seen in the scene, when President Snow smells blood and rose together.

Another commonality between Boudica and Katniss is dystopian subject matter in fantastic literature, which has its source in paganism as well. The Pagan religion in Celtic lands before the Roman invasion and the imposition of the Christian religion featured a passionate love of the natural world. Pagan people do not believe in a single divinity. However, they see a unity in the nature and this divinity is expressed by goddesses with no hierarchy, which means they do not place any of the goddess above others. The divinity is connected to place, and through place, the divinity is connected to a person who has a mysticism, the commitment with nature. In pagan religion, mythology, which is "a narrative or narrative sequences," is connected to rituals, which are "actions or behaviors that evoke or reflect that myth" (Monaghan, 2004, p. 81, 374, 384). The pagan religion is an exodus from violence to nature, the signification of "peace," "purification" and "sparkle" (Chass & Harvey, 2004, p. 187). Paganism in the medieval age and Pantheism in pre-modern and modern times have divinity of nature in common, however they differ. In paganism, which is polytheistic, the divinity

is plural and has multiple divinities. On the other hand, in Pantheism, which is monotheism, the divinity is singular (Monaghan, 2004, p. 383). According to the pantheists, “god is present everywhere in everything and saying that God is everything ... the universe itself is in fact God” (Mander, 2016). William Mander describes God and divinity:

God is not distant but can be encountered directly in what we experience around us. We see God in everything. The initial focus of attention here may be either our physical environment (the land on which we live, our natural environment) or else our social environment (our community, our tribe, our nation or, generally, the people we meet with) but further reflection may lead to its more universal expansion (Mander, 2016).

Mander confirms that the divinity of nature or universe in Pantheism is singular and it is God itself. In this study, Katniss’s world and President Snow’s patriarchal nature are analyzed to see if they represent pantheist notion. Having differentiated paganism from Pantheism, the text tries to connect paganism with the aspects of dystopian literature. As has been stated above, the ‘violence’ in paganism which signifies the destruction of balance, truth, beauty and the harmony both in human nature and nature are interpreted as the dystopian world and nature of man. Furthermore, the ‘wildness’ in paganism which signifies the purification of human nature and nature itself, which is balance, truth, beauty, the harmony and the inner movement of the nature, is interpreted as the utopian world and nature of man. Both Boudica and Katniss, experiencing the dystopian world in their countries, initiate their nations into the utopian and dystopian realms and the deconstruction of the enforced dystopia. They both evoke their nations, raise awareness of the destruction and enforced power, and awaken the power of revolt to deconstruct their land. First, they rebel as an individual and reject the enforced power. Then, they both become myths and archetypes of hero of their nations and inspire individuals to fight for their own identity and their will. The description of the districts by Katniss displays the dystopian world in THGT:

District 12 is pretty much the end of the line. Beyond us, there’s only wilderness. If you don’t count the ruins of District 13 that still smolder from the toxic bombs. They show it on television occasionally, just to remind us. “Or why they would leave here.” Haymitch had called the Avoxes traitors. Against what? It could only be the Capitol. But they had everything here. No cause to rebel. (Collins, 2008, p. 83).

Similarly, the loaf that is sent to her to help her survive is the reflection of the dystopian world in the trilogy “This bread came from District 11. I cautiously lift the still warm

loaf. What must it have cost the people of District 11 who can't even feed themselves? How many would've had to do without to scrape up a coin to put in the collection for this one loaf?" (Collins, 2008, p. 235). In these lines, Katniss's self and social awareness is obvious. She starts questioning the destroyed districts and the unequal relationships between the districts and the Capitol. She is faced with the control over the districts and the lives of inferior people under the control of superior ones. The subject matters listed above in this chapter are studied in detail in this dissertation.

In conclusion, this dissertation includes six chapters and a conclusion. The introduction part presents the study topic of the dissertation and an analysis of the study. The second chapter presents the elements of fantasy in this trilogy as a sub creation and its connection with the selected works. The third chapter covers the political structure, power, identity and the ethics and the codes of the hero and the traditional pagan elements. Therefore, the fourth chapter applies the dystopian features of fantastic literature as interpreted through THGT. The fifth chapter covers the evolution and reincarnation of myths, mythical and cultural metamorphoses, and the fantastic issues in *The Hunger Games* trilogy. It also covers Jung's theory of Depth Psychology and Archetype, and the hero archetype, and its function in transformation. The sixth chapter presents Boudica and Katniss in *The Hunger Games* trilogy, deconstruction of the historical hero myth of Boudica and reconstruction of fictional hero Katniss. Katniss's bombastic actions and heroic deeds are compared with Boudica as the cornerstone hero to whom Katniss is compared. It examines Boudica, Katniss and their symbiosis in THGT. It interprets THGT via the Archetypal Approach. Comparing Katniss, the heroine character in THGT with Boudica, it focuses on the legendary Celtic warrior queen in the Roman conquest of Britain and the British revolt against Rome in AD 60. The roles of the ancient and historical character Boudica are taken as the role model of Katniss who displays similar behaviors in THGT. This chapter includes the corruption of the values of good and evil, and describes the complicated political and personal affairs among the Capitols and the rebellious woman warrior, Katniss, as the trimetric projection of Boudica.

1.2. Subject Matter

The Hunger Games trilogy by Suzanne Collins, namely *The Hunger Games* (2008), *Catching Fire* (2009) and *Mocking Jay* (2010), will be investigated in this study in as the reflection of Boudica, the Celtic warrior queen. The plot and the characters of the

novels will be examined to reflect these terms through required literary perspectives and approaches; Archetypal literary criticism and the Post-structuralist Approach.

1.3. Discipline and Research

This study is on English Literature and it is theoretical. Selected writings by Carl Gustav Jung, Northrop Frye, Joseph John Campbell, Tzvetan Todorov are used to provide a better insight into the matter, haunting legend, and trimetric projection of Boudica in *The Hunger Games* trilogy.

1.4. Aim/Scope

The Hunger Games trilogy has complexity in terms of genre as Collins herself comments, “people view the books – as romance, as dystopian, as action adventure, as political” (Jordan, 9 December 2010). When it is taken from this angle, it is possible to state that varied literary terms as Bildungsroman², science fiction, fantastic fiction and a survivor story are incorporated into the trilogy, which makes the novels unique. For example, the trilogy features some surrealistic and new technological advancements that do not exist today, or the time the trilogy takes place is in the unknown future. These surrealistic developments and the time issue in the trilogy are some of the elements that place it in the science fiction category. The trilogy is a fantastic fiction since, despite the fictional plotline or surrealistic elements of the trilogy, it has the power to make the reader hesitate and experience the ambiguity between reality and dream or truth and illusion. As “the novels are complicated thematically” and have various themes “such as family, friendship, love, trauma, gender, governance, personal responsibility, and ethics” (Margolis, 2010), this study exploits the texts. Moreover, the asserted genres like romance and political styles can be also found in the novel, as will be explained later.

In conclusion, this research focuses on *The Hunger Games* trilogy by Suzanne Collins through the literary theories and approaches such as the Postmodern Approach, Archetypal Literary Criticism, Dystopian Literature. The aim of this scope is to show the symbiosis between Boudica and Katniss in terms of rebellious women warriors to analyze how Collins deconstructs the real historical character Boudica and reveals the fictional heroine character Katniss as a trimetric projection of Boudica.

² In some academic sources, the trilogy has been identified as a bildungroman (Margolis, 2010) while there are some counter arguments against this hypothesis as well.

1.5. Method

The legend trimetric projection of Boudica is one of the fundamental categories in this study and is central to the novel series. Furthermore, the Archetypal approach and the Post-structuralist Approach are applied to reveal the identity of Katniss as the symbiosis of Boudica. The Archetypal approach, which focuses on recurring myths and archetypes in the narrative, symbols, images, and character types in literary work, helps to interpret the text and reveal the figurative character Katniss as the symbiosis of Boudica. The interpretation of 'hero', 'archetypal myth', 'transformation' and 'reincarnating' by the critics, Carl Gustav Jung, Northrop Frye and Joseph Campbell are studied. As this study is composed of a literature review and analysis of *The Hunger Games* trilogy by Suzanne Collins and related academic work, a great variety of cited works are incorporated to highlight the themes.

2. THE HUNGER GAMES TRILOGY AND FANTASTIC LITERATURE AS A SUB CREATION AND ITS CONNECTION WITH THE SELECTED WORKS

THGT, the selected works in this study are surrounded by the elements of fantasy which depict futuristic dystopian world, and the deconstruction of the past and the reconstruction of the present and future. Before analyzing how Collins deconstructs the archetypal myths and history to reconstruct and recreate Katniss's myth, rebirth of the hero, and how the transformation processes of the hero occur, fantastic literature and its structure will be displayed in this chapter.

The tendency of humankind to express emotions, feelings, thoughts, experiences, creed, doctrine, or ideology leads him to different methods of expression in a conscious or unconscious way. Literature is one of the most artistic and intellectual means of expression, which comes from the inner self. As spring water, flowing through the time on its journey, in the history of literature, authors, in other words, the artists, have created many genres. The fantastic is an "incomplete system, which offers freedom for the writer," and will be subject matters in this study (Todorov 1975, p.vii). Robert Scholes, an American literary critic and theorist, explains the reason for this incompleteness of genres "...because no genre is itself ever complete" (Todorov 1975, p. ix). Each new work in literature, the product of imagination is modified, as "the system itself is always open" (Todorov 1975, p. ix). For writers, the weak and untended genres are always attractive study fields to "make it new" (Todorov 1975, p. ix). Tzvetan Todorov, a structuralist literary critic, provokes many questions to find the limits of the genre; "[a]re there only a few genres (i.e., lyric, epic, dramatic), or many more? Are genres finite in the number or infinite?" (1975, 4). The Russian formalist Boris Tomashevsky answers these questions:

Works are divided into large classes, which are subdivided into types and species. In this way moving down the ladder of genres, we move from abstract classes to concrete historical distinctions (the poem by Byron, the short story by Chekhov, the novel by

Balzac, the religious ode, proletarian poetry) and even to specific works (Todorov 1975, p. 4-5).

Todorov (1975, p. 4-10) himself corresponds these questions to a definition of literature and prose as ‘a pre-existing combinational system,’ which is transformed in time through that system, and explains genre as a transformation of that system.

When the genres work as a ‘transforming system’ of literature, the questions whether a literary discourse must be true or false, real, or imagery revives in the reader’s mind (Todorov, 1975, p. 4-10). Todorov proposes that literary discourse can only be passable on its own merits; therefore, it is not possible to evaluate it as true or false (1975, p. 4-10). Literary critic and theorist Northrop Frye writes in *Fables of Identity*, “The poet, like the pure mathematician, depends not on descriptive truth, but on conformity to his hypothetical postulates. ... Literature, like mathematics, is a language, and a language in itself represents no truth, though it may provide the means for expressing any number of them” (1973, p. 76,354). In addition, as a ‘transforming system’ in literature, nothing is genuine, and none of the genres is original. Frye proposes, “Poetry can only be made out of other poems; novels out of other novels. Literature shapes itself, and is not shaped externally. ... Everything that is new in literature is a reworking of what is old. ... Self-expression in literature is something, which has never existed” (1973, p. 97). In this respect, it is obvious that there is no limit to the number of genres. It has a ‘transforming system,’ which means that numerous new genres shall be added in our contemporary age and the future. In conclusion, the fantastic genre is a transformed system of literature and it is new, and everything in fantastic is the reworking of what is old. The expressions of the fantastic are the reincarnations of the old and represent no truth, but they represent the ambiguity and the reincarnation of truth. The elements of the fantastic and its structure and system will be held up in this chapter to display what the fantastic is, how it functions in literature.

The elements and functions of the fantastic, which will be displayed in this chapter, are the limit, ambiguity, time, space, discourse, causality and pan-determinism in the fantastic; the theme of the self and the theme of the other; multiplication of the personality; and the collapse of the limit between the subject and the object in the fantastic. To explain why the fantastic is the base of this study, the literary, social,

psychoanalytic and the futuristic functions of the fantastic will be the subject matter in this chapter.

2.1. The Fantastic Novel

The fantastic evolves and then embodies reincarnations of characters and heroes in Mythology as fairy tales. The stories and heroes originate in the evolution of real myths. Accordingly, the question ‘Is it real?’ is always in existence and the reader always appears in the fantastic with this question. In fact, everything in the fantastic is integrated with reality, thus, the borderline between the imagery and the reality dissolves. The reader is not sure where the imagery and the reality start and end in the story. Consequently, the fantastic does not present the answer to the reader; instead, the reader reaches the answer by him/herself depending on his/her acquisition, depth, intellect, intelligence, ability, perspective, and open-mindedness. In this case, the answers in the fantastic differ according to the readers; some readers reach different answers running the boundary, yet some are not able to cross the frontiers, so the answers differ from the others.

The reader enters the fictional world of the fantastic, as well as the hero of the fiction, in hesitation between reality and imagery. The authors of *From Homer to Harry Potter: A Handbook on Myth and Fantasy*, Matthew T. Dickerson and David L. O’Hara clarify Tolkien’s signification:

The various King Arthurs who have been served out of the pot – those of Thomas Mallory, Wolfram von Eschenbach, Chretien de Troyes, and the *Gawain and the Green Knight* poet, as well as the more modern Arthurs of Marion Zimmer Bradley, Mary Stewart, Roger Lancelyn Green, Stephen Lawhead, and T. H. White- are among the most flavorful and influential figures of legends in all Western literature (2006, p. 113).

The fantastic recreates the history and the heroes in the history reflect their personality, human nature, which is changeless and eternal. In the fantastic, the reader encounters the trimetric projection of the real legends and historical heroes.

2.2. The Collapse of the Limits in the Fantastic

In the ‘transforming system’ of literature that was brought up earlier, as a ‘pre-existing combinational system,’ in which the genre of the literature transforms in time and the improved or renewed genre itself becomes a transformation of that system, Fantastic Literature arises (Todorov, 1975, p. 4-10). The work of literature, which has

‘ambiguity’ sustained in the adventure, provokes the questions ‘reality or dream, truth or illusion?’ and takes the reader to the center of the fantastic (Todorov, 1975, p. 32-36). To respond to what the fantastic literature is, Todorov explains that the fantastic is a text in which the writer describes events differently than they occur in everyday life, which the reader characterizes as supernatural, but the ‘supernatural’ here has much more extension than the other genres. In fantastic literature, the supernatural is identified with the reactions not of the reader who is implicit in the text, but the one who is holding the book (Todorov, 1975, p. 32-36). One of the most significant twentieth-century authors with his influential works of horror fiction, Howard Phillips Lovecraft, illustrates that the reader’s individual experience is the canon of the fantastic within the work (Todorov, 1975, p. 32-39).

The most significant element of the fantastic is the integration of the reader who encounters ambiguity and hesitation of the supernatural elements in the fiction. The reader interrogates and experiences the ambiguity between reality and dream, truth and illusion, but does not make out or come up with the answer. As *ambiguity* is the main element of the fantastic, which drives the reader to take a journey in search of reality, it will be displayed in detail in this chapter with the comparative samples and analyses of the selected fantastic novels *The Hunger Games Trilogy* (THGT) and the real historical queen Boudica.

The same issue takes place in Roman and British history. After the Roman invasion of Britain during AD 43 to 41, Britain was divided into colonies such as York, Colchester, Gloucester and Lincoln and other municipalities. Either Roman or local landowners governed these colonies and municipalities; however, each had to turn out one delegate to a yearly council to represent their colonies and show their loyalty and worship to the Roman emperor (Jones, 1998). The Roman emperor divided the lands into colonies and invested in each colony to develop industry, agriculture, craftsmanship, trading and mining using mineral resources such as gold and silver, water supplies in different districts and to use new technical knowledge to produce industrial productions.

The fantastic novel THGT displays the same divisions in the country. Capitol uses its force, power and wealth to control the other inferiors, all of which are divided in districts and must work in mines, coalmines or other industries to produce for Capitol. Katniss accounts the districts and their role in workforce, “District 1 makes luxury items for the Capitol,” and “Seafood from District 4. Electronic gadgets from District

3. And, of course, fabrics from District 8” (Collins, 2009, p. 166). Capitol invests in the districts for production of goods and uses the citizens of the districts as a workforce to reinforce its own power and wealth, not the country or the public. The reader experiences the supernatural and the fantastic in the trilogy and glances at history, and confronts other correlations between the imagery and the real.

The correlations between the imagery and the real are archeological discoveries in Britain. Archeological research in Britain indicates that some districts such as Great Casterton in Rutland and Hucclecote in Gloucestershire did not experience poverty, although many others struggled. Some districts built new buildings, while the others were in poverty. The mining districts were producing gold coins although they never used them. By the development in industry, the rich districts used metal and glass objects, while the poor districts continued using wooden and leather. First Colchester and later London were the heart of the trade, religion, and wealth of Roman Britain (Jones, 1998).

The same issue is the subject matter in the fantastic trilogy; Katniss displays the income inequality in districts as in Roman Britain:

First of all, every district is currently at war with the Capitol except 2, which has always had a favored relationship with our enemies despite its participation in the Hunger Games. They get more food and better living conditions. After the Dark Days and the supposed destruction of 13, District 2 became the Capitol's new center of defense, although it's publicly presented as the home of the nation's stone quarries, in the same way that 13 was known for graphite mining. District 2 not only manufactures weaponry, it trains and even supplies Peacekeepers (Collins, 2010, p. 82).

Each district in Panem has a certain role in manufacturing and industrialization to produce in large-scale for the Capitol. None of the districts can consume what they produce; they are allowed to consume only to survive in poverty. Roman Britain used all the sources and workforce of the country to supply resources for its wealth and power, while the real owners of the resources and the workforce were living in poverty. Although they were the ones who produced these industrial products and crafts, they were allowed to consume from this wealth more than was sufficient to survive. The history of Roman Britain is the projection of the fantastic, THGT, which depicts the same division of a country in districts, the colonial system of labor, the conflict of the issue of poverty and wealth. Katniss depicts the system in Panem, “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, 2008, p. 19). The districts are the ones who produce the wealth, but are forced to live in poverty. In the fantastic, the concrete distinctions between real and imagery disappear, and the limit collapses in the reader’s acquisition and perception.

The reader enters into the fantastic when he/she interprets the fantastic issues, the historical facts, and the correlations. Todorov goes on clarifying this function of the fantastic as ‘hesitation,’ which occurs between the ‘real,’ and the ‘imagery’ (Todorov, 1975). To know who hesitates in the story is the significant point. Herewith, he goes on defining the ‘real’ as those events which the reader is not certain about whether they are correct or not. Then, he defines the ‘imagery’ as the events in which the reader is in ambiguity about what he/she believes and perceives is a product of the imagery or not (Todorov, 1975). He states that ‘the reader’s hesitation’ is the first condition of the fantastic. Thus, the reader’s integration into the characters’ world is one of the conditions of the fantastic and that it is the reader’s own ‘ambiguous’ interpretation of the events that take place in the work of art (Todorov, 1975). The integration of the reader is ‘implicit’ in fantastic as the narrator whose function is also ‘implicit’ (Todorov, 1975). In THGT, Katniss takes the journey of the story, experiences the adventures in the novel, and depicts her adventures; however, the reader integrates with Katniss and starts perceiving the fictional world. The reader places him/herself in Katniss’s position, questions the dystopian world in the districts while he/she associates the imagery, the fictional and supernatural dystopia and the realities of his/her own world. He/she does not accept the fantastic as supernatural as in fairy stories and does not acquire it as imagery.

The fantastic helps the adults to break the barriers of their primary world and experience the limitless journey of the fantastic in search of reality. The notion of the limitless journey that the fantastic presents adults can be explained as like fables, which present children with the same limitless journey in search of reality. Adults do not perceive the fables as real; the ones who believe the supernatural in the fables as real are children, not adults. Children do not have limit in their imagery. They do not have barriers because they do not have any learned experiences, certain disciplines, doctrines, or teachings. Religion contains certain disciplines, doctrines or teachings within itself, these components specify a limit for the human mind and build barriers between the human mind and imagery. Adults are not able to break these barriers and

go through the imagery as they do in childhood. However, the fantastic allows adults to leave all these barriers; the learned experiences, certain disciplines, doctrines, and teachings. The limit between mind and imagery collapses in the fantastic. In the fantastic, adults have the opportunity to imagine without limitations as they do in their childhood when they perceive the supernatural in the fables as real. Adults are able to perceive the supernatural in the fantastic as real as they deconstruct all the barriers and limits of their experiences.

In his work *Manifesto of Surrealism*, André Breton, refers to the same state of child and adult imagination; he remarks that dreams are an output of imagination and are lost when one becomes adult due to the requirements of adult life such as moral or social order and religion (1967). He adds, “It is perhaps childhood that comes closest to one’s ‘real life’; childhood beyond which man has at his disposal, aside from his laissez-passer, only a few complimentary tickets; childhood where everything nevertheless conspires to bring about the effective, risk-free possession of oneself” (1969, p. 40). Children do not have limit in their imagery. On the contrary, the adult reader in the fantastic integrates his/her experiences, the history, the hero in his time or in the past, and mythology, which is driven from human nature, with the imagery in the fantastic; goes beyond the fiction, the supernatural in the fantastic and perceives the imagery as the reflection of reality. For example, in the fantastic, the reader experiences the ‘hesitation’ by questioning the supernatural elements and the text about whether they are real or imagery, and never rests assured to interpret the supernatural events as ‘real or imagery’ or ‘a trick or an error of perception’ (Todorov, 1975).

2.3. From the Imagery of the Fantastic to the Reality of the World

Humankind holds fixed ideas and perceptions as a consequence of their experiences, education, moral doctrines or philosophy. They perceive the visible and invisible world as adhering to these imposed doctrines or knowledge and define the objects, occasions, or events through the laws of nature, which are reality and the sole truth for him/her. There is no possibility of the other truths or realities; there is no way for the possibility of the imagery. He/she does not experience hesitation about the possibility of the existence, reasonableness or the truth of the imagery. Despite that, in modern times, scientists and scholars have searched for the possibility of the existence, reasonableness, or the truth of the imagery. In the hands of scientists, imagery turns

into reality. In some cases, the imagery of science inspires the fantastic, which displays it in a fictional world and leads man to experience the hesitation about the possibility of the truth of the imagery. In contrast, in some cases, the imagery in the fantastic inspires science, which searches the possibility of the truth of the imagery. In *The Morning of the Magicians* Jacques Bergier and Louis Pauwels discuss fantastic realism. They state that if there exists positive science in company with ambiguity, then fantastic realism occurs. The engagement of the marvelous and the positive science appreciates through the perspective of mathematics and physics (1964, p. 21). They continue that the solitary sciences to identify the presumption of something before its existence are mathematics and physics since positive science leads to an exposed way to the marvelous (1964, p. 23). Undoubtedly, the barrier “between the marvelous and the positive, or, between the visible and invisible universe” becomes thin depending on “an imagination powerfully applied to the study of reality” (1964, p. 23). The fantastic discloses the barrier, which separates reality and imagery, and takes its place in all teaching fields such as literature, social science, philosophy, moral doctrines, and aesthetics, while confounding the barrier between reality and imagery by the medium of the positive science.

Through physical science, a new perception rises in the fantastic (1964, p. 40). In *Notes on Writing Weird Fiction*, Lovecraft refers to Bergier:

There will always be a certain small percentage of persons who feel a burning curiosity about unknown outer space, and a burning desire to escape from the prison house of the known and the real into those enchanted lands of incredible adventure and infinite possibilities which dreams open up to us, and which things like deep woods, fantastic urban towers, and flaming sunsets momentarily suggest. These persons include great authors, as well as insignificant amateurs like myself—Dunsany, Poe, Arthur Machen, M.R. James, Algernon Blackwood, and Walter de la Mare being typical masters in this field (1995, p. 113-114).

The ambiguity and the hesitation of the imagery both in science and the fantastic leads man in the search for other realities, and breaks the barriers of the experiences, education, moral doctrines or philosophy and the barriers between the imagery and reality.

The suspense of the imagery and the truth in the fantastic takes is shown in an elaborative discussion by Todorov. He explains the concept of the fantastic to display what elements constitute the fantastic and counts ‘ambiguity’ as the first condition in

the adventure of the fantastic, ambiguity which drives the reader to experience the hesitation that provokes the questions of 'reality or dream,' 'truth or illusion' (1975).

With the supernatural elements, this 'uncertainty' is the basic affair of the fantastic when the reader, who is just familiar with the 'laws of nature,' encounters 'hesitation.' If the reader reaches a conclusion and decides whether the supernatural element is 'reality or dream,' 'truth or illusion,' the genre cannot be classified as the fantastic but as the 'uncanny' or 'marvelous' (Todorov, 1975). The 'uncanny' is the genre in which the reader reaches a logical explanation of the supernatural elements and decides they are reality and truth in 'the laws of reality' in his real world. On the other hand, the 'marvelous' is the genre in which the reader reaches a decision that the supernatural elements in the text do not have a logical explanation and decides they are not reality or truth in 'the laws of reality' in his real world (Todorov, 1975). On the other hand, in the fantastic the reader is in hesitation about the real and imagery, and does not arrive at the answer.

In THGT, Katniss is an ordinary sixteen year-old teenage, who suffers in a dystopian world to survive, has no supernatural power, but becomes a heroine of her nation. Katniss is herself ambivalent to the violence of the Capitol (Collins, 2008, p. 14). When Gale shows his anger about the injustice and violence of the Capitol, Katniss adds, "I've listened to him rant about how the tesserae are just another tool to cause misery in our district" (Collins, 2008, p. 14). Although Gale rants about everything in the districts as a reaction, she finds ranting and reactions meaningless (Collins, 2008, p. 14). As an ordinary sixteen year-old suffering and starving girl, the only thing she cares about is finding food in the woods for herself and for her family. The same state of ordinariness is seen in Boudica, who was an ordinary mother and wife with no talent for war or as a warrior. However, they both later become warriors and heroines. The reader of THGT as the reader of the fantastic, which has 'ambiguity' as the first condition of the adventure, experiences hesitation between the reality and imagery and provokes questions whether 'reality or dream, truth or illusion.'

In THGT, neither the supernatural elements or events encounter any explanation nor does the reader accept them as real. Instead, the reader exposes hesitation in the fictional world. To illustrate, Katniss describes the destroyed districts, which seems surrealistic in the fiction:

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 (Collins, 2008, p. 5).

The reader does not accept the districts as supernatural, or the narrator does not explain the districts as part of the supernatural tale. The reader perceives the districts in uncertainty and hesitation and accepts the possibility of the realization of the imagery in the view of the fact that destroyed and balkanized countries were experienced in history and might be experienced in the future after a war as well.

This part is particularly essential to differentiate fantastic works and fairy stories. In fairy stories, the reader is exposed to the battle between good and bad; the battle and the line between good and bad is so sharp and clear that the reader is not in suspense and there is no question that needs explanations or answers. The reader accepts the exposed moral, satire, the supernatural or magic, which are presented as adornments of moral teachings. On the contrary, the fantastic does not expose the reader to moral teachings through a struggle between good and bad; the line is not as sharp or clear between good and bad as in fairy stories. The characters are the combinations of good and bad; they have a dual nature that drives them to react as good and bad in ambiguity. They do not purpose to present moral teachings; they signify neither good or bad; not only the fictional character of the fantastic but also the reader is in ambiguity combining good and bad.

In THGT, although she is a chivalrous heroine, Katniss never signifies pure good, power, heroic deeds or a deep-seated ambitious to be revolutionary as she hesitates to be the signifier of the revolution. She is an aggrieved person, who later turns into a heroine, but not for the sake of her deep-seated purposes; her defiance is for the sake of her revolt involuntarily. Although she is a sixteen year-old child, she never signifies innocence as Rue or her sister Prim; Katniss defines her cruelty while hunting and Prim's pureness:

I don't bother suggesting Prim learn to hunt. I tried to teach her a couple of times and it was disastrous. The woods terrified her, and whenever I shot something, she'd get teary and talk about how we might be able to heal it if we got it home soon enough (Collins, 2008, p. 35).

Therefore, as a lover, she is ambiguous. Although she is a lover, she never signifies pure love. The reader and even she herself is not certain about her love. Her love is in ambiguity between Peeta and Gale. The reader cannot be sure whether she is in love with Peeta or Gale, and even Katniss herself is not sure.

One of the most striking structures of the fantastic, which presents ambiguity, is the discourse in it. The verbal, syntactical, and semantical structure of the language in the fantastic displays the uncertainty. Todorov analyses how the fantastic performs as 'system' in a literary text, with the 'verbal,' 'syntactical' and 'semantic' perspective, and reviews the 'system' and the structural integrality of the fantastic in three parts. The first one is 'utterance,' which describes the use of figurative discourse; the second one is the 'act of uttering' (the speech act) which is described as the 'literal sense of a figurative expression' and the third one is 'syntactical aspect,' in other words 'the rhetorical figures' (1975, p. 80-90).

To exemplify the first and the second parts of the system, the 'utterance' (the figurative discourse) and the 'act of uttering' (the speech act), the narrator's utterance 'I' is a good sample. When the narrator uses 'I,' it helps the reader integrate into the text and identify him or herself with the character "as we know the pronoun 'I' belongs to everyone" (Todorov, 1975, p. 84). The fantastic drives the reader into a dilemma 'to believe or not to believe,' which Todorov defines as 'the test of truth' (Todorov, 1975, p. 80-90). The narrator's addressing 'I' draws the reader into the supernatural adventures by identifying him or her with the character in hesitation and doubts. The reader's uncertainty whether it is true or not is called the 'utterance' (figurative discourse) and the 'act of uttering' (speech act). However, in detective stories, a reader may experience the doubt when the character says 'I,' but still the reader is sure in their trust of the narrator without hesitation or does not need to justify 'the test of the truth' knowing what the narrator tells is the sole truth. In detective stories, the reader does not identify himself with the character, as there exists the narrator's speech as the third person; therefore, 'the events are supernatural but the narrator is natural,' so it draws apart from the fantastic in which the narrator has an ambiguous discourse (Todorov, 1975, p. 80-90). To exemplify 'figurative expression', Todorov presents Merimee's *La Venus d'Ille* as a sample, in which the supernatural interpretation propounds the 'figurative expression'. Describing the Character in the novel, Alphonse's dead body, "I opened his shirt and saw upon his chest a livid mark which

extended over the ribs and back. It was as if he had been embraced in a circle of iron”; the narrator uses ‘It was as if,’ which is a sample of figurative expression (Todorov, 1975, p. 80). The peasant describes the statue, “it is as if she was staring right at you,” later on the bridegroom explains the ring he has left on the statue, “They would call me the statues husband” (Todorov, 1975, p. 80). With the utterances such as ‘he seemed,’ ‘they would call me,’ or ‘as if,’ the figurative expression is presented in a structure. Through the discourse of the fantastic, the reader is not sure about the answers; that is, the reader questions whether it is real or not. Todorov (1975) clarifies the system by proposing that the notion is not related to the style of the fantastic, but is the structure of the fantastic.

In THGT trilogy, when Rue dies, Katniss integrates herself with Rue in unity, and depicts the fantastic notion using the figurative expression ‘as if,’ “Her hand reaches out and I clutch it like a lifeline. As if it’s me who’s dying instead of Rue” (Collins, 2008, p. 233). Todorov (1975) explains the notion that using the ‘utterances’ and by the ‘act of uttering,’ the narrators of the fantastic text perform ‘figurative expressions’ in the systematic formula of the fantastic to present the supernatural elements in an ‘ambiguous’ perception to provoke hesitation in the reader’s mind. That is one of the most important conditions to fulfill the requirements of the fantastic. This technique used by the writers of the fantastic is a systematic formula of the fantastic, ‘the rhetoric,’ not a coincidence.

To explain the third part of the system of the fantastic, the ‘syntactical aspect,’ (the rhetorical figures), Todorov (1975) returns to the first rule of the fantastic, the identification of the reader who integrates himself in to the adventures in uncertainty and hesitation. He explains the ‘syntactical aspect’ of the fantastic as addressing ‘gradation’ of events, time, and place, which are not narrated in a chronological order as in other genres. In the fantastic, the gradation or the order of the supernatural elements has variant falls and rises in different orders. For the reader, it is a requirement to know the whole text for the identification. On the contrary, in other genres, namely, in detective novels, the events or the time is integrated as a chain in itself. If the reader reads the last chapter of the novel first, he can learn everything related to the whole text or after reading the whole novel, the reader is not attracted to read the story again as he is familiar with the whole text (Todorov, 1975). On the other hand, if the reader reads the last chapter of the fantastic, he is not able to acquire the

whole text, as it does not have gradation of events, time, or place, or even in the rise or fall of the supernatural tones. The reader needs reading the whole text for identification and the text is attractive to the reader to read many times to acquire the events as it awakes hesitation in reader's mind (Todorov, 1975).

Todorov explains another part of the system of the fantastic, the 'causality' and 'pan-determinism' and states that "everything, down to the encounter of various casual series (or 'chance') must have its cause, in the full sense of the world, even if this cause can only be of a supernatural order" (1975, p. 113). To make the system of the fantastic clear, Todorov also remarks:

Pan-determinism signifies the limit between the physical and mental, between matter and spirit, between word and thing. In the network of the themes of self is the action of pan-determinism. That is a generalized causality which doesn't admit the existence of chance and which posits that there are always direct relations among all phenomena, even if these relations generally escape us (1975, p. 113).

In the fantastic, nothing is accidental, coincidental, or by chance; the supernatural has a reason, and the reader is forced to reason in uncertainty.

2.4. The 'Theme of Self' in the Fantastic and the 'Transformation' and the 'Multiplication of the Personality'

The running of the universe reveals that it has a circular movement in which stars, planets and even the world move through a circular motion. Humankind is in the circular system as well. They live in a cyclical repetition through time. In the circular reincarnation, humankind reincarnates in different forms; time, space, body, or personality. In his work *Anatomy of Criticism: Four Essays*, Northrop Frye, shedding light on "cyclical theories of history which helps to rationalize the idea of a return," interprets the cyclical reincarnation of humans (1973, p. 62). He asserts, "the hero has to enter the body of death, and the hero has to die, and if his quest is completed, the final stage of it is, cyclically, rebirth, and, dialectically, resurrection" (1973, p. 62). Defining the 'myth' and 'hero' in his work *The Double Vision*, Northrop Frye explains 'myth' and 'hero' as 'recurring' and 'cyclical elements' in history:

A very frequent primitive view of history is that it consists of a series of re-enactments in time of certain archetypal myths that happened before human life as we know it began. In some societies, this dominance of repetition over history is so powerful that in a sense nothing ever happens. In the Egyptian Old Kingdom a Pharaoh may set up a

stele recording his defeat of his enemies, with the enemies, even their leaders, carefully named. It seems like a genuine historical record - until scholars discover that it has been copied verbatim from another monument two centuries older (1925-90).

Through the perspective of Frye's definitions, one might understand that humans are in a circular system of the universe, in which they reincarnate in different shapes, and embody themselves in different times and spaces in limitless motion. Therefore, fantastic literature differs from other genres as it opens new doors beyond boundaries and limits. It presents a limitless world, which enables humanity to travel through time, to the past or future in a limitless embodiment. In the fantastic, humankind has limitless opportunities to take his/her journey in different forms, bodies and shapes

In THGT, Katniss is one of the most obvious examples of the multiplication of the personality, who holds opposing personalities as one character.³ The samples of the multiplication in her character are her opposing personalities; love and defiance, or her maternal and paternal roles. For instance, she reflects both love and defiance at the same time. She is an underdog; on the other hand, she is the first person who reacts and rebels against the state of underdog in a dystopian world. Therefore, she signifies both maternal and paternal personality at the same time. Katniss's loving care for her sister Prim, Rue and Peeta reflects her maternal personality. However, her hunting skills and desire, which she displays to survive and feed her family, reflect her paternal personality. This can also be seen in the Celtic queen Boudica. It is apparent that her motherly figure is also a kind of symbol for her being an ancestral mother of the Celts and thus the motherland, Britain.

On the other hand, her being, which is that of a rebellious warrior, reflects her paternal side, as it does in Katniss. The rebellious side of Katniss's personality arouses other embodiments when she chooses to be volunteer for her sister Prim by devoting her own life to protect her. Katniss's maternal loving care for Peeta, which turned into sexual desire and love, might be analyzed as an Oedipus complex. However, as an ambiguous character of the fantastic, she is in hesitation between maternal love and sexual desire for Peeta. She experiences the ambiguity of her love and desires much more obvious between Peeta and Gale, which will be the subject in other chapters of this thesis. As an ambiguous character, Katniss reflects the shift in her personality, which is maternal, paternal, sexual, and rebellious. The same shift in her personality

³ This issue also will be subject matter in detail in chapter 6.

occurs in the others' personalities multiplying. Katniss describes the shift, "But a shift has occurred since I stepped up to take Prim's place, and now it seems I have become someone precious. At first one, then another, then almost every member of the crowd touches the three middle fingers of their left hand to their lips and holds it out to me" (Collins, 2008, p. 24). Before Katniss rebellious action, the people of District 12 were passionless, soulless, impassive, and dead alive who were resigned to the forced dystopian circumstances. They never reacted before or questioned the forced life conditions, even as far as starvation. They lost their thinking ability and went on lifelessly in a state of mutism. Her rebellious action, her standing up for an innocent and vulnerable child, lit a spark and started a shift, a transformation, and transition; Katniss's rebellious soul multiplied and transferred to the other embodiments and brought them into being.

Therefore, when she chooses to be a wild hunter in the game to survive, and she leaves the maternal side of her personality, (which is her sister Prim that Katniss leaves behind at home in District 12) and enters a new world, the hunger game, she meets Rue, another child, a signification of pureness and innocence like Prim Rue is the reflection of her sister Prim, the reincarnation, multiplication, and transformation of Prim's soul; consequently, Katniss's maternal personality is aroused again in the game for Rue and she devotes herself to Rue as she did for Prim. Katniss herself confesses the reincarnation and 'multiplication of self' when Rue is wounded and is about to die, and asks Katniss to sing for her to relieve her; Katniss says, "Sing. My throat is tight with tears, hoarse from smoke and fatigue. But if this is Prim's, I mean, Rue's last request, I have to at least try" (Collins, 2008, p. 234). In Katniss depiction, the reincarnation of Prim and the transition of her soul are so obvious that Katniss keeps her maternal side alive and protects her, as her sister.

Rue and Katniss both struggle to survive, but when Rue dies, Katniss' maternal soul suffers, and the pain drives her to rebellion. Once, when Gale raged against the force and the violence of the Capitol beforehand, she thought, "His rages seem pointless to me. ... It doesn't change anything. It doesn't make things fair. It doesn't fill our stomachs" (Collins, 2008, p. 14). She was one of the ordinary people of District 12, who were spiritless and deadpan, hopelessly resigned to the forced living conditions. However, when Rue dies in the hunger game, Gale's rebellious personality multiplies. "Gale's voice is in my head. His ravings against the Capitol no longer pointless, no

longer to be ignored. Rue's death has forced me to confront my own fury against the cruelty, the injustice they inflict upon us. But here, even more strongly than at home, I feel my impotence. There's no way to take revenge on the Capitol. Is there?" (Collins, 2008, p. 236). She is undetermined, searching for hope, between reality and imagery. The hesitation and the possibility of hope results in standing up to complying and to resignation; thus, Gale's 'self' reflects in Katniss via the hand salute; when Rue dies she raises her hand up, "... 'Bye, Rue,' I whisper. I press the three middle fingers of my left hand against my lips and hold them out in her direction" (Collins, 2008, p. 237). Gale's rebellious personality appears in Katniss, who transfers the soul by her hand salute. The rebellious 'self' of people multiplies and transfers through the hand salute in the trilogy when they press their three middle fingers and hold them out. "Every person in the crowd presses the three middle fingers of their left hand against their lips and extends them to me" (Collins, 2009, p. 61). The rebellious soul multiplies in the whole of Panem, the self and the personality transfer and transform in different embodiments in different shapes.

Moreover, Katniss's state of being an underdog, hopeless and oppressed, transforms into an apple.⁴ Whenever she feels herself as an underdog, Katniss is exposed to an apple or an apple tree. For instance, when Katniss depicts her miserable moments searching for food while she and her family are starving, and ends the day in empty-handed desperation, she finds herself under an apple tree (Collins, 2008 p. 30). The apple tree is a transformation of being an underdog; it reflects the state of being a loser, oppressed and hopeless. It is a reflection of "postmodern irony," in other words, "postmodernist irony as cultivating multiplicity and fragmentation," which reflects "multiple meanings" (Helene, 1999, p. 16).

The Canadian literary theorist, Hutcheon defines postmodern irony as the "ability to subvert from within, to speak the language of the dominant order, and at the same time suggest another meaning and another evaluation. This ... mode of address deconstructs one discourse, even as it constructs another" (1992, p. 16). The apple and the apple tree in THGT might be interpreted through "postmodern irony," as Eve, who eats the forbidden apple in the Garden of Eden, the original sin of man. The writer deconstructs the ironic representation of Eve, the apple and the apple tree, which reflects President

⁴ This issue will also be subject matter under the title of "Destruction of home, the fallen man, and hero in the underworld" in chapter 6.

Snow's sin, which is the origin of the sin in the trilogy. President Snow burdens Katniss with his own sins, which turns into an apple tree. Therefore, the apple tree is a simulacra here, as the real and false disappear as a result of simulations that are forced through media and propaganda by President Snow, who imposes and propagandizes that all the source of the sins and savages is District 13. He claims that the people in the other districts are potential transgressive masses, who have to suffer to carry the sin of District 13, as the sinner man, who is sentenced to live on earth to carry Eve's sin. However, the simulation turns into simulacra, which is the truth itself, and which implies that there is no truth or falsity after the falsity conceals the truth, as Baudrillard reveals. He also reveals that the simulacra "is the generation by models of a real without origin or reality: a hyperreal" (1994, p.1-3).

Through Baudrillard's perspective, Katniss is innocent and a victim beforehand, who has to carry the sins of District 13 as an underdog that is reflected in an apple and apple tree via the false propagandas and simulations proposed by President Snow. Afterwards, the innocent underdog Katniss shoots the apple and turns into a warrior, who hunts others, and even children, and becomes simulacra, who is neither false nor real. When Katniss is an underdog and loses her hope, and she accepts surrender to the Peacekeepers or even death, she is under an apple tree, opposite pigs. When she is starving in a desperate state under the apple tree with the pigs, Peeta's mother prefers feeding the pigs instead of Katniss and orders Peeta to feed the pigs with the burned bread. In addition, when Katniss performs her shooting ability to attract the Gamemakers' attention for help to survive, they never take notice of her; she is an underdog and her life is on the line:

A few are nodding approval, but the majority of them are fixated on a roast pig that has just arrived at their banquet table. Suddenly I am furious, that with my life on the line, they don't even have the decency to pay attention to me. That I'm being upstaged by a dead pig (Collins, 2008, p. 101).

She is an underdog again in front of the Gamemakers, being preferred to a pig, and she is exposed with an apple in the pig's mouth, which is the transformation of the state of being an underdog. The pig also is the transformation of cruelty, Peeta's mother's cruelty, the cruelty in the Capitol, and the cruelty in Panem. Katniss's life is on the line, as she herself says, and the turning point takes place in her life. She is an underdog; on the other hand, she is the first person who reacts and rebels against the

state of being an underdog in the dystopian world. She shoots the apple in the pig's mouth, which is on the table in the middle of the Gamemakers, "The arrow skewers the apple in the pig's mouth and pins it to the wall behind it. Everyone stares at me in disbelief" (Collins, 2008, p. 102). She shoots the apple in the pig's mouth when she is preferred to a pig as an underdog, which means she shoots her own underdog 'self.'

Therefore, when she was in the hunger game in search of supplies to survive, she is again face to face with apples in the bag on the top of the pyramid, the supplies that are surrounded with mines; she expresses her wish to set the underdog free, "If only I could free the apples themselves" (Collins, 2008, p. 220). She shoots the apple bag, "For a moment, everything seems frozen in time. Then the apples spill to the ground and I'm blown backward into the air" (Collins, 2008, p. 221). She destroys the apples on the mines, which is also the destruction of the underdog. She deconstructs her state of being an underdog. A shift occurs and she becomes rebellious. Here, Collins deconstructs the myth of Eve and recreates a rebellious woman, who challenges the evil. The shift and transformation in personality is the subject matter of the archetypal transformation and reincarnation, which will be analyzed in detail in chapter 6 and 7.

The fantastic is the reincarnation of the past and mythology, as it was explained at the beginning of this chapter. Mythology is one of the main elements of the Fantastic. It presents the cyclical reflection of the heroes/heroines in the myth or history as a trimetric projection, and goes beyond the present to the future. The reader experiences the integration of past, present and future in unison through the fantastic. The same archetypal transformation and shift in personality is revealed in mythology as well. The fantastic borrows mythological shifts and transformations from mythology. The transformation in mythology usually occurs physically. THGT reveals symbiosis between mythology and the fantastic while depicting the transformation of the personality.

For instance, transformation of personality into a tree or a plant is represented in the mythology as it is in THGT. The transformation of an underdog into a tree is also depicted in Greek mythology; the hopeless oppressed Daphne, who is an underdog because of Apollo's pursuit, prefers being transformed into a laurel tree. The hopeless underdog Narcissus, who is the lover of his own image, is transformed into a daffodil flower in Greek mythology (Karas, 1997-2017).

Another multiplication and reflection of 'self' is the whistle that Katniss depicts for the first time when her father whistles in the woods. Her father is the signification of purity and goodness in the trilogy, and he is the sparkle of hope for the future; he is pure, and innocent. When Katniss depicts her father, she reveals how he gives warm and fuzzy feelings, makes her peaceful, and gives hope about the future; she figures how she feels at peace and full of confidence when she was with him. In the depiction of peace, confidence, goodness, and pureness, Katniss confronts the reader with the whistle (Collins, 2008, p. 43-44). Her father's pure and good 'self' which gives confidence, peace and hope transfers to the whistle, from the whistle to the birds, from birds to Katniss, and it goes on reflecting and multiplying in other embodiments in this way. Katniss's father dies in the mine, but his soul and self does not. His 'self' transforms into a whistle song and then into Rue. Katniss teaches the whistle to Rue, who is the transformation of her father's pure and good 'self,' which is the sparkle of hope, peace and confidence for the future. The whistle song is a communication tool between Katniss and Rue, which means they are safe when they whistle the song. Rue dies in the game, but her 'self' is reflected to the others through the whistle. When Katniss stands in front of the crowds in the District 11 after the game, she sees the reflection of her father and Rue in them (Collins, 2009, p. 61). Katniss's father and Rue multiply in the crowd. The multiplication of the pureness, goodness, and feeling of safety and the sparkle of hope for the future gives birth to the reflection and multiplication of the rebellious 'self.' Therefore, when the person in the crowd whistles the song, the multiplication and the reflection of the rebellious and revolutionary 'self' occurs in the whole crowd (Collins, 2009, p. 61). The rebellious and revolutionary 'self' of District 12 transforms into the three-middle finger salute and it transfers to Katniss when she volunteers as tribute for her sister Prim; and then, it transfers from Katniss to District 11.⁵

Todorov (1975, p. 120) explains the state of multiplication and transformation into an object, as the "collapse of the limit between the subject and the object," which is seen in the tree apple, the apple, the whistle song, and the three middle fingers salute in the trilogy. He illustrates that the integration and unity of two people is possible, thereby, two people can communicate without speaking, and it is possible for two people to

⁵ This issue will also be subject matter under the title of 'mutating' and 'transformation' in chapter 6 and 7.

understand each other's thoughts and feelings though uttering no words (1975). In this way, each 'self' converts into the other as Todorov proposes

One might say that the common denominator of the two themes, metamorphosis and pan-determinism, is the collapse (which is also to say the illumination) of the limit between matter and mind. Thus we may advance a hypothesis as to a generating principle of all the themes collected in this first system: *the transition from mind to matter has become possible*" (1975, p. 115)

The collapse of the limit between subject and objects occurs (1975). In THGT, Katniss's father's pure and good 'self' transitions to a whistle song, Katniss's rebellious and revolutionary 'self' transitions to the three middle fingers salute, her state of being an underdog transitions to the apple. Therefore, Todorov exemplifies the same idea when addressing the narrator of *Aurelia* and scrutinizes the narrator's experience of meeting his uncle to embody the principle of "the collapse of the limit between subject and the object" (1975, p. 115-116). The narrator says; "A kind of communication established between us; for I cannot say I heard his voice; only, as my thought turned to some subject, the explanation of it immediately becomes clear to me" (Todorov, 1975, p. 117). In these lines, although the narrator does not speak, they can communicate and understand each other. The collapse of the limit between the subject and the objects occurs; the verbal language is not a limit in communication as they can communicate and understand without it. In the trilogy, it can be assumed that there is not a verbal communication between District 12 and Katniss; however, Katniss understands what they mean when they hold their three-middle finger out, which means a revolution starts (Collins, 2009, p. 61). The same collapse between matter and mind, between subject and object takes place when District 11 holds their three middle fingers out as well; the revolutionary 'self' transitions from District 12 to District 11, and then to whole of Panem. Todorov clarifies, "Since the subject is no longer separated from the object, communication is made directly, and the whole world participates in a system of generalized communication" (1975, p. 117).

The theme of "the collapse of the limit between subject and the object" in fantastic literature is observed in other fields as well (1975, p. 117). The theme of 'the collapse of the limit between subject and the object' is one of the fundamental personality traits of the infant, which is a simulacrum in adults. Todorov refers to Piaget, who writes, "[e]arly in mental development, there exists no precise differentiation between the self and the external world," and he adds, "[a]t the beginning of his development, the infant

does not distinguish the psychic world from the physical one” to illustrate that there is no limit between matter and mind, between subjects and objects (1975, p. 115-116). The same notion occurs not only in the fantastic literature or in the development of infants but also in psychiatric diagnoses such as psychotic or schizophrenic patients who are “incapable of distinguishing these different contexts and confused the perceived with the imagery” (Todorov, 1975, p. 115). The limit between matter and mind, and the subject and object collapses in their perception.

Other striking point in the fantastic is ‘time,’ ‘space’ and ‘vision.’ In his work, *Time and Free Will: An Essay on the Immediate Data of Consciousness* (1889, p. 525-539) French philosopher Henri Bergson presents the difference between time that is lived and acquired, ‘real duration,’ and the time of science. The perception of time is an illustration. John Francis explains the Bergson’s statements on ‘time’ and ‘duration’:

It consists of superimposing spatial concepts onto time, which then becomes a distorted version of the real thing. So time is perceived via a succession of separate, discrete, spatial constructs – just like seeing a film. We think we’re seeing a continuous flow of movement, but in reality what we’re seeing is a succession of fixed frames or stills. To claim that one can measure real duration by counting separate spatial constructs is an illusion: ‘We give a mechanical explanation of a fact and then substitute the explanation for the fact itself,’ he wrote (2004).

In fantastic literature, the motion of the time, space and vision of the supernatural elements are different from the natural world. The time and the space of the supernatural elements transform or integrate in fantastic literature; “the physical world and the spiritual world interpenetrate; their fundamental categories are modified as a result” (Todorov, 1975, p. 118).

Another striking theme in the fantastic is the ‘other.’ After clarifying the ‘theme of the self’ in the fantastic as “the relation between man and the world,” which is a conscious perception, Todorov characterizes the ‘themes of the other’ as “the relation of man with his desire,” which is unconscious (1975, p. 139):

Desire and its variations, including cruelty, are so many figures representing the relations between human beings. At the same time, man’s possession by what we may call his “instinct” raises the problem of the structure of the personality, of its natural organization. If the themes of the self implied an essential passive position, we note here, by way of distinction, a powerful *action* on the surrounding world: man no longer

remains an isolated observer, he enters in to a dynamic relation with other men. (1975, p. 139).

As has surfaced in Todorov's explanations of the 'themes of the other,' man's 'active reaction' to other men is due to his 'instincts of desire' and its variations such as cruelty, violence, concerning death, life after death, corpses and vampirism, which are connected to the 'theme of love' (1975). Todorov deduces,

It makes its appearance in order to give the measure of sexual desires which are especially powerful and in order to introduce us into life after death. On the other hand, cruelty or human perversions generally do not surpass the limits of the possible, and we are here concerned with what we might call the socially uncanny and improbable (1975, p. 139).

In the fantastic, man's unconscious desires, which originate from love, drive him to interact with the other and to react in an active motion, violently and cruelly. Through his/her unconscious instinct of desire and love, the man is concerned with death, life after death, corpses, and vampirism. For instance, in THGT, Katniss loves her father, who has good and innocent personality; he is pure, yet not alive. She cannot forget him, as she cannot accept his death, "Five years later, I still wake up screaming for him to run" (Collins, 2008, p. 5). Every pure and good thing in her life and in nature recalls her dead father, which drives her to believe that he is everywhere in the pure nature in the woods. Her love and desire for her dead father drives her to believe in life after death, as she believes her father is in the woods. "The numbness of his loss had passed, and the pain would hit me out of nowhere, doubling me over, racking my body with sobs. *Where are you?* I would cry out in my mind. *Where have you gone?* Of course, there was never any answer" (Collins, 2008, p. 26). Her quest and her questions expose her belief that he is not dead, still alive somewhere as she asks the questions in present forms instead of past forms. She is in hesitation and ambiguity, as in everything in the fantastic, and that is why she adds that there is no answer. Additionally, her love and desire for Rue is a force and a barrier for her to accept Rue's death; she never perceives Rue as dead, which results in dealing with Rue's dead body. She risks her own life and does not leave her dead body, kisses her, and she prepares a funeral for her; "I lean forward and press my lips against her temple. Slowly, as if not to wake her, I lay her head back on the ground and release her hand" (Collins, 2008, p. 235-236). When she risks her life, and prepares a funeral for Rue, her actions are the reflection of 'the theme of the other,' which is correlated to love, resulting in

love for Rue's corpse. Her love for Rue also drives her to believe in life after death; she believes Rue is good now and safe as if she is not a corpse but alive, "... 'Good and safe,' I say as I pass under its branch. 'We don't have to worry about her now.' Good and safe" (Collins, 2008, p. 238).

Therefore, in the primary world, artificial things are presented as real, which is arbitrary, and the reader in the fantastic is undetermined and questioning how the artificial things in the primary world can be superior to the fiction that the fantastic presents. Tolkien questions the same notion as well:

The notion that motor-cars are more "alive" than, say, centaurs or dragons is curious; that they are more "real" than, say, horses is pathetically absurd. How real, how startlingly alive is a factory chimney compared with an elm-tree: poor obsolete thing, insubstantial dream of an escapist! For my part, I cannot convince myself that the roof of Bletchley station is more "real" than the clouds. And as an artefact I find it less inspiring than the legendary dome of heaven. The bridge to platform 4 is to me less interesting than Bifröst guarded by Heimdall with the Gjallarhorn. From the wildness of my heart I cannot exclude the question whether railway engineers, if they had been brought up on more fantasy, might not have done better with all their abundant means than they commonly do. Fairy-stories might be, I guess, better Masters of Arts than the academic person I have referred to (n.d., p. 21).

Tolkien declares that the artificial creation of the primary world is not superior to the fictional, sub-creation of the fantastic; however, they are much more real and "fantasy (in this sense) is, I think, not a lower but a higher form of Art, indeed the most nearly pure form, and so the most potent" (Todorov, 1975, p. 161). The fantastic presents the reader with a limitless world, which is much more superior to the artificial creation.

Another striking function of the fantastic is its psychoanalytic function. The 'theme of self,' which is the collapse of the limit between the subject and the object, and the reflection and multiplication of the 'self,' and the 'theme of the other,' which is the interaction of the character with the other through his/her instincts of desire which are driven from love are the fundamental subject matter in the fantastic. The themes of the fantastic have recently become subject matter in psychoanalytic studies.

As fantasy and dystopia in literature has essentially become popular after the 20th century, one of the main tools that the authors tended to use is media and propaganda. A good example for this tendency can be seen in Orwell (1949) and Huxley (2016). Another surrealistic issue in the fantastic trilogy is the image of the people in the

Capitol, which reflect excessive and elaborate dresses and make up and luxurious life styles. Image is exaggeratedly important in the Capitol, and the people are artificially beautiful in highly elaborate make up and dress. The level of excess, decoration, clothes and make up, and the level of luxury signify superiority in the trilogy. The more one has exaggeratedly elaborate style and luxury, the more they are superior. The imagery in the fiction might be reality in the future considering the colorful hair fashion nowadays, which was impossible to imagine in more recent times. Such rapid, harsh and colorful changes in the fashion, which the reader experiences, drive him/her to perceive the surrealistic image in the trilogy as the reality in the future. The surrealistic superiority of the people in the Capitol due to their luxurious life styles is the same as in the reader's real world, in which the people who have such life styles are praised by society. Their luxury life styles are subject matter in the society through media. These people are perceived as superior to the ones who do not dress in elaborate style or live in luxury. Not intellectuality, knowledge, education, nor moral values designate the superiority or inferiority in society. The fundamental criteria to be superior is having excessive and elaborate clothes, make up and luxurious life styles. Through the media, a prototype image is imposed on society; the prototype signifies the ideal perfect image, most of whom are tall, thin, sexy and feminine. Society is forced to reach the imposed ideal perfect image psychologically, which is impossible to reach for people who are fat or short, or masculine. The reader perceives the surrealistic imagery in the fantastic in uncertainty, which might be possible in the future experiencing the realities in his/her own real world.⁶

Consequently, the fantastic literature is a genre, which introduces the past in a transformed and metamorphosed embodiment, and presents the reincarnations of heroes and heroines in the past as newly created. In a cyclical circulation, the transformation and metamorphose occur in the fantastic, and the self of the hero or the heroine is reflected and multiplied in different embodiments, in different shapes. The hero/heroine, who comes from the past, carries the self into the future, inspiring the readers. The fantastic integrates the reader into the fictional world; however, when the reader is exposed to the supernatural and the surrealist affairs in the fictional world, the fantastic induces the reader to experience hesitation, and question whether it is real or imagery. The reader does not receive the answer; and this state helps the reader to

⁶ This issue will also be subject matter under the title of 'propaganda' in chapter 5.

be purified from his/her experiences, social teachings, and religious doctrines, which are barriers around the reader that prevent the reader from searching for the answers or finding out the replies. The fantastic sets the reader free to help the reader to collapse the limits between imagery and reality, between subject and object, and between matter and mind. The reader perceives the world limitlessly as a child, who does not have boundaries of the religion, social teachings, or experiences. When the reader perceives the fantastic world limitlessly, and perceives the reincarnation of the past, the multiplication and metamorphoses of the self, he/she decides that the supernatural in the fantastic might be real in the future. The fantastic becomes a source of inspiration for the reader, who is now transformed and metamorphosed intellectually due to being free. Thereafter, the heroes or heroines in the fantastic reincarnate and multiply in the future in new embodiments and new shapes as the fantastic is not only imagery but also real. The narrator does not refer to the reality or surrealistic in the fantastic, however, the reader himself/herself comes up with ideas and perception. The fantastic has social, psychological, scientific and futuristic functions. The fantastic and science fiction, which is a genre of the fantastic, induce people into uncertainty, inspire them about the realities in the future, and enlighten the contemporary age when the limit between the imagery and reality, and between science collapses.

3. TRADITIONAL PAGAN ELEMENTS IN FANTASTIC LITERATURE

3.1. The Ethics and the Codes of the Hero in Ancient Rome and Celtic Worlds

Archetype, the universal symbolic character, drives a human, a society, an organization, or a system and their future into a transformation since it dominates and shapes the psychological character of humans. The archetype orients man's actions who identifies himself with the archetype, leads his actions, and induces shape shifting in his character, psychology, and eventually in his life and future. Man metamorphoses through archetypal identification. The metamorphosis of the individuals with the identification of the archetypes displays why the archetypal heroes reincarnate cyclically in different time and places. Each deconstructed mythical and historical hero and heroine in literature is a real trimetric projection in the future.

Moxnes (2013) states that many scholars and researchers have investigated the Jungian archetype theory on organizations, individuals or part of societies to see how symbolic archetypal characters from history, myth, fairy stories or holy scriptures have an influence on human psychology, character, and how they affect human success. He says, “[t]he archetype concept has subsequently proved salient in revealing the influence of symbolic material on human attributional behavior – through which we perceive and emotionally experience our relationships with others, especially those important to us (see, e.g. Bowles, 1993, 1997; Carr, 2002b; Matthews, 2002; Moxnes, 1999a, b; Olsson, 2000; Starr-Glass, 2004; Steyrer, 1998).”

The researches reveal that leaders gain symbolic roles and actions when they identify themselves with archetypal imagery (Kets de Vries, 1994; Pfeffer, 1981; cited in Moxnes, 2013). Man identifies himself with the archetype and transforms his own identity by shape shifting and reincarnating in a new identity, later on, they become the archetype himself. They take all their actions under the new archetypal identity; they are not responsible for their actions, but the new archetypal identity undertakes

all the responsibilities of the actions. Being free of the responsibilities sets man free, breaks the bounds of his primary world, and takes him to a new limitless world.

Mythical and legendary figures have a prior perception in society, since the mythical and legendary heroes are so independent and brave that they have power and actions beyond the problems and boundaries of men's limited primary world. Leaders throughout history have manipulated men's prior perception of the heroes. The Emperor Claudius built a temple in the center of the city he invaded in Britain, put his statue in the temple, and organized an annual sacred festive day to be obeyed and worshipped as if he was a god (Fraser, 2004, p. 63). He expected respect and worship. Identification with a god was a political act for him to assimilate and colonize the Britons signifying himself as superior; yet, his actions were later turned into godlike state. The other Roman leader was Paullinus who associated himself with a god to lead his soldiers to a war of revenge against Boudica, and his savage vengeance was "in the name of the Roman god, Mars Ultor" (Webster, 1978, P. 95).

Fraser reveals that Boudica "was herself conforming to some kind of stereotype of the Celtic warrior woman. This in turn derived from the infinitely powerful character of the Celtic mother-cum-war-goddess, like Medb... in releasing her hare and issuing her supplication not only associated herself with the goddess, but assumed a composite role of priestess, prophetess and war leader - Holy (Armed) Figurehead - in accordance with Celtic tradition and myth" (2004, p. 72). The notion of Roman Emperors' tendency to associate themselves with gods is the same in Boudica. Fraser goes on by stating Boudica;

"[t]aking Boudica's earlier invocation to the Iceni goddess Andraste (or Andaste) 'as woman speaking to woman' and putting it together with this mention of Andate and her sacred groves, it would seem that the general slaughter practiced by the Britons had some distinctly religious or ritual element attached to it; as did the Iceni rising, with a Holy (Armed) Figurehead at its head" (2004, p. 87).

Boudica identified herself with the goddess Andrasta in her speech to lead Celts into the war against Rome, and their revenge oath was to the goddess, Andrasta. To induce their people to war and victory, both Boudica and Paullinus identified themselves with the archetypal images, god and goddess, pushing their people to make oaths in the name of their god and goddess. The soldiers eluded from their own identity and transformed into new ones, now they are the soldiers of god and a goddess; they are

not individuals of their limited primary world, but they are in a boundless limitless world with a supernatural power. They are gods and goddesses.

The hero notion and heroism was different in Roman and Celtic culture. Rome enlarged and increased its invasion and colonialization policies, carrying out brutal actions in the name of its power. The target of the Roman Empire was to enlarge its lands and dominate its power on other continents, to be the sole power in the world, which is the symbiosis and archetype of Zeus myth. The godlike imperial policy was for the protection and continuity of manly dominated Roman Empire and its patriarchy. The Roman rulers were heroes and gods for their public, as they were carrying out their malicious actions for the sake of Empire and its patriarchy, which are justifications for them to purify their savagery.

The hero notion and heroism was different in Celts. They were heroes because they fought for independence of their nation, for protection of their lands, homes, identities, and people. Their savagery was self-defense. In Roman culture, hero figures and god archetypes were manly patriarchy, on the contrary, for the Celts the hero figure and god archetypes were female warriors.

3.2. Pagan Elements in Boudica's and Katniss's World

In THGT, Collins deconstructs pagan rituals and Celtic myths, and recreates them through her fantastic fiction. The symbiosis of paganism and Celtic myth are recreated through the adventure of Celtic invasions at Boudica's time. In this manner, Boudica's reflections are reborn in Katniss and her world. *The Paganism Reader* describes how pre-Christian traditions and pagan religion were "reinvented" and "re-valued" from the eighteenth through the twentieth centuries (Chass & Harvey 2004, p. 4-5). The book states that:

As urbanization and industrialization increased, so too did the positive value of nature. Trends that underlay phenomena as diverse as the popularity of Romanticism and the creation of wilderness reserves also led to re-evaluation of the meaning and associations of the word 'pagan.' Such re-evaluations of nature ... are part of what underlies the revival and/or re-creation of paganism in the twentieth century (Chass & Harvey 2004, p. 3-4).

The same issue, the giving of "value to 'nature', reclaiming the authority of women, and challenging all hierarchy with the essential plurality of the self-constructing

individuals and societies” (Chass & Harvey 2004, p. 1) are interpreted in Katniss’s rebellion; her challenge to all the hierarchy in the districts, self-constructing and struggling for the plurality of self-constructing individuals and societies.

Therefore, the ‘nature’ in paganism, which reflects balance, truth, beauty and harmony (Chass & Harvey 2004, p. 4-5), is analyzed as another correlation of paganism and THGT. The pagan element, ‘nature’, is observed at the end of the trilogy as Katniss finds her balance, truth and harmony in nature leaving the district after the victory and returning to her home, alone in nature. In paganism, a “return to the natural state of living” (Chass & Harvey 2004, p. 3-4) is one of the basic requirements of pagan rituals. Therefore, nature is associated with the woman, as the woman is associated with the cleansing, purification and the fertility of nature. Pagans worship the “magic maiden,” the signification of the female principle in nature, the creation and the spark (Chass & Harvey 2004, p. 187). In both Katniss and Boudica, a return from ‘violence,’ to ‘wildness,’ ‘nature,’ is observed, as in paganism (Chass & Harvey 2004, p. 187). The ‘violence’ signifies the destruction of balance, truth, beauty and harmony both in human nature and nature itself; the ‘wildness’ signifies the purification of human nature and of nature itself through balance, truth, beauty, harmony and the inner movement of nature. Both the woman warriors, as the ‘magic maidens,’ are the signification of ‘creation’ and ‘spark’ for their nations. The cycle from ‘violence’ to the ‘wildness’ in paganism can be associated with Northrop Frye’s “cyclical theories of history which help to rationalize the idea of a return” (1973, p. 74), as the interpretation of the theory of the archetype. Frye’s ‘cyclical theories of history’ state that “the hero has to enter the body of death, the hero has to die, and if his quest is completed the final stage of it is, cyclically, rebirth, and, dialectically, resurrection,” and as archetypal images, the ‘myth’ and ‘hero’ is ‘recurring’ and a ‘cyclical element’ in history (1973, p. 74). In the same manner as in Frye’s cyclical theory, the cycle from ‘violence’ to the ‘wildness’ in paganism is cyclical rebirth of the hero who deconstructs the ‘violence’ and recreates the ‘wildness’ which is the nature itself, the recurrence of balance, truth, beauty, the harmony and the inner movement of the nature.

Moreover, the pattern of the ‘otherworldly’ in Welsh stories, and the mission to destruct “this magical artefact, brings to mind Tolkien’s *The Lord of the Rings*... just like the One Ring” (Fimi, 2017, p. 128). In Celtic stories, ‘otherworldly’ is signified

as Ireland, and Katniss depicts the old days of Panem and her district as heavenly and otherworldly before the invasions. Collins also revives the pattern as the power of President Snow, the destructive power and violence that has to be destroyed to gain back the heavenly old days, the otherworldly life, and the wildness. The common term for the cycle from 'wildness' to 'violence' was mutations, or sometimes mutts for short. One was a special bird called a jabberjay" (Collins, 2008, p. 42). The jabberjay, which is male, signifies both destruction and the destroyed society as they are genetically altered, mutated and used as weapons. Having the ability to record conversations, they also transfer private conversations. Nevertheless, she explains that the birds are left to die;

Only they didn't die off. Instead, the jabberjays mated with female mockingbirds creating a whole new species that could replicate both bird whistles and human melodies. They had lost the ability to enunciate words but could still mimic a range of human vocal sounds, from a child's high-pitched warble to a man's deep tones. And they could re-create songs. Not just a few notes, but whole songs with multiple verses, if you had the patience to sing them and if they liked your voice (Collins, 2008, p. 42).

The new creation of the female bird, the Mockingjay, signifies the rebellion and the new creation of the society, which is not used as a destructive weapon, but is the 're-created' harmony and beauty, which is the cycle again from 'violence' to the 'wildness'. This dissertation will highlight these pagan elements both in Katniss's and Boudica's rebellion later on in other chapters.

Another symbiosis between Boudica and Katniss is the signifiers of identity in pagan rituals. In paganism, witches possess jewels as the symbol of power, which are also signifiers of identity. Each jewel, "the form of identity signs," signifies specific meanings in pagan belief such as good-luck, sexuality, success, magical ability or courage, as is defined in *The Pagan Reader* (Chass & Harvey 2004, p. 170-183). The golden pin and a heavy woolen cloak were the associations of chieftains, warrior kings or warrior queens in the Iron Age (Fimi, 2017, p. 54). In THGT, Katniss has a golden pin and wears costumes with fire or with wings that are the symbiosis of Iron Age associations of heroic warrior and leadership qualifications. Katniss explains her Mockingjay pin:

What they want is for me to truly take on the role they designed for me. The symbol of the revolution. The Mockingjay. It isn't enough, what I've done in the past, defying the

Capitol in the Games, providing a rallying point. I must now become the actual leader, the face, the voice, the embodiment of the revolution (Collins, 2010, p. 10).

Describing her jewel, the Mockingjay pin, Katniss presents ‘the form of identity sign’, which is ‘revolution’, as in paganism. In the first book of the trilogy, Katniss also discloses why it is the symbol of revolution, “during the rebellion, the Capitol bred a series of genetically altered animals as weapons.

There are also many examples of symbiosis in pagan Celtic myths. During prehistoric times, Celtic myths were transferred through oral stories, and in the Middle Age, the stories were written down as fairy tales and fantasies. The earlier oral stories of Celtic mythologies were written later in the Medieval Age in the *Mabinogion*. In the contemporary age, many fantastic novels recreate the pagan Celtic myths (Filmi, 2017). Collins is one of the fantastic writers that recreate the fantastic tales from the prehistoric Celtic time.

The *Lebar Gabála Éirenn*, “The Book of the Takings/Conquests of Ireland,” usually known as “The Book of Invasions,” is “a Middle Irish text, probably dated to the later eleventh century (Filmi, 2017, p. 55). This ‘pseudo-historical’ text recounts a series of supernatural invasions of Ireland as part of the legendary history of the Gaels (the Irish). In this book, a “theomachy,” a battle of gods is displayed through the myths and legends in the tales, that are proposed as a “synthetic history,” which represents the conflicts of pagan gods and Christian god after Ireland’s invasions, and is the account of native mythologies and Christian references (Filmi, 2017, p. 55). This book establishes “a sense of identity for the Irish in the Middle Ages,” and “elements of pagan/pre-Christian belief, later on with the Roman invasions, and Christianity in Britain, the myth of god is also reflected in the culture (Fimi, 2017, p. 55, 56, 126, 127).

In THGT, Katniss reflects the pre-Christian pagan Goddesses that are immortal with her transforming heroic spirit. President Snow signifies the patriarchal god in Christianity, and the Capitol is associated with mortal humans, who have to die. The mortal human comes, invades the land of immortal fairies, and destroys it. In pre-Christian times, the immortal fairies’ land was beautiful and in harmony and peace in unison with nature and harmony. However, with the invasions, mortals destroyed all the beauty, harmony and peace. They deconstructed their fairyland and force them to submit to their god, which is reflected as theomachy, a battle of the gods in Celtic

mythology. In Celtic mythology, there is no hierarchy in pagan belief, the gods; goddesses, and the immortal fairies are in an equal harmony, they all were immortal and fairy.

In the same way, in THGT, mockingjays, which are female, signify pureness and harmony, in contrast to, jabberjays, the mutated male birds signify destruction of nature, and human nature. Male patriarchy, the Roman god deconstructs the world and humanity, ruins human nature, and human nature mutates under the oppression of male dominant rule. The pagan goddess are the harmony and beauty of nature which inspire humans to the same beauty, peace and harmony. Nature in Paganism signifies the salvation of the soul, and Katniss depicts the same notion, “The woods became our savior, and each day I went a bit farther into its arms (Collins, 2008, p. 51).

Another signification of pagan ritual is devoting objects for gods and goddesses. Pagan Celts offer their gods and goddesses objects that are special for them in sacred places such as woods, rivers or lakes, “[t]o the Celts, the head was literally the godhead, the symbol of divinity or the centre of the human soul. The heads of their enemies, decapitated, took on a symbolic importance” (Fraser, 2004, p. 52). In pagan rituals,

These shafts may have been dug in an effort to approach the deities of the underworld. Votive deposits are by no means confined to these strange shafts, but are also common in lakes, pools and even marshy places, as seen in the series of human sacrifices in the peat bogs of Denmark. Hoards of metalwork have been found in such places, and have obviously been deliberately thrown in to appease the gods, in many cases broken or 'sacrificed' beforehand. The discovery of such hoards in lakes and rivers and wells is commonplace, and, as one would expect, the practice continues into Roman times (Webster, 1978, p. 82).

Roman historians and politicians claimed that the Celts sacrificed humans in these sacred places in ancient Roman sources. However, archeological excavations proved that the devoted sacrifices were not humans but objects. The sacrifices continued throughout Roman times in Britain. In THGT, Collins recreates the pagan rituals of sacrificing in the games devoting the children to President Snow, the power. When children die in the game the reflection of their head is projected in the sky, which is the symbiosis of Boudica and her people’s act of decapitating the head of the statue and offering it to the goddess of victory. President Snow projects dead children’s heads into the sky as a victory. Even the rich districts offered their wealth and children to President Snow, perceiving it as honor. On the contrary, Katniss and Peeta oppose the

notion of being an object and being sacrificed for his power in the games. Katniss prepares a funeral for Rue to show everyone that they are not objects to be sacrificed for President Snow (Collins, 2008).

The other signification of paganism in THGT is music. Celts like music and dancing, and have the folklore of the music-loving 'fairies' in their culture (Fimi, 2017, p. 45). Pagan Celts had rituals of "singing their customary song of triumph" (Fraser, 2004, p. 52). Singing their songs was the signification of their war and victory. The same pagan ritual is subjected in THGT, Katniss sings her father's song, which the mockingjays pick up on and sing the melodies that inspire life in other enslaved people, for rebirth and rebellion for their freedom. Katniss songs are associated with rebellion and victory in THGT.

In THGT, the mockingjays, Katniss's father and later on Katniss, all the other citizens sing songs, which are the symbols of spirit. Collins reflects their souls' travel through the songs. Katniss's father's rebellious soul travels to the mockingjay, and then mockingjays sing the song picking up the melodies, later on Katniss sings the same song, which reflects to the other people in districts to wake them up, and reincarnate from their zombie-like notion into awareness. The songs inspire the whole Panem spirit, which enlightens them, in this way they strengthen and rebel. The inspiring singing mockingjays, Katniss and her father are symbiosis of the music-loving 'fairies' in Celtic pagan culture. The mockingjays hear Katniss's father singing, and by picking up his melodies the mockingjays possess his spirit and power, the melodies give the spirit of heroic man. The heroic man's music and melodies transform to the mockingjay and haunt the people who hears, the haunted man transforms from a zombie-like soulless notion into awareness, rebirth and enlightenment. The people who listen to the song transform into a rebellious hero. The music releases them from the bondage of darkness, they find "a new freedom in the music" (Fimi, 2017, p. 52).

The other symbiosis is the pagan Celtic concept of time. In medieval Irish tales, time does not pass at all in sacred places such as woods, forests that are "beautiful and harmonious," "while human time continues to run as normal" (Fimi, 2017, p. 50). In THGT, Katniss depicts time with her father and with Gale later on in the woods where was so beautiful, harmonious, and in peace that as if they are timeless. The hidden house issue is also subject matter in THGT. In Celtic culture, ring forts are significant places. Celts have "underground houses" under ring forts, often featuring "several

rooms with beautiful flagstone ceilings,” and “most of the numerous ring forts in Ireland date from the early Middle Ages;” and are “integral to the landscape” which are also significant in Celtic fairy tales (Fimi, 2017, p. 50). In THGT, Katniss finds peace and freedom in the hidden house in the woods. She used to spend time with her father there while they went to the woods to hunt. After her father’s death, she goes there with Gale to find peace or talk about their rebellion because it is a hidden and unknown house in the middle of the woods. The hidden house is also the place where she hides and feeds the escapee girls from other districts.

The pagan Celts and THGT have the same ‘dual nature’ issue. Irish fairy tales portray protagonists as “bathed in radiance,” and “a Sun god who is “noble and loving, a giver of life, savior of the fallen, a bringer of hope and harvests,” he can also be “proud and pitiless, a slayer of kin, the scorching sun that withers the farmer’s crops;” and “can also be both benevolent to humanity and a cruel foe, which is “dichotomy,” dual nature (Fimi, 2017, p. 99). In THGT, Katniss describes herself with the words, “I am as radiant as the sun” (Collins, 2008, p. 66-67). She is noble with her heroic deeds, a courageous rebel, a lover, a giver of life, savior of the fallen, a bringer of hope, and she has dichotomy, the dual nature, as she is “the champion of humanity and the protector of its people, but also chaotic and dangerous” with her overwhelming power out of control (Fimi, 2017, p. 99).

Zombie-like people are also subject matter in the earlier oral stories of Celtic mythologies, which were written later in the Medieval Age in the *Mabinogion*, depicting zombie-like men, corrupted men. In THGT, Collins adapts the same corrupted zombie-like men, and creates the people in the districts, whose souls, identities and life have been destroyed, and who are enslaved shadows between life and death in lack of speech. Their actions are under the control of the power. They have no free will or consciousness to act, but the power drives their deeds. They never react to the brutal and savage enforcement, they are mute. They have no sentiment or feeling even when they sacrifice their children in the Hunger Games.

Hero, salvation and self discovery are also subject matters in the earlier oral stories of Celtic mythologies in the *Mabinogion*. The earlier oral stories of Celt mythologies in the *Mabinogion* depict “a quest to complete a task but at the same time a voyage of self-discovery,” “for the salvation of the secondary world,” similar to the hobbits in Tolkien’s adaptation (Fimi, 2017, p. 123). In THGT, Collins adapts the same

symbiosis in Katniss who is driven into the adventures and devotes herself for the salvation of her nation unintentionally. She was not a strong heroic person, however, the adventures drove her to the quest and to self-realization, and the devotion transformed her into a warrior heroine. With her self-realization and transformation, she saved her nation.

In the same manner, Celtic women participated as religious and political leaders in society at Pre-Roman time. Boudica's political role and leadership, besides her warrior ability, proceed from Celt traditions. Women had active roles in all aspects of social conditions,

[t]here is every reason to believe that the priestly caste of the Celts, the Druids, included women as well as men. Boudica's ability to summon up the character of priestess - or even goddess - on the eve of battle was to be an important factor where her war leadership was concerned: a capacity quite outside the experience of a Roman woman, however grand her status (Fraser, 2004, p. 51-52).

Celt families raised their daughters to fulfill the expectations of their society and pagan life, so the girls gained the ability to fight, and possess the power to lead people having political roles. Therefore, it was not surprising to see Boudica as a warrior woman gathering her tribe for an uprising against the Empire. Katniss is different from the other assimilated women as she is not a domestic woman. Collins deconstructs Boudica and revives Katniss, the little girl, who can hunt in the woods to feed her family with her paternal power, which helps her to improve her ability to fight as an archer.

Pagan belief proposed a life after death that set Celts free from the bondage of time, place, or body. They did not limit their religious life and belief to the borders of the temples. They believed everywhere was sacred place for them to worship, in a limitless world. Celts had a dynamic social and religious society, which was free from the limits of place, time and people. They perceived nature as sacred and in harmony with life, so they had a dynamic life in unison with nature, its beauty and harmony. Boudica and her tribe reveal the "religious nature of Celtic society, with every grove and stream and well inhabited by its own deity, and the 'otherworld' ever present in the Celtic mind" (Fraser, 2004, p. 51-52). Celts took a revenge oath to their goddess Andrasta (Andarta), destroyed and burned the cities and the temple (Webster, 1978, p. 95). Boudica and her tribe destructed the temple that had been constructed to worship the

Roman Emperor, and decapitated the head of statue to offer to their goddess of victory, like the sign of Cross. Celts were not familiar with worship of a statue in a temple, and being forced to worship a Roman god was humiliating for them. In Roman Britain, Roman rule saw Boudica's actions as barbarity, though their perception was due to her gender on the grounds that Roman culture was not familiar with woman leadership or warriorship, and they projected "paranoia about the idea of female rule" (Fraser, 2004, p. 206).

As Boudica, Katniss cannot live within the limits of District 12, and goes beyond the fences to the forbidden woods, where she feels free and as her 'self' (Collins, 2008, p.5-10). She goes beyond the imposed limits to find peace and life source in harmony and beauty. The beauty and harmony of woods always fascinates her. The fascination of the woods attracts her to go beyond the limits and borders of District 12, which helps her to gain the ability and the power to challenge the limits of the power in the whole of Panem. She becomes a heroine and helps for her nation's salvation.

Moreover, the earlier oral stories of Celt mythologies present half-human and half-animal appearances that stalk the protagonist, (Fimi, 2017, p. 123). Collins recreates the fox-faced girl who stalks Katniss. Katniss depicts her nature as half animal and half human, who is sly and elusive (Collins, 2008). In addition, in the earlier oral stories of Celt mythologies a typical wizard character is also a significant figure that has power and wisdom to transform someone "from a coarse-dressed, weather-worn traveller to a celebrated hero" in a shining raiment (Fimi, 2017, p. 123). Collins's characters Haymitch and Cina are the recreated of powerful wise man figures in THGT. Whenever Katniss is stuck in a predicament, Haymitch helps and mentors her. Although Katniss is away from him in the games, or in her adventures, she can hear his advisory words in her mind, reads his mind, and acts accordingly. Cina is the creator of her costume, which is an element of her heroic transformation as well. When Cina prepares fire costumes for her, Katniss transforms into a burning power as fire, and when Cina prepares a mockingjay costume for her, Katniss transforms into a mockingjay that can ascend from the power's underground and be released from bondage to set the others free as well. As in the Celtic stories, Katniss cannot manage to transform in to a hero and challenge the power without her mentor Haymitch or her transformer Cina.

Another significant figure in the earlier oral stories of Celtic mythologies that has symbiosis in Collins's fantastic fiction is the evil power, the "new and mighty war lord" who becomes "champion," and is "an arch-villain," the destroyer of the land (Fimi, 2017, p. 123). President Snow, the arch-villain, destroys Panem and captures all the people with his evil power. He has an urge to possess everyone and everywhere in Panem, to watch the whole country and people as a god-like sole power over man and their world. He desires more power and more vassals. The other issue in Celtic myths is screaming birds (Fimi, 2017). The terrible screams of foul flying beasts in the earlier oral stories of Celt mythologies are Collins's recreation; the jabbarjays scream to drive the children mad in the games, and their counterpart, the mockingjays, are the symbiosis of companions that are encountered for help. The other similar issue in THGT and Celtic tales is the dilemma over whether to cross the mountains or take the underground journey. Katniss and her fellows experience the same dilemma while crossing Capitol, and decide to go underground. Another one is the dilemma after the breaking of the fellowship. Gale breaks their fellowship through their adventure, and betrays Katniss by accompanying President Coin (Collins, 2010, p.28, 357).

Dead soldiers are other subject matters in Celt myths that have symbiosis in THGT. Patterns from medieval Welsh texts narrating earlier oral stories, such as restoring muted dead soldiers to life for a fight are also subject matter in THGT, and "the motif of the 'otherworld' expedition to capture a magical cauldron also occurs elsewhere in Welsh tradition" (Fimi, 2017, p. 128). Collins recreates mutts, President Snow's fighters, which are mutated Peacekeepers, living and dead:

Those aren't Peacekeepers.

They are white, four-limbed, about the size of a full-grown human, but that's where the comparisons stop. Naked, with long reptilian tails, arched backs, and heads that jut forward. They swarm over the Peacekeepers, living and dead, clamp on to their necks with their mouths and rip off the helmeted heads. Apparently, having a Capitol pedigree is as useless here as it was in 13. It seems to take only seconds before the Peacekeepers are decapitated. The mutts fall to their bellies and skitter toward us on all fours. (Collins, 2010, 309).

The muted dead soldiers attack Katniss and her friends while they are moving along the underground to reach President Snow's house.

In conclusion, the main structural elements in Celtic myths and pagan belief are recreated and metamorphosed in THGT. Collins's fantastic trilogy is Celtic-inspired

fantastic fiction. Pagan Celtic myths and Collins's fantastic trilogy have a number of important symbiosis in this manner. The trilogy structures an image of Celt myth and pagan rituals of pre-Roman times, with the depiction of a Celtic rural landscape, farming and mining communities, appreciation for nature, and a national identity and spirituality with the notion of an otherworld. Collins recreates the patterns of Celtic myths in stories, through the concepts of time, dead soldiers, gods and goddesses, female authority, devotion and self realisation.



4. DYSTOPIAN FEATURES OF FANTASTIC LITERATURE INTERPRETED THROUGH *THE HUNGER GAMES* TRILOGY

4.1. Dystopian Features of Fantastic Literature

For Marxist thinkers such as Terry Eagleton, Theodor Adorno, Walter Benjamin, Louis Althusser, and Fredric Jameson, “literature often plays a critical role, opposing its imaginative, visions to existing or potential ills and injustices in society” (Booker, 1994, p. 3). Literature has an important role in culture and society, to search for alternatives to the current state of political and social conditions. Utopian literature is one of the means to search for the ideal society because it projects the possible alternatives for higher life standards, social order, and political structure. In the same manner, dystopian literature:

situates itself in direct opposition to utopian thought, warning against the potential negative consequences of arrant utopianism. At the same time, dystopian literature generally also constitutes a critique of existing social conditions or political systems, either through the critical examination of the utopian premises upon which those conditions and systems are based or through the imaginative extension of those conditions and systems into different contexts that more clearly reveal their flaws and contradictions (Booker, 1994, p. 3).

Dystopian literature has “oppositional and critical energy or spirit” and projects social and political problems to increase awareness and lead man to consider the dangers of such problematic social and political structures and to investigate possible solutions in awareness (Booker, 1994, p. 3).

Dystopian fiction proposes “a non-existent society described in considerable detail and normally located in time and space that the author intended a contemporaneous reader to view as considerably worse than the society which the reader lived” (Sergent, quoted in Varsam, 2003, p. 205). Dystopian fiction invites the reader into the events with the protagonist or narrator. For a better world, dystopia is a caution for real status quo social conditions, which need change and improvement. However, “reality is not fixed

but fluid, pregnant with both positive and negative potential for the future” (Varsam, 2003, p. 209). In dystopian fiction the authority and power destroy hope, and desire identity and freedom through physical or psychological violence “a physical and/or propaganda machine form the basis from which fear becomes institutionalized in order to establish a new ‘reality’” (Varsam, 2003, p. 209). In dystopian societies in fictions, “alienation has been imposed and hope replaced with despair and desire with fear” (Varsam, 2003, p. 209), and all the institutions and systems in society are to enforce violence and oppression:

Concrete dystopia expresses coercion (physical and psychological), fear, despair, and alienation. ... both utopian and dystopian, is an expression of utopian hope because of its revolutionary potential, only dystopian literature expresses the warning that what once happened, or took place to a limited degree, may happen again. Concrete dystopias are those events that form the *material* basis for the content of dystopian fiction which have *inspired* the writer to warn of the potential for history to repeat itself. The experience of the ‘present’ dystopian reality gives rise to reflection on the processes of history and the relationship between past, present, and future (Varsam, 2003, p. 109).

Another significant technique in dystopian literature is the alienation effect of Bertolt Brecht and the Russian Formalists who think it is par excellence as an alternative technique. The alienation effect of Bertolt Brecht proposes “new perspective on literature to specific social and political issues in the real world, “[i]n this sense, dystopian fiction also resembles science fiction, a genre with which it is often associated” (Booker, 1994, p. 3). In the same manner, the theorist Louis Althusser shows that the existing power structure of Capitalist society tyrannizes and controls society without the need of violence or enforcement. He designates modern social and cultural institutions, religious and educational structures and institutions, as “Ideological State Apparatuses,” similar to Marx’s assertions about the “opiate of masses,” in which masses are driven as objects and imposed ideologies depriving of free will, perception, and understanding (Althusser cited in Booker, 1994, p. 15). Althusser states:

ideological manipulation of individual psyches lies at the heart of the bourgeois conception of the free autonomous individual, a conception that turns out to be nothing more than a ruse to hide the fact that individuals are largely determined not by their own choices but by the needs of the economic and political systems in which they live (Althusser cited in Booker, 1994, p. 15).

Michel Pecheux labels the same notion as the “Munchausen effect,” defining man as one who “is his own cause and creator, being totally unaware that he is the result of ideological forces beyond his control (Pecheux, 108-9, cited in Booker, 1994, p. 15). Such revelations that myths of individual power and autonomy are mere illusions clearly have much in common with the dystopian motif of the suppression of individual desire by demands for social conformity” (Pecheux cited in Booker, 1994, p. 15).

The Russian theorist Michail Bakhtin objects to utopian literature describing literature and novels as an “on going change” and a “dynamic model of the self,” that “challenges its own principles” with its ever changing system (Bakhtin, cited in Booker, 1994, p. 18). According to him, man is in an ever-changing system through history, which has no end or final word to complete his self-individuation. Man is in progress within the developing and changing system of the universe and life that helps man to be in an ever changing and developing process. In this manner, he opposes the utopian point of view and sheds light on the dystopian perception that causes awareness in man of the challenging social and political structures and the danger that may cause the submission and the destruction of man’s self and identity.

The French philosopher and critic Michel Foucault objected to the common ideals of his age in his works of social criticism through dystopian literature. He states that “a study of history can yield knowledge of truth that can then help enlightened individuals to resist power because for him knowledge itself is never ‘pure’ but always inextricably involved with power;” and he “provides an interesting critical perspective on both the rejection of the past and the desire to freeze history in the present that informs dystopian societies. (Foucault, cited in Booker, 1994, p. 24). He proposes that history is a ‘never-ending change,’ which enables man to object to the imposed history of the past and current social and political structure, and offers man a chance to create his own history. He reveals that imagining “another system is to extend our participation in the present system” (Foucault, quoted in Booker, 1994, p. 25). He refuses the status quo and suggests man challenge and suspect the status quo that proposes the impossibility of final happiness or independence that is introduced in modern social and political structure, and history. He defines the notion of imposed history and social and political structure that proposes happiness and freedom as “the history and philosophy of the modern prison,” which “resemble factories, schools,

barracks, hospitals” (Foucault, cited in Booker, 1994, p. 26). Friedrich Nietzsche objects to religion and classical science, which are the dominant patriarchy and authority over man. He opposes absolute truth, which he describes as “the god of machines and crucibles, that is, the powers of the spirits of nature recognized and employed in the service of a higher egotism; it believes that it can correct the world by knowledge, guide life by science, and actually confine the individual within a limited sphere of solvable problems (*Birth I 09*) (Nietzsche quoted in Booker, 1994, p. 36). He declares historians as the ones who “let the dead bury the living” (Nietzsche quoted in Booker, 1994, p. 38).

To sum up, “dystopian imagination has served as a prophetic vehicle, the canary in a cage, for writers with an ethical and political concern for warning us of terrible sociopolitical tendencies that could, if continued, turn our contemporary world into the iron cages portrayed in the realm of utopia’s underside” (Baccolini and Moylan, 2003, 2). The dystopian fantastic novels have similarities in their subject matter and structure. Each dystopian fantastic novel is a caution by the writers for the status quo of their contemporary age. In dystopian fantastic fictions, the authority promises salvation and civilization with higher quality living standards, and freedom, however it actually provides brutal actions, primitive life and enslavement. They are all cautions for existing problematic social and political structures displayed in fictional dystopian fantastic world in order to depict the danger of the existing structure and problems. In the same way, they all offer hope and possible solutions to man’s awareness and consciousness of the dreadful experiences in order to help man learn lessons that enable him to break the unconsciously and unintentionally inherited cyclical resurrection of evil, which might reincarnate in man as the rebirth of evil. The solution that the writers propose is man’s consciousness, and self-realization to consider and question beyond the imposed realities they encounter.⁷ In the same manner, each dystopian fantastic fiction proposes a group of people supporting the trinity of the power over the victims willingly. However, their devotion to the barbarity of the rulers cannot save them and they are a part of colonized society and enslaved masses.

⁷ The inherited experiences and the darkness in human’s unconsciousness, and man’s consciousness, and self-realization will also be studied through the archetypal myths and Jung’s theory of depth psychology and individuation in chapter and 7.

At the end of the narratives, with the signification of hope for the reconstruction of the destructed one, the dystopian fantastic fiction writers propose the death and rebirth myth cycle, in which man and nations die, but the others gain rebirth. The death-rebirth cycle is an ongoing system through time and history; nothing is eternal or original, but the evolution and reincarnation of the past.⁸ In the same manner, when Katniss thinks of the dark power of President Snow and Coin destructed forever, the Gamemaker, Plutarch, reminds her that the cycle of the universe, the cyclical repetition and the circular reincarnation will go on:

‘Now we’re in that sweet period where everyone agrees that our recent horrors should never be repeated,’ he says. ‘But collective thinking is usually short-lived. We’re fickle, stupid beings with poor memories and a great gift for self-destruction. Although who knows? Maybe this will be it, Katniss.’

‘What?’ I ask.

‘The time it sticks. Maybe we are witnessing the evolution of the human race. Think about that’ (Collins, 2010, p. 379).

The solution to break the resurrection of dark power is to be conscious and learn about experiences and disasters. The importance of awareness and the lessons of past mistakes, and the importance of the consciousness of the old days in freedom is proposed by dystopian fantastic novelist in THGT. Katniss in THGT keeps and memorizes her father’s plant book for healing for their future generation.

The dystopian fantastic fiction analyzed in this study is to portray how the writer of the dystopian fiction proposes systematic and structural propaganda means and methods used by the power to drive and enslave masses. The dystopian fantastic fiction THGT portrays the strategy of propaganda to enslave masses through propaganda of freedom, propaganda of shows, entertainments and joy, propaganda of richness to veil poverty and starvation. Therefore, the writer of the dystopian fiction studied in this chapter portrays the strategy of terror to enslave masses through terror of deconstruction, dispossession and death, terror of experiencing and observing the other’s dispossession, and psychological terror. In order to comprehend the dystopian structures of THGT and the notion that Collins reconstructs and recreates in her trilogy, it is important to portray the systematic means of propaganda and terror strategies

⁸ The cyclical repetition and the circular reincarnation issue will be subject matter in chapter 6 and 7 in detail.

imposed by the power to drive masses in to unconsciousness to dominate and enslave. In this part, the study of dystopian fiction is important to shed light on the propaganda and terror strategies used by power, and to show they are not coincident. The portrayed systematic propaganda and terror strategies in the dystopian fantastic fiction are to project social and political problems. They are to lead man into consciousness about the dangers of such social, political and structural problems, and about the methods of the power, which uses the same strategy and method to control and possess the masses. In this way, man may be conscious and obtain his own power to quest for solutions in consciousness.⁹

4.1.1. The Strategy of propaganda to enslave masses in dystopian fantastic fiction and *The Hunger Games* Trilogy

As the power, President Snow uses propaganda strategies to drive the districts and masses and to control their minds and deeds. In this way, it is easy for him to enslave the masses. Through propaganda, the power hypnotizes the masses in order to block their mind and reasoning. Man loses his consciousness when hypnotized through the propaganda, cannot think, or question beyond the imposed information, or fictitious realities. The hypnotized man cannot reach the realities beyond the fictitious ones, so he cannot challenge the power, or cannot rise up. Propaganda is an efficient strategy for the power to lead the hypnotized masses, who are in a zombie-like notion.¹⁰

For the rulers in Panem, there were three predominant propaganda strategies, the fictitious realities: describing people's enslavement as freedom, their poverty and starvation as richness, and the savageness and killing games as festivals. Deaths and the Hunger Games are imposed as festivals. TV shows present bloody savageness as entertainment and joy. The shows and festivals are a means of propaganda to hypnotize the masses for enslavement, and "[f]easts always result in fatalities" (Collins, 2008, p. 279).

⁹ Man's consciousness, and self-realization also will be studied through the archetypal myths and Jung's theory of depth psychology and individuation in chapter and 7.

¹⁰ The propaganda and terror strategies of Roman power and President Snow and their similarities will be studied in chapter 6 and 7 under the title of 'fallen man', 'destruction of home', 'identity,' and 'the self.'

4.1.1.1. Propaganda of freedom

The first strategy, of recasting enslavement as freedom is dominant in THGT. The Capitol always imposes propaganda on the districts through education, TVs, and huge screens everywhere, “[o]ften the evenings are spent in candlelight. The only time you can count on it is when they’re airing the Games or some important government message on television that it’s mandatory to watch” (Collins, 2008, p. 80). They have no other means of way to gain information except the one that the Capitol enforces on them. Electricity is supplied under control and just for the propaganda. The propaganda is mainly to tell the districts that they are free, peaceful and wealthy. The messages are to remind them they owe the Capitol everything they have, and have to offer the power their gratefulness for all the power’s service.

The education in schools and the History lessons are immediate literal instructions and propaganda to prevent the people from thinking, analyzing or comprehending the real enforced conditions they are in:

In school, they tell us the Capitol was built in a place once called the Rockies. District 12 was in a region known is Appalachia. Even hundreds of years ago, they mined coal here. Which is why our miners have to dig so deep. Somehow it all comes back to coal at school. Besides basic reading and math most of our instruction is coal-related. Except for the weekly lecture on the history of Panem. It’s mostly a lot of blather about what we owe the Capitol (Collins, 2008, p. 41-42).

The education in schools is the limit of their primary world. If they manage to consider a bit more, they can break the barriers of the primary world, go far beyond the limits, and confront reality in their superior world. The reality in the primary world is not always the only reality, but there are more beyond them; “I know there must be more than they’re telling us, an actual account of what happened during the rebellion” (Collins, 2008, p. 41-42). Katniss admits that if she has thought just for a while, she could have seen beyond the imposed ideas. Therefore, she adds, they do not have time to think because they are working in hard conditions in the mines or struggling to find food to lead their life in poverty; “I know there must be more than they’re telling us, an actual account of what happened during the rebellion. But I don’t spend much time thinking about it. Whatever the truth is, I don’t see how it will help me get food on the

table” (Collins, 2008, p. 41-42). The life conditions in poverty and slavery in the mines is hypnosis to keep them in zombie notion, neither alive, nor dead.¹¹

Each district is responsible for producing specific products for Capitol. District 12 have to work in mines, however they can never expect its price, because they owe their being and life to Capitol and have to work for no price to show their gratefulness. They were sentenced to starvation, which was a sort of hypnosis to build a barrier between them and reality. It was the same for all the others in Panem as Katniss whose sole means of hypnosis is her target to find a pinch of food to keep her starving life.

The enforced obligatory events are offered as options for Capitol to propagandize that they are free. It is obligatory to watch the propagandas, the Hunger Games, and the shows, which are the means of hypnosis to keep them as slaves, “Caesar Flickerman finally bids the audience good night, reminding them to tune in tomorrow for the final interviews. As if they have a choice” (Collins, 2008, p. 364).

President Snow justifies the savagery, and sacrifice of children by referring to the rebellious actions of the people in the districts, “President Snow goes on to tell us what happened in the previous Quarter Quell. ‘On the twenty-fifth anniversary, as a reminder to the rebels that their children were dying because of their choice to initiate violence, every district was made to hold an election and vote on the tributes who would represent it’” (Collins, 2009, p. 171). Through the propaganda, the power imposes on them that they are so free in a fair country that they have fair elections and the freedom to vote, however the elections and vote are for violence, trapping children to kill one another. This is the case even when they were voting to choose their favourite wedding dress for Katniss to wear at the wedding party before the Quarter Quell. The Quarter Quell was the 75th Hunger Games organized for the victors of the previous Hunger Games to be tributes again to kill and be killed in savageness to display that even the strongest ones cannot defeat the power, and they are nothing more than objects under the power and rule of President Snow.

4.1.1.2. Propaganda of shows, entertainments and joy

The second propaganda strategy was veiling the savage with the festivals, parties and shows. Snow organized yearly celebrations for people in Capitol, as yearly festivals in which people gather in streets and arenas to enjoy the show of tributes who are in the

¹¹ The notion of being a zombie will be studied in detail later on in other chapters under the title of ‘splitting’.

presence of luxury and eating meals at different parties and celebrations. Katniss, however, recognizes the false propaganda, “She has reminded me why I’m here. Not to model flashy costumes and eat delicacies. But to die a bloody death while the crowds urge on my killer” (Collins, 2008, p. 80). The propaganda of celebrations, parties, joy, luxury life styles and colourful luxuriously decorated costumes, hide the bloody savagery of children trapped in an arena.

In the 74th Hunger Game and during the TV shows and presented parties for the tributes, the people in the capitol loved Katniss and Peeta so much that they felt as if they were from the Capitol. Yet their love and excitement for Peeta and Katniss was in such a zombie like motion that they voted for their favorite wedding dresses for them to wear at the wedding party before sending them to the Hunger Game to be slaughtered. The TV shows, elaborate parties for more joy, and voting for the games and dresses were the means of hypnosis to lead the masses. Katniss depicts the people’s state of mind, “[a]nd pearls. Everywhere pearls. Stitched into the dress and in ropes at my throat and forming the crown for the veil. Even though they announced the Quarter Quell the night of the photo shoot, people still voted for their favorite dress, and this was the winner. The president says you’re to wear it tonight. Our objections were ignored” (Collins, 2009, p. 247). Voting for the TV shows is presented to them as the freedom of choice, freedom of collective participation or freedom of expression in society. Slavery is offered to them under the veil of freedom through the TV shows and enforced visual propagandas.

Capitol proposes the savageness in the games and bloody death of children from districts as entertainment and show, the Gamemakers display the games as if they are festives:

‘There’s almost always some wood,’ Gale says. ‘Since that year half of them died of cold. Not much entertainment in that.’

It’s true. We spent one Hunger Games watching the players freeze to death at night. You could hardly see them because they were just huddled in balls and had no wood for fires or torches or anything. It was considered very anti-climactic in the Capitol, all those quiet, bloodless deaths. Since then, there’s usually been wood to make fires (Collins, 2008, p 39).

People’s bloody deaths, their suffering, are entertainment, which give pleasure and joy to the people in Capitol, so that the Gamemakers design the games in slow motion with

scenes full of blood and suffering. For more excitement and more ecstasy for Capitol people, they urge more blood and more pain of the children, which is the signification of vampirism. Katniss displays the notion, “Not only are we in the districts forced to remember the iron grip of the Capitol’s power each year, we are forced to celebrate it” (Collins, 2009, p. 4). They were not free, but slaves, trapped in the arena to kill each other, which is a game and a festive way to celebrate for Capitol. The Hunger Games was the signification of their own reality in the districts, due to being trapped in them to starve and die, “Life in District 12 isn’t really so different from life in the arena. At some point, you have to stop running and turn around and face whoever wants you dead. The hard thing is finding the courage to do it” (Collins, 2009, p. 118).

4.1.1.3. Propaganda of richness to veil poverty and starvation

There are huge class distinctions between the Districts and Capitol. While the districts are condemned to work and produce in poverty and starvation, Capitol was forced to consume in richness and wealth in an excessive luxury. The Districts in Panem have to pay and share what they earn. People who were farmers, miners, traders, or fishermen in their own lands before, now have to work as slaves on their own lands in a feudal system, for Capitol, and give up their own property. Rich Districts are captivated by the fabulous wealth of the Capitol and its offers and promises.

Wealthier Districts in Panem voluntarily feed and train their Children to be tributes as it is an honor for them to fight for Capitol. They sacrifice their children for Capitol with pride (Collins, 2008, p. 94). District 2 is similar to the client kingdoms in Boudica’s time:

By the other districts’ standards, the Capitol babied the inhabitants here. Just by looking at the District 2 rebels, you can tell they were decently fed and cared for in childhood. Some did end up as quarry and mine workers. Others were educated for jobs in the Nut or funneled into the ranks of Peacekeepers. Trained young and hard for combat. The Hunger Games were an opportunity for wealth and a kind of glory not seen elsewhere. Of course, the people of swallowed the Capitol’s propaganda more easily than the rest of us. Embraced their ways. But for all that, at the end of the day, they were still slaves. And if that was lost on the citizens who became Peacekeepers or worked in the Nut, it was not lost on the stonecutters who formed the backbone of the resistance here (Collins, 2010, p. 193).

As the client kingdoms did in Boudica’s time referred in chapter 3 in this study, they welcomed the Capitol’s invasions and inflicted their savage action on their own

people. They act as servants and soldiers for the Emperor, and see it as dignified to serve a savage power. They inflict the same brutal actions on their own nations, however, they are also the slaves of Capitol, chained and controlled. As in client kingdoms, the dignity was a false propaganda to cover their Capitol driven villainy.

There is a huge class distinction between the Capitol and the districts:

All I can think of is the emaciated bodies of the children on our kitchen table as my mother prescribes what the parents can't give. More food. Now that we're rich, she'll send some home with them. But often in the old days, there was nothing to give and the child was past saving, anyway. And here in the Capitol they're vomiting for the pleasure of filling their bellies again and again. Not from some illness of body or mind, not from spoiled food. It's what everyone does at a party. Expected. Part of the fun" (Collins, 2009, p. 80).

Each district is responsible for producing specific goods depending on their underground treasures and mines, and geographical advantages, "District 11, agriculture. District 4, fishing. District 3, factories. This means that coming from District 12, Peeta and I will be in some kind of coal miner's getup" (Collins, 2008, p. 66). The wealth and goods of Districts are Capitol's possessions and for use of Capitol. The districts cannot consume their own products:

'I'd have thought, in District Eleven, you'd have a bit more to eat than us. You know, since you grow the food,' I say.

Rue's eyes widen. 'Oh, no, we're not allowed to eat the crops.'

'They arrest you or something?' I ask.

'They whip you and make everyone else watch,' says Rue (Collins, 2008, p. 2002).

There was a huge discrimination between the poor and rich in Panem, which helped Capitol to divide the country and colonize:

Gale knows his anger at Madge is misdirected. On other days, deep in the woods, I've listened to him rant about how the tesserae are just another tool to cause misery in our district. A way to plant hatred between the starving workers of the Seam and those who can generally count on supper and thereby ensure we will never trust one another. 'It's to the Capitol's advantage to have us divided among ourselves' (Collins, 2008, p. 14).

Katniss has to work days and weeks to gather meals to feed her family in District 12, however, in Capitol it is enough to press a button to gain it:

He presses a button on the side of the table. The top splits and from below rises a second tabletop that holds our lunch...

I try to imagine assembling this meal myself back home... Days of hunting and gathering for this one meal and even then it would be a poor substitution for the Capitol version.

What must it be like, I wonder, to live in a world where food appears at the press of a button? How would I spend the hours I now commit to combing the woods for sustenance if it were so easy to come by? What do they do all day, these people in the Capitol, besides decorating their bodies and waiting around for a new shipment of tributes to roll in and die for their entertainment? (Collins, 2008, p. 64-65).

The people of Capitol never produce to consume, the producers are the people in the Districts and the consumers are the people in Capitol. The people in the Districts are slaves on their own land, and home, and have to work to produce for their masters, Capitol.

The class distinction reveals their slavery in Panem, "I've never been in a car before. Rarely even ridden in wagons. In the Seam, we travel on foot" (Collins, 2008, p. 40), the only transportation for them was to work and produce more. The only richness they have is the force to impel them for more hard work:

The speed initially takes my breath away. Of course, I've never been on a train, as travel between the districts is forbidden except for officially sanctioned duties. For us, that's mainly transporting coal. But this is no ordinary coal train. It's one of the high-speed Capitol models that average 250 miles per hour. Our journey to the Capitol will take less than a day... We don't have hot water at home, unless we boil it... I've never had a shower before. (Collins, 2008, p. 41, 42, 44).

One of the efficient strategies for the power to enslave the masses is to sustain their terrifying life, not to let them opportunity to resist. No matter what they confront or experience, submission should be essential for survival as slaves:

'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 (Collins, 2008, p. 58).

Condemning them to more starvation, more work and hard life conditions are effective means, if the power urges control of the masses, break their unity or uprising and prevent them from thinking or questioning not to rebel.

Food shortages begin, and even those with money come away from stores empty-handed. When the mines reopen, wages are cut, hours extended, miners sent into blatantly dangerous work sites. The eagerly awaited food promised for Parcel Day arrives spoiled and defiled by rodents. The installations in the square see plenty of action as people are dragged in and punished for offenses so long overlooked we've forgotten they are illegal (Collins, 2009, p. 131).

On the contrary, while hypnotizing the districts, enforcing work and production without consumption in starvation, the Capitol enforces more food and more consumption to hypnotize the people in the Capitol. They are in ecstasy to consume more; for more joy, more fun, more luxury, more colour and sparkle. They are addicted to consuming without satisfaction. As in the districts, the Capitol people imposed barriers in their primary world, which are the limits that conceal the realities. They lost their ability to consider or comprehend reality. They lost their ability for sympathy, or sentiment for others. The only ability for them is to consume without thinking for more fun, excitement, and pleasure. They have more shows, parties, stylish dresses and make up imposed on them.

The Hunger Games were given them as excitement and fun. More blood means more fun, or more dead children are more pleasure for the Capitol public. When the train stops at the station in Capitol, Katniss displays their state of mind, "The people begin to point at us eagerly as they recognize a tribute train rolling into the city. I step away from the window, sickened by their excitement, knowing they can't wait to watch us die" (Collins, 2008, p. 59-60). They lose their sympathy for another creature, even for a child. Watching the children condemned to kill and be killed in savagery was joy and fun for them. Even the preparation team who are responsible for preparing the tributes for the Hunger Games and the shows before the games cannot show any sympathy or empathy for Katniss and Peeta, even though they love them so much. The team prepared their beloved Katniss and Peeta for the killing as if they were preparing the children for a festival. Katniss depicts their state of mind:

They take care of the shower settings for me, and they go to work on my hair, nails, and makeup when I'm done. They chatter so continuously that I barely have to reply, which is good, since I don't feel very talkative. It's funny, because even though they're rattling on about the Games, it's all about where they were or what they were doing or how they felt when a specific event occurred. "I was still in bed!" "I had just had my eyebrows dyed!" "I swear I nearly fainted!" Everything is about them, not the dying boys and girls in the arena (Collins, 2008, p. 354).

They have to consume without thinking and even without stopping. As Katniss proposes, if they stop they can think, but they have no time due to enforced limitless luxury life and all the food to consume:

If anything, they have not quite captured the magnificence of the glistening buildings in a rainbow of hues that tower into the air, the shiny cars that roll down the wide paved streets, the oddly dressed people with bizarre hair and painted faces who have never missed a meal. All the colors seem artificial, the pinks too deep, the greens too bright, the yellows painful to the eyes, like the flat round disks of hard candy we can never afford to buy at the tiny sweet shop in District 12 (Collins, 2008, p. 59).

Everything they have in the Capitol is excessive and grand. The excessive and grand life of consuming more excitement, fun and joy is to hypnotize and keep them in zombie notion as in the districts, not alive, not dead.

The false propaganda of superior and inferior notion was also subject matter in THGT; Capitol presents the Districts as barbarian and inferior to the civilized Capitol. The assimilation policy in Panem was based on the propaganda of a superior Capitol culture and inferior districts. In THGT, Roman propaganda in Boudica's time, the proposed inferior Celts and the superior Romans, was based on a portrayal of the districts as barbarians who need to be civilized by their superiors, which is Capitol. Effie as a member of Capitol defines the district people as barbarous.

‘How Katniss sacrificed herself for her sister. How you’ve both successfully struggled to overcome the barbarism of your district.’ Barbarism? That’s ironic coming from a woman helping to prepare us for slaughter. And what’s she basing our success on? Our table manners? (Collins, 2008, p. 74).

Actually, the barbarous actions were in Capitol, which gather children and trap them in an arena to kill each other for the People's joy in Capitol. Capitol calls the people in the Districts barbarians, while itself torturing them with barbaric actions.

4.1.2. The strategy of terror to enslave the masses in dystopian fantastic fiction and *The Hunger Games* Trilogy

President Snow enforces terror strategies on the districts in *The Hunger Games* Trilogy, which sows panic and terror in the minds of the citizens, in other words, causes loss of reasoning. The terror strategies enforced on the districts are the first way to silence them by deconstructing their possessions such as identity, home, loved ones, family, desires, and hope. In his way, with the terror of loss and destruction, man

collapses into psychological terror and panic in his mind with loss of reasoning. It becomes easier for the power to control man in terror and drive his actions. The terror strategy is an effective way to drive the masses. The other strategy is the model of collapsed man; experiencing and observing the other's dispossession, loss and terror is a role model for man to be silenced. The third terror strategy that drives man in to panic and loss of reasoning is the feeling of being under watch by unknown darkness in uncertainty and suspense. The terror strategies first silence man, then cause the loss of identity for man who veil his real personality, feeling or thoughts. Veiling identity later on results in loss of identity. The pain of dispossession and destruction drives man into unconsciousness, which is easy for man to ease his pain, and which is a way of escape.

4.1.2.1. Terror of deconstruction, dispossession and death

The terror of Capitol destructs citizen's identity, described in Jung as 'destruction of home.' Destruction of home is man's dispossession - dispossession of land, nation, identity, family, freedom, love, hope, desire etc. The destruction of home is a terror which causes man's fall and split. The dispossessed man experiences deep pain, he suffers in deep sorrow that drives him into unconscious darkness, and forces him to lose his reasoning and consciousness, which is defined as zombie notion in this study.¹² The destruction of identity and home chains man into the underworld of dark power, the unconsciousness that impels him to the control of power. Destructing man's identity is a terror that results in loss of reasoning. They have no identity, and wear what the Capitol dictates to them, "my stylist will dictate my look for the opening ceremonies tonight anyway. I just hope I get one who doesn't think nudity is the last word in fashion" (Collins, 2008, p. 55).

Once they have lost their identity and home, there is no way back for them to regain their identity or home. Once their home, freedom or identity has been destroyed, nothing is the same as it was:

For the first time, I allow myself to truly think about the possibility that I might make it home. To fame. To wealth. To my own house in the Victor's Village. My mother and Prim would live there with me. No more fear of hunger. A new kind of freedom. But then . . . what? What would my life be like on a daily basis? Most of it has been consumed with the acquisition of food. Take that away and I'm not really sure who I

¹² This issue will be studied in detail under the title of 'Deconstruction of Home' later on.

am, what my identity is. The idea scares me some. I think of Haymitch, with all his money. What did his life become? He lives alone, no wife or children, most of his waking hours drunk. I don't want to end up like that (Collins, 2008, p. 310).

The power destroys their freedom, identity and home, and they are forced into the dark. The only way for them is to kill all the others to be victor in the games and go back home with money and foods for their rest of life, which is proposed as freedom and life in wealth:

Surely they haven't been tracking us in there. Or have they? Could we have been followed? That seems impossible. At least by a person. Cameras? That never crossed my mind until this moment. The woods have always been our place of safety, our place beyond the reach of the Capitol, where we're free to say what we feel, be who we are. At least before the Games (Collins, 2009, p. 24)

However, the proposed victory was their defeat, the proposed freedom was their enslavement in reality, and the proposed home was their prison in the dark days. They were the losers in victory. When she becomes the victor with Peeta, Cinna prepares costumes for them to introduce them as pure and harmless to hide their notion of consciousness, which is the signification of rebellion and anarchy, "Without heels, you can see my true stature. I look, very simply, like a girl. A young one. Fourteen at the most. Innocent. Harmless. Yes, it is shocking that Cinna has pulled this off when you remember I've just won the Games" (Collins, 2008, p. 355). They are always under the watch even beyond the fences in the woods where once they were free to reveal their real identity and feelings. Now, they have to look childish and innocent with no awareness of the real world, not to be threats or challenges to the power in Panem. They have to hide not only their identity, but their conscious mind as well. The image of pure children is the message for the Capitol to affirm that they are too weak and too pure to be challenges, and for an uprising and rebellion against the power. They lose their freedom and identity.

They have to be like the others, in the way the Capitol wanted, desperate in poverty, yet alive in District Twelve, "where you can starve to death in safety," (Collins, 2008, p. 6). They have no choice other than accepting the presence imposed on them. They even have to keep their real predicament as a secret to reveal their poverty as joy and happiness. Reflecting on their suffering and poverty was one of the items on the to do list in Panem.

They were to submit their gratefulness to the Capitol; “The community home would crush her like a bug. So I kept our predicament a secret” (Collins, 2008, p. 27). They were to seem grateful for their starvation and destroyed home. Dissatisfaction or even grumbling was unwelcome by the Capitol, and punishable:

Starvation’s not an uncommon fate in District 12. Who hasn’t seen the victims? Older people who can’t work. Children from a family with too many to feed. Those injured in the mines. Straggling through the streets. And one day, you come upon them sitting motionless against a wall or lying in the Meadow, you hear the wails from a house, and the Peacekeepers are called in to retrieve the body. Starvation is never the cause of death officially. It’s always the flu, or exposure, or pneumonia. But that fools no one (Collins, 2008, p. 28).

The unwritten forbidden list of Panem was long, beside keeping their poverty as a secret and seeing their starvation with grateful respect.

Moreover, they have to keep their love, mercy, helpfulness, and friendship as secret. In Panem, people do not gather, or are never in each other’s presence as friends, otherwise it is the signification of resistance:

‘Whose idea was the hand holding?’ asks Haymitch. ‘Cinna’s,’ says Portia. ‘Just the perfect touch of rebellion,’ says Haymitch. ‘Very nice.’ Rebellion? I have to think about that one a moment. But when I remember the other couples, standing stiffly apart, never touching or acknowledging each other, as if their fellow tribute did not exist, as if the Games had already begun, I know what Haymitch means. Presenting ourselves not as adversaries but as friends has distinguished us as much as the fiery costumes (Collins, 2008, p. 79).

Gathering and holding each other’s hands was rebellion, a shift, transformation of society into rebellious hero myth. They were alienated from each other:

It’s interesting, hearing about her life. We have so little communication with anyone outside our district. In fact, I wonder if the Gamemakers are blocking out our conversation, because even though the information seems harmless, they don’t want people in different districts to know about one another (Collins, 2008, p. 203).

Alienation was to block the resistance in the Districts. They cannot communicate, cannot share their sorrows or life conditions, and so they cannot resist. When Katniss and Prim were at school, they always stayed away from the other children not to have any friends, or friendly discussions. When Katniss goes Hobb to sell the things she picked up in the forbidden woods secretly, even the rich people buy her foods without showing their sentiment or devotion for those fatherless children. She thinks they were

as hungry as her to risk their life to buy the forbidden foods from the woods. Yet, when she volunteers as a tribute instead of her sister Prim, Madge and Peeta's father visit her to say goodbye, "Cookies. A pin. I'm getting all kinds of gifts today. Madge gives me one more. A kiss on the cheek. Then she's gone and I'm left thinking that maybe Madge really has been my friend all along" (Collins, 2008, p. 38). Keeping their sympathy, sentiment, love and devotion were unwritten forbidden rules, however, Katniss's love, sympathy, sentiment and devotion for her sister, and her heroic uprising gave the others courage to reveal all their feelings, which were actually gathering and rebellion, and anarchy as well in Panem. None of the people in Panem are conscious, nor are the people in the Capitol, or in the districts. They were in the notion of objects, deprived of sensations or thinking. Both the people in the Districts and in the Capitol have a common notion while sending the children to the Hunger Games. The parents prepare their children by dressing them in clear and presentable clothes to take to the square for the selections of the tributes, and stand in the square watching their children's terror in a motionless mood, in the same manner the people in the Capitol watch the children's terror while preparing them. Katniss's preparation team had the same notion while preparing her for the games, "I stand there, completely naked, as the three circle me, wielding tweezers to remove any last bits of hair. I know I should be embarrassed, but they're so unlike people that I'm no more self-conscious than if a trio of oddly colored birds were pecking around my feet" (Collins, 2008, p. 62). They had no identity or personality as they lost their human being. They are in the middle of nowhere with no self-consciousness.

4.1.2.2. Terror of experiencing and observing the other's dispossession

They are silenced both with the terror of abductive thinking that they are under watch, and with the model of the silenced people who resisted. Katniss reminds herself of the notion, "[b]esides, the idea of the girl with her maimed tongue frightens me. She has reminded me why I'm here. Not to model flashy costumes and eat delicacies. But to die a bloody death while the crowds urge on my killer" (Collins, 2008, p. 80). The Capitol punished the rebels by cutting their tongues and enslaving them in the Capitol to work in the service of the people in the Capitol. They were Avox. The silenced Avoces were the means of silencing others who might attempt to rebel. The experience of watching the punished ones publicly was another terror to build barriers between

man and his mind. It becomes impossible for man in terror to think, or to go beyond the barriers that are built between the enforced reality and the reality beyond them:

I can't stop looking at Rue, smaller than ever, a baby animal curled up in a nest of netting. I can't bring myself to leave her like this. Past harm, but seeming utterly defenseless. To hate the boy from District 1, who also appears so vulnerable in death, seems inadequate. It's the Capitol I hate, for doing this to all of us (Collins, 2008, p. 236).

The enforced terror blocks their mind, and results in silence, and the loss of identity and personality. The enforced terror strategies transform even the purest child into a killing machine, the children in the games transform into killing machines. The children lose their identity. When another child in the game killed Rue, the little girl, Katniss looks at their dead faces and depicts their transformation from pureness into a killer, and from a killer into the pureness after they die. Death returns everyone to the self.¹³ Death is the release from the bondage of the enforced power.

4.1.2.3. Psychological terror

Physical terror was not the only terror for the people in the districts, such as being trapped in the districts to work as slaves in starvation and poverty, or in the Hunger Games in which they watch their imprisoned children killing and being killed in savageness. One of the most effective forms of terror was the abductive thinking that they were always under permanent watch, “[b]ut that doesn't mean we're not being taped. ‘Do you think they're watching us now?’” (Collins, 2008, p. 81). The feeling of being under permanent watch is an abductive terror, which enslaves masses in fear and terror of constant abductive thinking that prevents man to think or comprehend any other things. Katniss is under oppression with the feeling of being under watch, she cannot keep her real identity, she veils her real feelings and behaviors, “I just need a few moments of privacy where I can let any emotion cross my face without being seen” (Collins, 2008, p. 309), “[b]ut we all know the house must be bugged and it's not safe to talk openly” (Collins, 2009, p. 158). Katniss was in the woods far beyond the fences, but still she is in ambiguity about being watched:

I thought no one saw me sneak under the fence, but who knows? There are always eyes for hire. Someone reported Gale kissing me in that very spot. Still, that was in daylight and before I was more careful about my behavior. Could there be surveillance cameras?

¹³ This issue will be studied in detail under the title of ‘Death and Rebirth’ later on.

I've wondered about this before. Is this the way President Snow knows about the kiss? It was dark when I went under and my face was bundled in a scarf. But the list of suspects likely to be trespassing into the woods is probably very short (Collins, 2009, p. 152).

The abductive terror in mind is the means of enslavement to drive and control man's actions. The power, President Snow, divides the people into the Districts and the Capitol. Through his strategies of terror and propaganda, he enslaves the people in Panem and colonizes them. He destroys their nation, home, freedom, and identity to drive them into terror, which brings loss of reasoning. In this way, people submit to the power, and the power controls their mind and drives their actions. He controls the masses by colonizing and enslaving them through terror and propaganda strategies.

In contrast to the masses, Katniss is different from the others, as she is still conscious, and so, she can see beyond the limits, the imposed tricks. She is aware, so she can think, analyse, question and see far beyond the limits, the imposed tricky reality. She is aware of the mutated birds, mutated wolves and so on. She can release herself from the bondage of the dark underworld, and challenge the forced power. Her home in District 12 is bombed by the Capitol to drown Katniss and others in terror with the loss, and pain of dispossession. However, Katniss finds herself through the ruins of District 12, on the ashes of her home:

Why did I come back to 12? How can this visit help me answer the question I can't escape? 'What am I going to do?' I whisper to the walls. Because I really don't know...

What am I going to do?...

'I'm going to be the Mockingjay' (Collins, 2010, p. 3, 10, 31)

Katniss walks on the ruins of her destroyed home, she is dispossessed but still in conscious. The deconstruction and dispossession cannot drown her in the darkness of terror. She is still conscious enough to question the realities. The terror and the pain of loss cannot block her mind or consciousness, cannot incite her into the unconscious darkness, to be bonded to the underground as a fallen man. The terror cannot collapse her. She can use her reasoning. She questions and forces herself to see beyond the ruins. She questions and refreshes her memories to see beyond the imposed scenes to differentiate the realities from the unrealities. She attempts to ascend, releasing herself from the bondage of the underworld, to ascend to the light. Her awareness brings her to the way out. She is enlightened and transformed into a bird, the rebellious warrior

hero, challenging the dark forces. She transforms into the mockingjay, the bird with wings who can uprise.¹⁴



¹⁴ This issue will be studied in detail under the title of “Deconstruction of Home, Transformation, and Fallen Man” in the other chapters.

5. THE HUNGER GAMES TRILOGY AND FANTASTIC LITERATURE

5.1. The Evolution and Reincarnation of Myths, Mythical and Cultural Metamorphoses

Cyclical resurrection of humans and nature is proposed in myth (Eliade, 1963, p. 6), and Ovid's lines depict the cyclical resurrection:

All things are always changing. But nothing dies. The spirit comes and goes, Is housed wherever it wills, shifts residence From beasts to men, from men to beasts, but always It keeps on living. As the pliant wax Is stamped with new designs, and is no longer What once it was, but changes form, and still Is pliant wax, so do I teach that spirit Is evermore the same, though passing always To ever-changing bodies (Cited in Warner, 2002, p. 1-2).

According to Ovid, nothing in nature dies, the deathless souls transform into different shapes, in different times and places. The shapeshifting continues in an enduring system. The soul transmigrates and evolves. This is the cyclical evolution of the soul.

Ovid's metamorphosis represents the biological scheme of things, such as in the fairies that present the shape-shifting evolution of peas, lentils, or beanstalks. In Ovid's narrative of myth, Niobe is transformed into mountains with rivers crying in tears, mermaids evolve into flying fishes, and Adonis's mother is turned into myrrh tree to be punished for seducing her own father (Warner, 2002, p. 5). The fantastic is the display of classical myth, metamorphic pagan myth, and many interpretations of Ovid's medieval myth, such as by Dante and European writers. Soul migration and the evolution and shape-shifting of the body are the main themes of the pagan that inspire the fantastic (Warner, 2002, p. 17). Looking at Ovid's statement 'nothing dies,' it might be proposed that myths and legends never die, but transform travelling as the souls do in Ovid's narration, in different shapes, in different places and times. The ancient civilizations each had their own myths, such as Hellenistic myths, Egyptian myths, African pagan myths, European pagan myths etc. These myths metamorphosed

travelling between the continents; they travelled to distant lands. Some symbiosis of the myths and legends in distant lands ensue from that fact. The travelled myths and legends evolved and reincarnated. The evolution and reincarnation of the myths from distant lands lead off the metamorphosis of the cultures to their new lands. The myths brought new perspectives, new explanations, and new worlds such as the djinn in *Arabian Nights*, the djinn in Aladdin and his magic lamp, and fairies from the Middle East.

The only thing that evolved and reincarnated was not the myths or legends, but the travel and metamorphoses of the myths leading to the transformation and reincarnation in cultures, societies, civilizations, and nations. The fictions proposed metamorphoses of real men, real civilizations, and real cultures. Real men, cultures and civilizations metamorphosed along with the myths and legends and found new bodies for their souls as in Ovid's lines. The metamorphoses in myths, and later on in societies occur in two ways; trading interactions and colonialization policies. The fantastic stages both change in its supernatural world. The fantastic displays different myths, histories, cultures, evolutions, and reincarnated myths as the result of cultural clashes. The fantastic is the representation of the metamorphoses in myths, legends and histories.

The represented metamorphoses in the fantastic emerged from two main movements; trading and colonialization. For instance, Warner (2002, p. 17-78) states that the tales of metamorphoses emerged in cross-cultural zones, which were the centers of interchange between cultures, such as the Mediterranean, Egypt, the ports of Venice and Naples. They were cultural turning points and the trading routes of a wide range of bazaars from Africa or Middle East. The cultural clashes in trading centers brought along the myths and fairy stories. The first written fairy stories were in these cross-cultural Mediterranean trading centers. The metamorphoses in myths and fairy stories were transferred to different cultures through these routes. The similar myths and legends in different cultures in far zones are the result of the cultural transition routes (2002, p. 17-78).

The colonialization policies caused the transformation of cultures both in positive and negative ways, which brought along the intercultural mythical legends. Warner refers to Peter Lamborn Wilson's 'positive shadow' theory, which shows that cultural transfers induce cultural evolution (2002, p. 19-20). To explain that colonized cultures can fascinate their new 'masters' like a 'perfume of seduction' and cause the

transformation of the colonizer, she exemplifies the Europeans, who turned Turk; the Jesuits, the Christian missionaries in China, fascinated by Confucian philosophy, which was a positive shadow and transformation; and the Indian mystics who transformed the Theosophists and Spiritualists of the nineteenth-century.

From Wilson's 'positive shadow' theory view, it might be proposed that colonialization and imperial actions did not result only in positive transformation. The colonizer caused the negative transformation of the colonized as well. The colonizer declares themselves as superior and the colonized as inferior showing their superstitions, witchcraft, magic, or pagan beliefs as reasons. The proposed justifications and requirements turn the colonizer into an oppressor; giving him the right to oppress the inferior. While oppressing the other, the oppressor does not hesitate, as it is a mission for him to destroy or change them. The strange culture, myth and belief of the newly visited land, the inferior, become reasons for the visitor, the superior, to change into oppression. The oppression turns into a divine mission of colonialization. The metamorphosis, which is the outcome of the colonialization, will be analyzed as *splitting* later in in this chapter. Warner states, "the confluence of ideas and the resulting current offers more direct intellectual and cultural exchanges" that are metamorphoses (2002, p. 21). She exemplifies the metamorphoses of the myths and societies:

... a "review of the written evidence from the region necessarily limited, before the nineteenth century, to missionaries, planters, historians, and scientists-allows a picture to form of enchanted personality, of powers to alter states and take possession of others' spirits; this picture of occult powers lies embedded in a broader imaginary, orientalist map of power and wisdom: this map places Hellenistic Egypt in pride of place, as epitomized by the hybrid mystagogue and romancer Apuleius, whose alter ego, Lucius, becomes a priest of Isis at the end of his book *The Metamorphoses of Lucius, or The Golden Ass* (2002, p. 22).

The clashes of Hellenistic culture and Egyptian culture as the result of colonialist policies of Rome evolved their own myths, and gave birth to reincarnated Hellenistic Egypt. The authors in this period produced hybrid legends and myths, which were metamorphoses.

As mythical and cultural metamorphosis, individuals experience the same metamorphoses throughout their experiences, and life. The clashes of myths, as the result of oppression of other myths, engenders the destruction of identities, or as Jung

proposes, it engenders man's collapse, destruction of home, and a fallen to the underworld. The destruction of man's home drives the fallen man to reconstruct his home, which requires a transformation of the fallen man, metamorphosis, and rebirth as a hero to rise from the darkness of underworld to the ground, to the light. The fallen man in the underworld, who has lost his identity with the destruction of his home, recreates his own myth, and realizes his own hero myth. He transforms, metamorphoses, and turns into a hero. However, the transformation occurs in specific process. Jung proposes Depth Psychology to reveal the processes and requirements of transformation as myth archetype. Jung notifies the terms 'ego', 'shadow', 'consciousness', 'unconsciousness', 'collapse of man', 'self', 'rebirth', 'individuation' processes to explain his Depth Psychology, and Archetypal theory. According to Jung to rise from the underworld and recreate his own myth, the fallen man is to individuate, and be reborn as a hero.

5.2. Jung's Theory of Depth Psychology and Archetype

'Ego' is the conscious human identity that consciously leads human actions using free will. The human, or in other words the 'ego' takes the actions consciously, but the sources that impel the ego to act are relative. It is known that there are two different sources that impel humans to act; the known sources and unknown sources. Consequently, it might be proposed that there are unknown sources that control man's conscious actions or free will. Man takes the actions using his free will consciously, but the forces that drive him to desire to act are unknown and unconscious (Jung, 1937).

Throughout history, other than known facts or reasoning, humankind was aware that there are unconscious factors, which control the human mind. In the past, humankind had a tendency to explain the unknown and tried to explain the unconscious forces over their mind and actions. These factors frequently were explained as the products of mystical powers, such as gods, goddesses, devils, Heaven, or Hell. However, in the Enlightenment and Renaissance age, they were explained as the unconscious. After the Enlightenment, the idea of 'depth,' which was associated with the divine, the God Father, the light or spirit in Christianity, was dispelled; and the spirit of intellectual was proposed through rationalism to "deliver human beings into a brave new world illuminated by rational clarity" (Grice, 2016, p. 1).

Jung proposed Depth psychology to explain the unconscious factors and forces that control human desires, deeds, and free will. Jung proposes his archetypal theory to explain and reveal the unconscious and unknown powers over human actions and desires. He says that apart from the consciousness, there are other unconscious factors which control our mind. He proposed Depth psychology, which “recognizes the existence of powers beyond our conscious control” (Grice, 2016, p. 1). Throughout his studies and theories, Kant, Schopenhauer, and Nietzsche inspired Jung (Grice, 2016) in this notion. Jung notifies the terms ‘ego’, ‘shadow’, ‘consciousness’, ‘unconsciousness’, ‘collapse of man’, ‘anima’, ‘animus’, ‘self’, ‘rebirth’, ‘individuation’ to explain his Depth Psychology, and Archetypal theory.

The first, the ‘ego’, is the human’s conscious and known identity in his/her social teachings and conditions. The ego acts freely, but its freedom comes from the imposed social teachings and conditions. The ‘ego’ acts according to the knowledge, known conscious experiences or social teachings, and is the light side of human. The ego is conscious and free, and acts consciously using his free will. Yet, on the contrary to the ego, which controls human actions, there are many unconscious instinctive factors, from the unknown dark side of the human psyche, where unknown dark forces drive human actions instinctively, which is ‘shadow’, the second stage of Jungian individuation (Jung, 1980). In other words, humans have two distinctive sides, the light, conscious side, and the dark, unconscious side. In this perspective, humans are not in unison. Human’s conscious actions are not as free as is thought, or are not under our own control. Jung proposes the collapse of man, who dispossesses the life meaning after grief or loss such as death or leave. The unknown powers, the unconscious instincts, control the human mind, and man descends into the underworld, into the darkness of the unconscious.

Jung proposes the unconscious forces as archetypal myths, which control human actions instinctively. The collapsed man in the underworld and darkness, in sorrow and dispossession, searches for a higher life meaning to survive; the collapsed man takes a journey in quest of the meaning. In his journey, if man can reveal the archetypal myths that force his actions, he can lighten the darkness of the underworld and ascend to the light. The ascent of man in this process is the fourth phase, the ‘self’, psychic notion of human kind, the archetypal myths, which lead the collapsed human for the quest of a higher life and life meaning, and impel humans to lighten the dark side of

consciousness, the unknown instincts, the dark forces that control human actions. It is the individuated, self-realized conscious state of human kind (Grice, 2016).

Jung explained the whole process of man's journey from the light, conscious 'ego' to the dark, unconscious instincts, and later on, from the darkness of the unconsciousness to the light, the known archetypes as individuation and self-realization, and as rebirth of the hero. Jung proposes consciousness as free will; unconsciousness as complexes, archetypes and instincts; and individuation as death-rebirth process. The rebirth of the self is the "transformation of the structure of the psyche-descent, dismemberment, death-rebirth, and the bringing to light of the spirit in nature" (Grice, 2016, p. 21). The Self is hidden in each man, and it is the transformation of man through the quest of the self, the power of deeper will.

5.2.1. How do the Depth Psychology, archetype, and myth help humans to individuate?

After the Enlightenment, the tendency of humans to explain the known and unknown with rationality and rationalism and to identify the unconscious through rational frames engendered pathological diseases. However, "rationality does not need to be at odds with instinct and intuition, or consciousness with the unconscious, but, for whatever reason, such a situation has arisen, and depth psychology has become charged with the task of healing the division" (Grice, 2016, p. 5). Jung combined both unconscious and rationality, the conscious, and the fragment between them. Therefore, he aimed at healing in society, which resulted from rationalism of the enlightenment. Through this, he revealed depth psychology, which is "a new form of mythic orientation to life, providing a sense of connection not to external gods and goddesses, as before, but to inner forces in the form of complexes, archetypes, and instincts" (Grice, 2016, p. 4). He was "free from the blind instinctive patterns of nature. On the other hand, he was acutely aware of the dangers of the one-sidedness of rational consciousness and the need for reconnection to our instinctual roots, a reconnection to nature" (Grice, 2016, p. 5). In this way, he accounts for healing and responds to one-sided rationalism, which drives humankind into disease.

Through the enlightenment, for man in meaninglessness and alienation, religions were not sufficient for their needs as a result of rationalism. Humankind questioned their existence, yet could not find relevant and satisfactory responses. Afterwards, the

solution came from nihilism. However, depth psychology proposes a response to their quest and conveys them to a deeper life meaning. People had a tendency to find a relevant place for themselves in religions and myths to find responses to their quests as “myths arise from archetypes, and archetypes are the living powers of the psyche, myths, when interpreted wisely, can still serve as the guiding patterns for human life” (Grice, 2016, p. 94). Jung seeks an answer to the question “why?” to find the unconscious power of man that controls his conscious will, and proposes “Daemons, archetypes, complexes, the self, gods, dominants, and so forth” as the unconscious power of man, which controls the consciousness, will (Grice, 2016, p. 5).

Jung proposes that the self which is defined as ‘I’ does not consist of only conscious will and ego, yet many unconscious (unknown) factors constitute the self ‘I.’ When the unknown unconscious context are researched, the factors which constitute the self will come to light. When all the factors that specify the human actions become known, and when the unconsciousness (unknown dark side of the psyche, or instincts) that controls and shapes the conscious will of human comes into the light, unconsciousness can be turned into consciousness. In this way, human actions can be controlled or directed consciously (Grice, 2016), and man can gain unity.

Grice (2016, p. 6) explains:

Depth psychology is concerned with getting to know the more encompassing context in which personal identity exists by bringing the unconscious into awareness. It is a journey of discovery and transformation that unfolds progressively over time. The psychology of the unconscious has demonstrated that, much as we would like to think we are in control of ourselves and our actions, in certain instances we are clearly subject to impulses that we do not will and do not control. Myth, with its pluralistic pantheon of gods and goddesses intervening in human affairs, well conveys this.

The powers, which control human and their actions, are not external powers but the unknown unconsciousness of human. They are in the control of unknown and uncontrollable power. Myth helps human to bring the unknown onto the surface and control his or her own actions and life having a conscious power. That means, if unconscious actions and powers are identified, they become known powers, which control human actions. In this way, human can control his actions consciously getting the power.

As mentioned before, to make the unconscious power known, Grice quotes Jung and explains what the unconscious is:

The imagery of nature (wind, oceans, the sun, the moon, and so forth) is very much the symbolic language of the unconscious, for the unconscious might be conceived as nature experienced with in (2016, p. 6).

It is commonly accepted knowledge that humans have a spiritual side beside their physical organs. First, throughout history, philosophers dealt with the emotions and spiritual side of humans and tried to explain the spiritual side of man and its functions. Later on, religious scholars had words to say on it. In the contemporary age, emotions and the spiritual side of humans are the subject matters of psychology and psychiatry (Grice, 2016).

The unconscious is the reflections and the trimetric projection of nature. Humankind is the core of the universe. Humankind contains nature and the universe within themselves. Compared to the universe, humans are small physically, yet with each spirit, heart, mind and free will embracing this richness, humans seem endless or bigger than the earth and universe. Humanity's inner world is as immense as the universe, or as complicated and intricate as it is. Humankind does not come into existence solely as physical body or flesh, yet he has heart, language, senses, mind, perception, and spirit. Human mind and human soul hold the universe, and are the cell, in other words, the core of the universe that reflects the universe as trimetric projection of it. Humankind is the core of the universe. The unconscious is the reflection and the trimetric projection of nature. Humankind contains the nature and the universe within themselves.

Humankind has been on a quest for happiness and the meaning of life throughout history. Religions served to present answers for those who were on the quest to find the meaning of life. Depth Psychology, as Jung presents, aims to help people to reveal the unconscious and unknown actions and powers that control their actions. Depth Psychology helps people find deeper aims, purposes of their lives, and to free themselves from the limits of the known and get beyond the limits of known:

Depth psychology helps us dig through the layers of sociocultural conditioning that define our sense of self and shape our lives, for much of this conditioning takes place unconsciously... For Jung, one key component of his approach to depth psychology was the cultivation of self-knowledge, derived from a knowledge of the whole psyche, both

consciousness and the unconscious. This endeavor is connected to the actualization of one's deeper identity-the Self, in Jungian terms (Grice, 2016, p. 9).

As in Pagan belief, humans obtain the meaning of life from nature. The meaning of life is the reflection of nature. The divergence of man from nature and his tendency to explain meaning and life in a purely rational way result in his pain and a life in suffering. The self is not only a known or conscious ego, but is also comprised of the unknown and unconscious. The real self is the one that ensures the integrity of both. Otherwise, it is the half of the self, which brings forth unhappiness, pain, fragmentation, alienation, or an uncontrolled mind. Jung's theory of Depth Psychology aims to hold both sides of the self in integrity, and explain and analyze them as a whole. Therefore, he proposes controlling human actions consciously, "[d]epth psychology is concerned especially with bringing what was formerly unconscious into the light of conscious awareness, which is a central aspect of individuation (Grice, 2016, p. 10).

Jung proposes that humanity has the instinct to realize his individuation and the self through his journey, the quest for the meaning of life. The individuation requires the death and rebirth of man through his quest, as the result of the quest. Grice quotes Jung, "For Jung, the urge to individuate is intrinsic to human nature. We are impelled from the depths of the psyche to die to our former identity and to be reborn into a larger identity, which is the process individuation describes" (2016, p. 10). Realizing the self, integrating the conscious and unconscious, revealing the dark side of the unconscious, and knowing what controls human actions give the power to man himself, who gains the control of power; "Jungian psychology champions the individual as the carrier of self-reflective consciousness and life meaning" (Grice, 2016, p. 10).

Campbell proposes four functions of myth; the metaphysical, cosmological, sociological, and psychological. Depth psychology deals with the psychological function of myth, which aims to heal the suffering man and transform his individual self (Grice, 2016, p. 10). According to Jung, the aim of the transformation, "the shifts from the ego to the Self, the center of the whole psyche" is to reveal the influence of the archetypes on the unconscious, to heal the unconscious, and to find deep meanings and sources of life, so that he can gain conscious power to control his actions (Grice, 2016, p. 11).

Man's journey through civilization caused a fragmentation not only from nature but also from instinctual, spiritual nature. The tension and fragmentation between men's

instinctual, spiritual life and civilized life force them to the quest and journey of individuation, and transformation. Jung states that mass industrial society leads to destruction in men's spiritual life and moral autonomy which endangers their self-realization process and transformation. For this reason, Jung suggests man break away from the mass and realize his own spiritual transformation. The destruction of the mass industrial society forces men to take the journey to transform and give birth to individuation. In this way, it has a positive effect on men's quest, "the circumstances of the modern world, with the loss of myth and religious orientation, and the conflict between civilization and nature, impel one to individuate" (Grice, 2016, p. 13).

Jung also proposes *modern man* as the one who "stands outside of the dominant collectivity and yet has still assimilated the tradition and the wisdom of the past," and achieves the individualization and transformation in his journey. Grice explains:

The Buddha would have been 'modern' in his rejection of the Hindu mythic/religious traditions and the established ways to liberation. Jesus, similarly, was a fulfiller of the ancient law of the prophets but also broke from a rigid adherence to the religious commandments in his own unique spiritual realization. Living in the modern era affords even greater possibilities for assimilating all that has gone before and looking into the yawning abyss of the unknown future, as Jung describes (2016, p. 14).

In this perspective, Katniss is *modern*, because she isolates herself from society, rejects obeying the oppression of the Capitol, unlike the people of her District. She does not work in the mines as the others do, and goes into the forbidden woods to find food and hunt for her family. She is different from the others as well while deconstructing the rules of the Hunger Games and bringing new rules; she becomes a tribute voluntarily in place of her sister, which was unusual in the game rules, and the first during the history of the games. She becomes the victor together with Peeta, which was also out of the game rules, and the first time such a thing had happened. In the games, she isolates herself from the other tributes as well, and creates her own war tactics (Collins, 2008, p.360-370). In this respect, Boudica is also *modern* as she rejects all the enforced power of Roman Empire, and she rebels bringing the crowds together like Katniss. They both experience their journey in the quest for the meaning of life and the Self. They both transformed and were reborn throughout the ashes of oppressed civilization. The rise of civilization and its rules and moral constraints are oppressions on people and barriers between men and their instincts and nature. The oppression drives them

to search suffering for freedom and meaning. However, their suffering, and painful journey brings them transformation and rebirth in satisfaction. The pain restores their satisfaction and brings them a deeper meaning and self-knowledge, different from the civilization and masses. Restraints and oppression on individuals and their freedom are the means of transformation and individuation. Grice adds to convey Jung's theory:

An encounter with the darker aspects of existence-suffering, pain, fear, loss, decay, death, evil, despair, and so forth-is unavoidable in depth psychology and is essential to the development of self-knowledge. Through an encounter with the suffering in life, with the shadow part of the psyche, we can enter into a world of deeper life meaning, realize an expanded sense of identity, and discover a sustaining sense of vocation (2016, p. 9).

The conflict between civilization and nature/instinct brings pain; the suffering of man impels man to a deeper spiritual/religious meaning which brings satisfaction and transformation and individuation. Spiritual and religious meaning is a power beyond the conscious will that empowers men to survive and transform.

5.3. Boudica and Katniss as Heroes

For rebirth as a hero, individuation and self-realization is essential for transformation. The individuation and self-realization that Jung proposes is in the same line as the 'mythical and cultural metamorphoses' that Warner explains (2002). Warner reveals the same transformation process of Jung's Depth Psychology. She speaks about the 'mythical and cultural metamorphoses' to display man's mythical and archetypal transformation. Warner's theory of mythical and cultural metamorphoses is a signification of Jung's individuation process, and the signification and symbiosis of hero's transformation and individuation.

Warner (2002) classifies the mythical and cultural metamorphoses, in four stages; *hatching*, *splitting*, *doubling*, *mutating*. Warner classifies metamorphoses in four types, yet it might be proposed that these are the phases of metamorphosis, each of which is the consequence of the other, and correlated to each other. *Hatching* is the symbiosis of Jung's theory of collapse of man, destruction of home, and fallen man. *Splitting* is the dark and the light side of man, in other words, the consciousness and unconsciousness, ego and shadow. *Doubling* is the signification of Jung's theory of the hero's quest for a higher life meaning and his journey, and *mutating* is the self-individuation, transformation, and the rebirth and individuation of hero.

5.3.1. Destruction of home, the fallen man, and hero in the underworld

Warner states that eggs are associated with *hatching* as the result of the ‘logic of the imaginary,’ and “egg-laying reptiles and ambiguous, spawning, shape-changing amphibians suit magical operations most particularly, as Macbeth’s second witch knows well when she stirs into the cauldron, ‘Fillet of a fenny snake ... Eye of newt and toe of frog’ [21]” (2002, p. 23). Hatching itself is mythopoeic and signifies fertility, and “released from disfigurement or transmogrification, comes under pressure” such as in egg hatching that is ‘the sudden emergence of a new being’ (2002, p. 24). Warner signifies three kinds of hatching: “airborne (bird) or earthbound (reptile) or ambiguous (amphibian),” and groups them in two, “winged creatures whose habitat encompasses the heavens, and those condemned like the serpent to crawl on their bellies” such as reptilian snakes or lizards, and amphibian toads, which signify evil or the witch’s cauldron (2002, p. 76). The hatching of winged creatures in myths and fairy stories is associated with heavenly life, and heavenly soul.

These pagan beliefs, which are the exemplifications of *hatching*, are deconstructed in THGT. Katniss’s metamorphosis is associated with a bird figure on her golden pin, and she would turn into a heroine and a savior later on; on the other hand, President Snow is associated with a snake when Katniss defines him, who was the evildoer. The mockingjays in the forest signify heavenly life for Katniss. She narrates her happy memories with her father associating with the flying and singing mockingjays. The singing and flying mockingjays would help Katniss later on to survive in the game, and signify the good news of victory and freedom. Katniss even narrates the metamorphosis of the birds in the forest; before the war, the birds were the singing and imitating the happy and joyful songs of people. Nevertheless, after the war the birds mutated, turned into jabberjays, and spied on imitating the speeches of the people. However, the jabberjays have metamorphosed again and turned into female mockingjays. They imitated the songs as before, and helped Katniss and Rue in the game. The reincarnation of the birds is the symbiosis of Katniss; she reincarnates and becomes a heroine and helps the others to save them all. Katniss’s song and singing action caused the change in the districts, the singing action flowed into all districts one by one. The song itself metamorphosed and became their national independence anthem, which helped the transfer and transformation of the rebellious soul. On the other hand, President Snow is the archetype of snake, a reptilian, which signifies evil

or the witch's cauldron. Hatching in myths and pagan belief is also the signification of fertility, Katniss hatches in the THGT (Collins, 2008, 65-70), she breaks her shell, which is displayed in the change of her physical appearance. The external change is the consequence of the internal change; the external change is a precursor of internal change and the reflection of internal metamorphosis.

Similar to *hatching*, Jung proposes 'ego', human's conscious and known identity in his/her social teachings and conditions. The 'ego' acts according to the knowledge or known conscious experiences and is the light side of a human. Ego is man's known identity and home. Man has home and lives in his light conscious state, with his social and known identity and teachings in his social conditions. Man is free and acts according to his thought social knowledge and identity at his home. However, a loss such as death or parting brings man to a turning point, in which man is in tension, with dispossession of life meaning, in privation with grief or pain. The dispossession of life's meaning or man's loss is the destruction of his home. Man loses his home. His grief and his brutal experiences deconstruct his home, ruin what man had before - his teachings, his identity, social conditions and life meaning - and causes man's collapse. The destruction of man's identity, social teachings and conditions, and destruction of man's home is a kind of *hatching* as Warner reveals. The egg, man's home, is destroyed. There occurs a 'sudden emergence of a new being.' It is not an egg, or home any more. It is destroyed and ruined. There is no home for man to go to. He has lost his identity. There is no egg; it is hatched. The man falls into darkness. He is chained and imprisoned into the darks. Katniss utters the same words while portraying the ceremony in Capitol, which "will be our home/prison until the Games begin" (Collins, 2008, p. 69). The ceremonies and the life conditions in the capitol, the room that they were hosted in were all highly luxurious, a life of luxury was in their presence. Nevertheless, the new home in Capitol was a prison for them. Their real home and identity were destroyed, and they were condemned to the darkness of underworld, the prison.

They were leading a life of slavery in their own home; they were held like trapped lions, ready to kill each other in the arena for the enjoyment of Capitol, and for a show. There was no home for them; they were homeless on their own land. Man is chained and imprisoned into the dark, which has power to control his actions. There are many unconscious instinctive factors, from the unknown dark side of human psyche, that

drive human actions, which is 'shadow' as Jung proposes. As is explained earlier in this chapter, the hatching and destruction of his home turns him into a fallen man, who has lost the light, his conscious and known state. Man falls into the underground, the dark side, the unconsciousness. The fallen man is in terror in the underground with much more brutal experiences of darkness, hell, and the oppression in torture as an underdog. Hatching comes after with pain, and brings pain as well.

The fall of Katniss and the descent in her social status is a projection of Boudica's fall. After her father's death, she lost her life conditions and wealth; there was no one to hunt in the woods and feed the family or protect them. As was stated in Chapter 1, Katniss's state of being a fallen man, her collapse and descent into the underworld, and her state of being an underdog, hopeless and oppressed, is signified with an apple and apple tree. Whenever she feels herself as the underdog, Katniss is exposed to an apple or an apple tree:

I made my way behind the pen that held their pig and leaned against the far side of an old apple tree. The realization that I'd have nothing to take home had finally sunk in. My knees buckled and I slid down the tree trunk to its roots. It was too much. I was too sick and weak and tired, oh, so tired. *Let them call the Peacekeepers and take us to the community home, I thought. Or better yet, let me die right here in the rain* (Collins, 2008 p. 30).

The apple tree is a transformation of being an underdog, Katniss's fall into the underworld, and her state of becoming a collapsed and fallen man. Now, with the destruction of man's home, she is between the dark unconscious state and the light conscious state. Man is split in two; consciousness and unconsciousness, light and dark.

Gale and Katniss were in their utopian woods hunting for supper, Katniss describes the utopian world in the woods far away from the dystopian District 12. She was very happy with Gale in the woods (Collins, 2008, p.9). It was in the morning just before the Seventy-fourth Hunger Games elections at two o'clock, in which two children from each district will be chosen and sent to the game to fight to kill and die for Capitol's joy:

Gale asks "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.

Both Gale and Katniss lost their fathers in the mines and were left to starve to death with their siblings and mothers in District 12. Each year Gale was a volunteer to participate the Hunger Games just for a pinch of food for his family. Yet, the terror of the Hunger Games and the elections were not enough for them to run away and struggle for their life. Instead, they stayed in “District Twelve. Where you can starve to death in safety” as Katniss herself says (Collins, 2008, p. 6). Because, they both were not fallen men yet, their homes were not destructed completely. Their eggs had not hatched completely yet. Still they had an opportunity of a life there where they can starve to death in safety, and they have a part of a family to protect. It was the same for all the people in each district. They didn’t react to their children’s victimized state, or their starving due to having a pinch of food to lead their life. Their houses were not destructed completely yet: “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, 2008, p. 19).

5.3.2. The dark and light side of man, the consciousness and unconsciousness, and the hero splitting

It is important to understand the dark and light side of man to analyze hero’s journey and transformation, and it is important as well to understand how hero’s splitting contributes to his journey and transformation. As Jung distinguishes consciousness and unconsciousness, Warner refers to *splitting*, the other phase of metamorphosis, “the severance of the spirit from its bodily envelope” (2002, p. 120). Warner explains “the split selves resulting from this magical operation, the mortal husk on the one hand and the disembodied, roaming spirit on the other-lead into a bewildering, uncanny world of the night, thronged with spectres and unsettled by false appearances” (2002, p. 120). Freud signifies the same notion of psychological splitting:

If it seems to us, as it does to Binet and Janet, that what lies at the centre of hysteria is a splitting off of a portion of psychical activity, it is our duty to be as clear as possible on this subject. It is only too easy to fall into a habit of thought which assumes

that every substantive has a substance behind it - which gradually comes to regard 'consciousness' as standing for some actual thing; and when we have become accustomed to make use metaphorically of spatial relations, as in the term 'sub-consciousness', we find as time goes on that we have actually formed an idea which has lost its metaphorical nature and which we can manipulate easily as though it was real. Our mythology is then complete (1914, p. 170).

Human nature has splitting psychology, conscious or unconscious. The splitting psychology of human nature drives man into metamorphosis in his psychological nature and character. The hatching generates splitting; the creature now stands in a new world. The body of the egg splits into two parts, one is the split shell, and the other is the new body in the new world. The creature's world is destructed and forced into a new world, in a new shape.

Warner proposes "[t]he classical idea of soul migration, which underpins Ovid's *Metamorphoses*, was rediscovered and reconfigured in the growing imperial possessions, and became, in the fallout from slavery, a vehicle to express a new, psychological state of personal alienation, moral incoherence, and emptiness" (2002, p. 124). Warner explains the point of view, the split under colonial oppression:

The word has changed in value today from a living god, a nature spirit or divine power, as in Southey... The word zombie appears here as the prototype liberation martyr-hero: an early exemplar of elected ruler, the chieftain of a free band of rebels who dies heroically rather than resume a life in chains, who is instantly demonized by the colonial historian, and then converted, once again, into a spirit of inspiration, an inner, vital force or soul (2002, p. 121).

The mythical split of creatures and the split in fairies display an identical split under colonial oppression and change (Warner, 2002). It is a cultural metamorphosis, and split. Similar to the phase of the egg splitting, the colonizer oppresses the colonized and destroys its world. Combining Warner's splitting, hatching and zombie issues with Jung's theory of 'destruction of home', one can reach such a hypothesis that the destruction of man's world, the symbiosis of the creature's splitting egg, is a terror for him. He is now between two different worlds, his own destroyed world and the imposed new world, and life. He can neither go back to his own world, nor he can adopt the new; he is in terror and shock. The soul is between two embodiments, the split shell, and the imposed new body. The split shell is the destroyed home, and the new body is chained in the underworld, in the darkness of the unconscious. There is

no way to go back to his own world; his body, his home is destructed and split. This notion is the symbiosis of the identity of the colonized. The colonized is forced to leave his own identity. Once the split happens, the soul has two options: if the soul stays in the shell, it turns into a 'zombie,' as there is no life for him in the ruins of his home and old identity. If the soul could gain the power to travel to the new embodiment and control his new body, he can metamorphose in the new body, and he can complete his evolution. The one who stays with the split shell leads a *zombie* life, and he is stuck between two worlds. The zombie does not have free will; it is a living object without a soul. On the contrary, the one who completes his evolution in the new body can change his new world freely. There is no way for the colonized to gain his ex-identity, it was dispossessed and deconstructed, and he is forced to gain the new. When the man cannot reincarnate in a new identity, he stays in *zombie* mode chained to his ruined identity. The oppressor dispossesses the soul, the identity of the oppressed. Once the oppressed cannot gain the new, he is a zombie. The dispossessed and oppressed zombie, who does not have soul now, is enslaved and chained to the ruins, to their dead body. Terror, which is the consequence of splitting and an unavoidable situation, is experienced in the first stage, *hatching*. Later on, terror pushes man to turn into either a zombie, or a reincarnated soul. The zombie is a soulless mode, a man with no identity. The reincarnated soul is the man who gains a new identity to be free in a different notion. The ones who could manage to be free in the new body are now reincarnated, individuated and transformed into heroes. There are two options for man; either to challenge to the darkness and rise back home as heroes, or stay chained into the darkness and lead a life under the power of darkness, the unknown, as an underdog and zombie.

In THGT, Katniss proves the notion, “[b]ut once I’m on my feet, I realize escape may not be so simple... Panic begins to set in. I can’t stay here. Flight is essential... But I can’t let my fear show” (Collins, 2008, p. 222-223). Once her home is hatched, and destructed, the one stays in panic, terror and pain, nevertheless, there is no choice to stay, there is no way to escape from the realities of the destruction, the only option for man is to rise and fly from the hatched eggshells.

With the excruciating pains of the terror of loss and death, Katniss drowns in a splitting notion, the cross of line between existentialism or nihilism, betwixt and between, but in the middle (Collins, 2010 p. 349-350). Katniss and Boudica experienced splitting.

Their countries were under invasion and colonized. They split, and their homes and lives were destroyed, nothing was the same any more. There was no way for them to go back to their ex-life. There was no way back into the egg again; the egg was hatched, and they split. Katniss could not return to her heavenly life with her father as before; she could not be as innocent and pure as before, and she could not be a pure child again. Her symbiosis, Boudica, could not be an ordinary wife or mother as before. She lost her property and home. She lost her freedom. There was no way for her to go back. Everything she had once was destroyed, her egg was split. In consequence, they both experienced the same terror and the same zombie mode.

When they both experienced the terror and the shock of the splitting, they both resisted the change, and refused the rebellion. Boudica submitted to the Roman invasion and stayed as a client kingdom with her husband, the king. Katniss refused Gale's offer to resist or run away. She preferred staying in her district, leading to her enslaved state. She prefers staying in the same zombie mode, feeding her family just with a few berries, a pinch of meat, or a few leaves from hunting in the woods. It would be enough for her and family, not to live but just to stay alive, as zombies in their destroyed homeland, on the ruins, with the corpse of their old heavenly life. When the people in the districts gave her a hero's welcome and perceived her as their hero, she rejected the heroic identity, the shifting. She preferred just to survive in the game and go back home to continue her zombie life. However, the uprising of the oppression and the uprising terror forced her soul to travel into her new embodiment and realize her evolution; she mutated. She was a bird now, not a zombie chained to her split shell. Now, she could fly and resist with her free will. In the same way, Boudica left her zombie state when her daughters were raped and her property was dispossessed. She realized her evolution, individuated and reincarnated in rebellious woman warrior's body, and was reborn as a heroine, after the uprising terror and oppression. Their souls reincarnated shape shifting in a new body, which is another form of metamorphosis, *mutating* that will be described in detail later.

Therefore, Katniss herself explains her mother's zombie state after her father's death, and her people who are living in a zombie-like life. The people lost their souls after the war, and they lost their energy of life. They are enslaved, and Capitol lets them obtain only enough food to ensure their biological continuity and stay alive. The splitting turns them into zombies.

The other people in Districts are zombies, soulless, and have lost their discernment. They cannot take action or give reaction. Their zombie state is the disclosure of enslavement. The people in Districts are enslaved; they work in the mines as robots in a factory, not as humans but as objects. They are zombies, not alive; they do not have souls, as they do not suffer; they do not have emotions, they cannot be happy, or suffer anymore. Katniss's mother does not give any reaction after loss of her husband. Katniss portrays her mother's zombie state after their father's loss:

The district had given us a small amount of money as compensation for his death, enough to cover one month of grieving at which time my mother would be expected to get a job. Only she didn't. She didn't do anything but sit propped up in a chair or, more often, huddled under the blankets on her bed, eyes fixed on some point in the distance. Once in a while, she'd stir, get up as if moved by some urgent purpose, only to then collapse back into stillness. No amount of pleading from Prim seemed to affect her.

I was terrified. 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 (Collins, 2008, p. 26).

She does not show her sorrow, pain, or happiness. She does not act to look after her daughters; she does not act as a mother, since she does not have the instinct of a mother anymore. Her mother does not react when her little Prim was chosen as a tribute in the Hunger Game. For the Hunger Games, the people dress up, which is an enforced tradition, although it is festive for them to carry off their children to brutal death. They do not feel that they are walking to brutal death holding their children's hands, due to not being aware that they are still alive. Katniss was also chained to her hatched egg as a zombie, she was not aware of being alive and she voluntarily sacrifices herself to death many times for the games, like the other poor families' children. For the seventy-fourth Hunger Game elections, she was tesserae, volunteer for the games, had her name written on twenty paper slips in the glass balls for girls to be chosen. She was not aware of being alive (Collins, 2008, p. 13).

The same zombie state was in Britons after they lost their independence war, and after Boudica's death. The archeological evidence indicates that the Britons started living as slave workers on their own farms, which were taken and distributed to *friendly elites* in a feudal system. The Britons, who were rich farmers and traders of their own goods on their own civilized farms and lands with a balance of power and equality before the Romans, became enslaved workers in personal alienation in Roman time. Class

distinction became the social norm in Roman Britain. The dominance of the Roman Empire brought Europe the feudal system and class distinction, which lasted for a long time as through the Dark Ages and Medieval Age. It was a self-enclosed social system. The working class was not able to obtain any class change. In the same centuries when Britain was in the Dark Ages, Egypt, Africa, the East and Middle East were in their golden ages. The Roman legacy of the Dark Ages lasted until the sixteenth century. Notably, the concrete zombie notion of the people under Roman rule is in Gothic architecture. It reflects the zombie state of the people in these ages. The fantastic and dystopian novels reflect gothic images, since they embody the soulless zombies who lost their selves under the rule of a power that they were not aware and conscious of.

Propaganda via the optical media in THGT, the display of the people's reflections in the screens everywhere, the enforced visual and auidial projections of rulers' speeches in every part of people's life, even in the sky, streets, and houses without the control of the people, are reflections of the zombie state. Through visual and auidial propaganda, the rulers order the haunted zombie people in the districts and the zombie children in the hunger games to kill; and the enslaved zombies, who do not have free will and conscious mental states, kill without thinking. The systematic recall of the war in the past by the Capitol has a zombie effect, which is a kind of hypnosis to keep the people in zombie mode.

The Capitol is the converse of the districts; it is a deconstruction of the gothic life, a postmodern gothic style; false paradise. The people in the Capitol have gothic reflections of the zombie life even though they are in colorful dresses. Their sparkling and colorful image reflects their captivated soulless zombie life, a living body without a soul. They are in moral incoherence. Their joyful reactions to the brutal deaths of their children in the games are ecstasy, which hypnotizes them to captivate their conscious mental state. They are slaves of the ecstasy. The life does not mean anything for them, and they are in emptiness. They do not have sensations except unsatisfied ecstasy. They cannot be happy, so they always need more sparkle, more excitement, more joy, more elaborated and exaggerated TV shows. They wear colorful and sparkling clothes; the designers are forced to design more colorful and more sparkling clothes day by day; they need more color. They have a deconstructed colorful gothic life.

On the other hand, the people in the districts are forced to work to be hypnotized and enslaved, and not to have conscious mental states as zombies; more work and brutal actions have more hypnotic effect on them. In contrast to the dark gothic style districts, for the people in the Capitol, a more luxurious life, more exaggerated shows and parties, more tasteful meals and foods, more ecstasy, more joy, more happiness, more color and sparkle are imposed to hypnotize them to captivate their sensations and conscious mental state. All these notions captivate their souls and mutate them into zombies. The Capitol has the contrary gothic reflections of the Districts. The imperial domination divides the society in two to control and rule, one is dominated and enslaved, forcing more work, more production and more brutal actions; the others are dominated and enslaved forcing more unsatisfied ecstasy, excitement and more consumption. One part of society is in the system of producing without consuming; the other part is in the system of consuming without producing. However, both are in personal alienation, live without a soul and both have no conscious mental state. Both Districts and Capitol are zombies, in *split* notion, or in *shadow*, which is Jung's theory. Warner implies that the concept of the living dead, the zombie, introduced into English through the nation's colonies, served to characterize a new, recognizable psychological state of being in the late eighteenth century" (2002, p. 24). She notifies how the zombie concept of the myths mirrors the psychological and cultural change in colonialist policies:

What one culture lost in identity, the other possessed in power: The imperial enterprise was an incubus, and it recognized the lineaments of its work in the zombie; loss of soul was a precondition-and a consequence-of slavery, and not only for its first victims. The zombie is not simply a product of a different psychological approach to mental illness; it is a literary expression of political clashes and their effects (2002, p. 25).

The mythical evolution poses the psychological and social struggle and the search of the real world for solutions. The splitting and zombie concept in the literature resonates in imperial societies.

If the man does not enlighten the dark side of his unconsciousness and reveal the myth archetypes that gain power or lead his actions instinctively, he stays as a zombie. Freud's theory that Blass quotes might recall Warner's zombie state and Jung's theory of man's dark side, shadow, the unconsciousness; "Freud here is concerned with what he refers to as a state of consciousness that is cut off or split from the person's ordinary

state of consciousness... ‘looked upon psychical splitting itself as an effect of a process of repelling which at that time ... [he] called ‘defence’, and later, ‘repression’” (2015). There is no way for him to go back his home; his home, the egg is hatched and destroyed, and he needs to leave the eggshell, the destructed and ruined home, the underground. If not, he is a chained slave, a zombie in the destructed ruins of his home. The bird should leave the ruins of the eggshell and transform to fly and rise to its new world as there is no way to get back into the egg; it is broken and hatched, it is destructed. Blass also quotes Ferenczi, “[i]n his famous 1932 paper, *Confusion of the tongues between the adults and the child* ‘there is neither shock nor fright without some trace of splitting of personality’” (2015).

Katniss blames Peeta for his change after the excruciating tortures of Capitol. She thinks she lost him forever:

‘...But he’s changed,’ I say.

‘So have you. So have I. And Finnick and Haymitch and Beetee. Don’t get me started on Annie Cresta. The arena messed us all up pretty good, don’t you think? Or do you still feel like the girl who volunteered for your sister?’ she asks me.

‘No,’ I answer.

‘That’s the one thing I think my head doctor might be right about. There’s no going back. So we might as well get on with things.’ (Collins, 2010, p. 239).

Once home is destructed, there is no way for man to go back; his home, the egg is hatched, destructed, and he needs to follow the flow of the stream, and individuate and transform for rebirth, his new life, new being.

5.3.3. The Hero’s quest for a higher life meaning, the rise of man, and the hero’s doubling

The collapsed man in the underworld and darkness, in sorrow and dispossession, searches for a higher life meaning to survive; the collapsed man takes a journey in search of the meaning to lead his life. The fallen man, having experienced the terror of the underworld and the oppression and intimidation of the god of the underworld, is in depression and on a quest for a higher life meaning to stand against the oppression and torture of the underworld, and challenge to repossess his lost, his power. Man’s journey and quest for a higher life meaning requires a conscious state of mind. The quest of man brings consciousness, lightens his notion, and reveals the daemon, the dark force

that obtains power and controls his actions. Being aware of the power in the dark, being aware of the myths that control his actions instinctively, man becomes conscious. Man lightens the darkness, the unconscious; he gets rid of the chains of the abyss, and rises from the underworld to return to his home. When he gains consciousness through his journey, he lightens the darkness and deconstructs the underground and power of darkness, and rises to the ground, to the light. Jung calls the process the 'rise of man' (Jung, 1937).

First, man has a home in conscious state of his known identity in his social teachings and conditions. Man is free and acts according to his thought, social knowledge and identity in his home. Man lives in his light conscious state, in his home with his social identity and teachings. However, humans grasp an unknown, unconscious and dark side in his identity and home. His home occupies both the unknown dark side and known light side, unconscious and conscious side (Jung, 1937). The turning point starts with man's tension, with dispossession of life meaning, privation in grief or pain after a loss such as death or leave. The dispossession of life meaning or man's loss is the destruction of his home. Man loses his home. His grief and his brutal experiences deconstruct his home, and ruins what man had before - his teachings, his identity, his social conditions and life meaning (Jung, 1937).

The destruction of man's home results in man's collapse. His is a fallen man now, having lost what he had in the light in his conscious state. Man falls into the underground, the dark side, the unconsciousness. The fallen man is in terror in the underground with much more brutal experiences of the darkness, the hell, and the oppression. He loses his freedom, and is condemned and chained in hell, the dark underground, in torture. He is an underdog. There are two options for the man; either to challenge the darkness and rise back home as a hero, or stay chained into the darkness and lead his life under the power of darkness, the unknown, as an underdog (Jung, 1937).

Katniss who chose to stay in District 12 as a starving slave when Gale offered her the chance to run away as she was not a fallen man yet, satisfied with the pinch of air to breath and lead her life, now was in the underworld with no air or light. Her home was destroyed and ruined. Her sister, Prim was a tribute now for the Hunger Game. Katniss was dispossessed of the only thing she had, her sister Prim. Katniss is now a fallen man in the underworld, chained in the darkness:

One time, when I was in a blind in a tree, waiting motionless for game to wander by, I dozed off and fell ten feet to the ground, landing on my back. It was as if the impact had knocked every wisp of air from my lungs, and I lay there struggling to inhale, to exhale, to do anything. That's how I feel now, trying to remember how to breathe, unable to speak, totally stunned as the name bounces around the inside of my skull (Collins, 2008, p. 21).

In dispossession, the fallen man, experiencing the terror of the underworld and the oppression and intimidation of the god of underworld, takes the journey, the quest of meaning, the journey of individuation. In dispossession, man takes the journey in search of a higher life meaning to survive and lead his life; to go on a quest for a higher life meaning to stand against the oppression and torture of underworld and challenge. Man's journey and quest for a higher life meaning requires a conscious state of mind. The conscious state of man requires self-individuation and man's transformation, a transformation from being an underdog into a hero, a new identity. Man needs to lighten the darkness and the unconscious to get rid of the chains of the abyss, and rise from the underworld to return to his home. His consciousness and quest lighten the darkness of the underground and man possesses the power himself. He has the power to control his actions and his life. Now, he has the courage and power to rise to the ground. He is a hero possessing power and challenging the power of underground. He deconstructs the underground and the power of darkness, and rises to the ground, to the light. When she is dispossessed of her sister Prim, who was a tribute for the games, Katniss, the fallen man in the underworld, desires a higher life meaning and takes the journey of individuation, she sets out for her self-realization and transformation to reborn as a hero. She reacts, "I volunteer!" I gasp. "I volunteer as tribute!" (Collins, 2008, p. 22). She rises to the light from the darkness of the underground, she dedicates herself for a higher life meaning by volunteering as tribute instead of Prim. She doubles and becomes Prim.

Hero myth provides man the power to transform and rise. The power that the hero myth reveals is far beyond a fallen man's capacity, yet the hero myth strengthens the fallen man and turns him into a powerful hero. Katniss defines the zombie notion of her mother as, "[p]erhaps it is a sickness, but it's one we can't afford," the sickness is for the man in the darkness, for the zombies, but the hero has no chance to collapse, the hero performs powerful deeds and actions which are far beyond a man's abilities. Katniss forces her mother to gain the power and transform from a zombie into a hero

as she did, so that she proposes her a higher life meaning to individuate, “Well, you have to help it this time. You can’t clock out and leave Prim on her own. There’s no me now to keep you both alive. It doesn’t matter what happens. Whatever you see on the screen. You have to promise me you’ll fight through it!,” and she goes on portraying the importance of quest for a higher life meaning in order to transform and ascend from the darkness to the light, “Is my mother holding up, being strong for Prim? Or has she already started to slip away, leaving the weight of the world on my sister’s fragile shoulders?” (Collins, 2008, p. 36, 53). The hero has no choice but only struggle, Gale asks Katniss to find bows to fight, “They don’t always have bows,” I say, thinking of the year there were only horrible spiked maces that the tributes had to bludgeon one another to death with. “Then make one,” says Gale. “Even a weak bow is better than no bow at all” (Collins, 2008, 39). Gale affirms that they do not have any choice to stop or give up fighting even if they know they cannot win; a weak bow is better than no bow at all means, for a hero to even a fall in battle fighting with dignity is better than a fall surrendering in dishonor. Katniss herself was aware of her own weakness as an underdog, “I can’t win. Prim must know that in her heart. The competition will be far beyond my abilities,” however her quest for a higher life meaning to struggle for transforms her into a heroine who gains the power to rebel and challenge, “‘Really, really try. I swear it,’ I say. And I know, because of Prim, I’ll have to,” she promises Prim to win. This, then, is Katniss’s higher life meaning; to resist and struggle, and that was Katniss’s experience of doubling (Collins, 2008, p. 36).

The journey into individuation is the hero’s departure from the unconscious darkness of the underworld to return back home, to the light and consciousness in the quest of meaning, self-realization, and transformation. Now on the surface, the hero is conscious and has the power to control his or her actions with wisdom, and courage. The fallen man in the underground rises to the ground, to the light. The rise of man brings him into a new world like his old world where home is deconstructed. This new world is a ruin; in consciousness, in the light, he stands on the ruins of his home. The hero needs to reconstruct his home. He needs to recreate, reconstruct a new world over the deconstructed. The hero has to create his own myth.

Katniss’s reaction to volunteer as tribute instead of a little girl, Prim, was her transformation and journey to create her own myth as a hero, and doubling in her. Her transformation reincarnates in District 12, and the people react for the first time against

the brutal actions of Capitol. The people rise from unconsciousness, the darkness of the underground to the light, to consciousness. Katniss's reincarnation multiplied and transformed in her people, she doubled in other people in her district. She became a hero myth. Katniss defines the people's consciousness, rise from the darkness to the light (Collins, 2008, p. 23). Katniss's quest for a higher life and her journey through individuation transforms the others as well. It was a crossing of the line for them, a turning point. They followed the hero, and a shift has occurred, they doubled, multiplied and transformed (Collins, 2008, p. 24). The hero's quest for a higher life meaning drives her into individuation, which is consciousness, and helps to gain power of myths. Katniss reaches the power of a hero myth, and the myth reincarnates her from an underdog into a hero. The hero myth gives her power, which is impossible for an underdog to gain. Now, she is more than her own gained hero power. Therefore, she is more than herself as she is doubled and multiplied, and reincarnated in other people. Haymitch says, "'Spunk!' he says triumphantly. 'More than you!' he releases me and starts for the front of the stage. 'More than you!' he shouts, pointing directly into a camera'" (Collins, 2008, p. 24). The archetype myth gains Katniss much more power than she has through transformation.

Moreover, when she loses Rue violently in the game, she stands at a turning point once more, the unbearable pain of losing someone she loves destructs her home again, and drowns her in the deepest darkness of the underground. However, more sharpness in her pain strikes her consciousness, her pain turns into anger, and her anger forces her quest for a higher life meaning to rise, to break her chains, to deconstruct the darkness and underworld (Collins, 2008, p. 236). In the games, she is in a worse condition than home; and she is trapped in the game arena to kill and be killed in savagery. She feels her impotence more strongly than ever. When she looks over, she can see the harsh limits of the world she is in; she sees no way to challenge it and take revenge. There is no possibility to take action. Yet, her pain and anger empower her, she questions, 'is there?' and she goes beyond the limits of her world, then she comes to a way out. She gathers yellow and white wildflowers in the woods, decorates Rue's body in flowers, covers her wound with flowers, and wreaths her face. She holds a funeral for Rue, which means they are not at peace in the games, but still they are pure and live (Collins, 2008, p.350-360). They have souls that they cannot wipe away removing their dead bodies. They have a pure soul in dignity, which cannot be destroyed in any

way. Their soul will live and go on forever, transforming and resurrecting in different shapes and in different times. Their soul will go on doubling. Her actions and the funeral are the signification of transformation in Katniss, the rebirth of a hero, and the rebellion she declares. That was a breaking point for Katniss, because from now on, she devotes her life and actions not only for her sister or a little girl Rue, but for all humanity. She is in consciousness and takes action to call the rest of the people in the districts to gain their own self-consciousness, and participate in the rebellion. She wants everyone to see her actions on the screens, and she knows they will. She has reached a higher life meaning and gained the courage and power to rise from the darkness. She has turned into a hero and challenged the authority, and called on others to participate in her rebellion and consciousness. She is a rebellious hero now, who possesses the power to destruct the daemon and its dark underworld.

The process of a hero's return home to the light is slow to reconstruct his personal myth; the myth is not recreated yet, the hero is "betwixt and between" (Turner, 1979, p. 95). Campbell (2004, p. 119) explains the concept of returning home for the hero. The rise of man brings him to the center of another breaking point again. The man has consciousness, and gains the power to challenge other powers, to destroy and to reconstruct. He is in the crossing line, returned across the threshold. The hero has the power, the potential either to deconstruct the dark or to reconstruct the lights, or to remain in the darkness of the underworld. Man is either to create his personal myth, individuate, transform and reincarnate as a hero, or maintain the darkness and reincarnate as a daemon of the dark underworld.¹⁵

Creating a personal myth requires a powerful psyche, powerful background, history and experiences. The hero has a mythical experience which is his/her personal myth; however, the hero's myth collapses. The hero falls into the underworld, and is dispossessed of his/her myth and power. However, the hero still has power under the collapsed ruins, the power is still buried there, it needs to be uncovered and reconstructed by an 'archeologist.' The archeologist excavates and reveals the collapsed ruins and reconstructs. When the hero leaves the underground and the darkness, and reaches the light, or home, he has the powerful psyche and background to recover and recreate his/her own new myth and become the archetype. Campbell

¹⁵ This issue will be subject matter under the title of "The Destructive Power of Archetypes" later on in this chapter.

refers to the same notion, the requirement of the powerful past, and reconstructing the new on the base of old:

We have not even to risk the adventure alone, for the heroes of all time have gone before us. The labyrinth is thoroughly known. We have only to follow the thread of the hero path, and where we had thought to find abomination, we shall find a god. And where we had thought to slay another, we shall only slay ourselves. Where we had thought to travel outward, we will come to the center of our own existence. And where we had thought to be alone, we will be with all the world. (1988, p.151)

Once the fallen man takes his/her journey to the quest of a new meaningful life, he follows the path of old, the archetypes and the myths. The archetypes inspire him rebirth, and to reconstruct his deconstructed myth.

Katniss and Boudica both had the required powerful psyche and history. They both grew up in a utopian land, in happiness and liberty, yet their heavenly utopian land collapsed and their people were pushed into the dystopian underworld. They both had the experience of justice, liberty, and free will once in their heavenly land. They both had the memory of good days, as if they were in heaven; they both had the memory of self-power, and free will. The memory and taste of their old utopian life was their powerful background and history that allowed them to repossess it, which is 'will to power' as in Nietzsche's theory. Their powerful background and history enforced their courage and power for individuation, recover and rebirth to reconstruct their heavenly life for their nations and next generations.

When Capitol soldiers took Katniss to the Capitol as a tribute, a luxury life was in her presence. However, her home was destroyed, she lost what she had, and was in the Capitol to die savagely. She remembers her old days in her home:

Imagining my home makes me ache with loneliness. This day has been endless. 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.

She remembers her heavenly past, and urges herself to reach back to it; she urges herself to rise from the underground to return home. Her memory of her powerful background, history, experiences and powerful psyche will help her to recover and reconstruct the collapsed man and create her personal myth to reconstruct her deconstructed home.

Both Boudica and Katniss experienced imperial force and invasions for sixteen years. Katniss was born into an imperial dystopic world as a slave. When she was sixteen, she was sent to the games as a tribute, in which she resisted in rebellious actions (Collins, 2008, p.10-20). Boudica experienced the invasion and the brutal Roman actions and imperialism for sixteen years until she died after her rise in rebellion to Roman conquest from AD 60 to 61. Such developments bring the analysis back to Jung since it is essential to.

Jung and Freud's theory of the requirement of a powerful psyche and background to recover and reconstruct the collapsed man is a different perspective of "Appendage Syndrome", explained here by Fraser (2004, p. 21):

... acting out her life voluntarily or involuntarily as an example of the Appendage Syndrome: that is to say, she will either be regarded officially as an appendage to her father, husband or even son... or stress the relationship to give herself validity (as in Elizabeth I's frequent stress upon her father Henry VIII) (Fraser, 2004, p. 21).

Boudica, a young woman, was overcome with the injustice and suppression by Romans for around twenty years, after the Roman conquest in AD 43. She observed how her homeland was dying out, how it was being captured day by day, and how each resistance resulted in defeat. She observed the death of rebellious kings; she had the memory of surrender. She discerned how people and kingdoms lost their independence and wealth, and were enslaved as the result of resigning themselves to the Empire, in disappointment. Association with Rome, the friendship, or surrender, in the Roman word, becoming *client*, never derived a profit or brought peace. It did not bring civilization or culture, on the contrary, she witnessed that it consumed their own civilization, culture and wealth. She brought up her children under barbarian rule; they were devoid of good memories.

In her speech, Boudica is describing their past in Britain which is a depiction of a utopian world; in contrast, her description of their current world is the depiction of dystopia:

Although we inhabit so large an island, or rather a continent, one might say, that is encircled by the sea, and although we possess a veritable world of our own and are so separated by the ocean from all the rest of mankind that we have been believed to dwell on a different earth and under a different sky, and that some of the outside world, aye, even their wisest men, have not hitherto known for a certainty even by what name we are called, we have, notwithstanding all this, been despised and trampled underfoot by men

who know nothing else than how to secure gain. However, even at this late day, though we have not done so before, let us, my countrymen and friends and kinsmen, - for I consider you all kinsmen, seeing that you inhabit a single island and are called by one common name, - let us, I say, do our duty while we still remember what freedom is, that we may leave to our children not only its appellation but also its reality. For, if we utterly forget the happy state in which we were born and bred, what, pray, will they do, reared in bondage? (Boudica's speech quoted in Hingley & Unwin, 2006, p. 53-54)

The land they had lived in so far was an isolated utopian island, as large as a continent surrounded by the sea under a different sky, different from the rest of the world, which is a world unknown and unnamed by others, making it impossible for others to despise or trample it underfoot. The land was so isolated and so pure that it was protected from being corrupted; in other words, the indigenous people of this land were so isolated and so pure that they were far away from corruption. Boudica states the importance of remembering that in their past they experienced what freedom was; if ever a man has the memory of freedom in mind, it is impossible to commit him to prison of suppression or enslavement.

Another significant example in THGT is the gold pin that Madge gives Katniss to wear in the games as a token from home, "[t]hey let you wear one thing from your district in the arena. One thing to remind you of home" (Collins, 2008, p. 38). Remembering her home and background means the fallen man will rise from the underground to return home one day, which is the signification of rebellion and challenge, and the rebirth of the hero. Both Katniss and Boudica experience life as an extension of a man, Katniss's father, and Boudica's husband. They both refer to the man and their experiences in their heavenly life. Boudica was an appendage of her husband who was collapsed and deconstructed; however Boudica reconstructed her heroic identity on the collapse of her husband, on the base. Katniss referred to her father and their experiences in their happy and heavenly life. She deconstructed her new world over the collapsed one, her experiences with her father.

The rise of man, his journey in individuation, his departure from the unconscious darkness of the underworld to return home, to the light and consciousness does not bring him to his old home, or identity. On the contrary, the rise of man brings him into a new world as his old world and home is deconstructed, and hatched. Back, on the ground, he stands on the ruins of his home. This new world is a ruin, in consciousness, in the light. The hero needs to reconstruct his home. He needs to recreate, reconstruct

a new world over the deconstructed home, the ruins. The hero has to create his own myth. His personal myth is not recreated yet, he is not a hero yet. He is “betwixt and between” (Turner, 1979, p. 95). Now, the man has to individuate and transform to reincarnate as a hero to deconstruct the power of darks and reconstruct his home and his world.

The Hero’s quest for a higher life meaning and the rise of man is also similar to the other type of metamorphosis that Warner debated, which is *doubling*, and was subject matter in:

... fantastic stories written from Venice to Prague to Edinburgh to Louisiana, paripassu with a growing interest in the supernatural, in multiple spirits, soul travel and soul theft, from the late eighteenth century onwards, influenced by exchanges and encounters at the confluence of cultures, as in the case of zombies (2002, p. 26).

The Fantastic is the projection of human nature and psychology (Freud, 1953–1966, p. 258). In the fairy stories, mythology and fantastic stories and novels, *doubling* is a common motif and a vehicle to accommodate psychological and sociological metamorphosis of the human nature, the prototypes:

Doubling offers another disturbing and yet familiar set of personae in ways of telling the self; permutations of inner and outer selves catalyse uncanny plots about identity. [3] The Double is a complex, even riddling concept: it can mean a second self, or a second existence, usually coexisting in time, but sometimes sequentially, as in soul migration plots (Freud, 1953–1966, p. 258).

Doubling is a prototype notion of human nature, which implies the conflicts of inner and outer identity. It might be theorized that it is a second identity in the possession of man, which is a ‘false twin’ who does not look like the man himself but ensconces in his inner self and embodies his inner truth. Doubling means:

You are shadowed by another, and that someone else is living with your identity, and that that identity has been stolen; in this way the doppelganger derives its being from the nexus of ideas about soul theft and multiple, wandering spirits that structure the living dead. You can be changed, and concealed within another shape. Or again, your double might be an alien creature inside you, a monster who claims to share your being, but who feels like a foreign body, a hideous stranger who might be impersonating you on the outside or taking possession of you and masquerading as you inside your own person. This may have happened, of course, without your knowing it. Or, again, the metamorphic beings who issue from you, or whom you project or somehow generate,

may be unruly, unbidden, disobedient selves inside you whom you do not know, do not own, and cannot keep in check (Freud, 1953–1966, p. 163-164).

Doubling draws an ‘other self’, which might be “monstrous doppelgangers, as in Mary Shelley’s *Frankenstein*... Robert Louis Stevenson’s *Dr Jekyll and Mr Hyde*” (Freud, 1953–1966, p. 164, 169). Warner echoes Freud’s theories of unconscious promptings and concealed desires to profile the monstrous doubling that reveals man’s innermost, secret self, and that discloses man to the world and to himself, which also might be a threat to the self. Besides the monstrous doppelganger state, the *double* also furnishes an advantageous impact on man as it offers man’s hopes and dreams for himself. It allows man to escape from his bonds and be different from his self while remaining the same person “Advertisements promise, ‘Be whoever you want to be.’ [6]” (Freud, 1953–1966, p. 164). Doubling enables man to possess combinations of persons in one.

Doubling in myths, fairy stories, pagan, and shaman belief metamorphosed in literature through cultural transmissions and transformations. The metamorphosis ranks in fictions:

...in which animals turn into human beings and vice versa, in which magic spells and talismans bring about a Introduction myriad transformations; in which souls leave living bodies to fly to other dimensions of existence and return; or depart from their fleshly host to take up occupation of another: poems and stories told of identities doubling and redoubling through body-hopping, body-squatting, or spirit travels, also known as the shaman’s flight. This kind of metamorphosis-shape-shifting-breaks the rules of time, place, of human reproduction and personal uniqueness; it became a highly popular, much elaborated motive force in fantastic fictions” (Warner, 2002, p. 26-27).

The fairy stories, myths, legends, pagan and shaman myths metamorphosed as well in the twentieth century modern writers’ works for adults, who depict the supernatural metamorphoses; “A secular agnostic like Rushdie constantly flourishes fantastic prodigies-meteorological (the earthquake in *The Ground Beneath Her Feet*), and psychological (numerous portents, twins, devils, dolls, puppets, many shamanic flights)” (Warner, 2002, p. 207-208).

The reproduction and reincarnation of *doubling* in myths, legends and fairy stories in the fantastic enlightened man, who has escaped the bounds of the self and the real world, increased the possibility of doubling. Man’s quest for the fantastic supernatural in his world, escaping its limits and norms, conveyed the electronic voice, “the everyday magic of hearing the voice of someone dead or faraway; likewise

photography has established former selves and the presence of people as they were when they were alive in every corner of everyday experience” (Warner 2002, p. 163). Audial and visual media duplicate man’s physical presence in his real world. Technological developments and scientific improvements are the metamorphosis of the fantastic, and induce the real. The dream of what is real today was impossible at the beginning of the century. It is possible today to travel all around the world without physical travel, which is an out-of-body experience; it is possible to get around Antarctica lying down on the beach in Miami. The fantastic soul journey in different places at the same time metamorphosed into seeing and talking to a friend in China while cooking in the kitchen in Paris today. The fantastic time travel metamorphosed into watching WWII and travelling around the ruined German streets in the war, in year 2018, which is doubling in different times. Warner notes; “Plato closes with Socrates’ enigmatic words, that this myth, which ‘was saved and not lost ... could save us, if we were persuaded by it’” (2002, p. 206). The metamorphosis of myths in the fantastic created the boundless selves in a single person, and the fantastic boundless selves were converted through technology, which allowed man’s bodily projection.

THGT presents metamorphosed, the magic mirror and the conjurer, the travel between places and times as in holograms and projections. The transformation of myth, and of the fantastic doppelganger into optical media is the subject matter of psychology as well. The psychological doppelganger takes place in THGT; and optical media is a tool which creates a false memory and experiences in Peeta’s mind. Doubling issue also might be observed in Katniss’s father whose rebellious and heroic soul doubles and multiplies in mockingjays and Katniss. Katniss is a double reflection of her father’s heroic and rebellious soul, which later on doubles and multiplies in districts through saluting with three middle fingers (Collins, 2008, 20-30). The analysis of doubling issue in Katniss and Boudica will be detailed later on in chapter 7.

5.3.4. Man’s individuation, self-realization, transformation and the rebirth of the hero

The *individuation and realization of the Self* is a psychological process, which advances, developing and transforming through psychological death-rebirth stages. Individuation is the reincarnation and renovation from ego to the Self. It is a journey; first it starts from consciousness to unconsciousness (unknown instincts). Later on, in the second phase, it goes on with a discovery in the darkness of unconsciousness. The

discovery initiates an awareness process, knowing the sources of the instincts for self-realization, and controlling the power. In this way, man individuates and realizes his self, and gains the power to control his deeds consciously, and in unity. From now on, man enlightens the darkness in his unconsciousness and reaches unity as a whole in light. Man reincarnates as a hero with power. Somehow, each humankind experiences the individuation process in some way and level, and transforms (Jung, 1937).

Resisting the flow of energy, the transformation and the unconscious instincts, which control human actions, might be destructive because human actions are under the control of man's unconscious dark side, the underworld and terrifying hell. The only way to overcome the darkness is to know it and be conscious enough to control the power. For rebirth, death is essential; and to transform and to start a new life, one has to die, and be conscious to see there is no way back once home is destroyed, or hatched. Man is to see the change and the flow of life, and the death (Jung, 1937). Katniss reveals this process in her journey, "[t]he Games have spoiled even that. I keep hoping that as time passes we'll regain the ease between us, but part of me knows it's futile. There's no going back," so that the rebirth and new life can resurrect and reconstruct the destroyed home (Collins, 2009, p. 4). Katniss portrays the death of her home and old life in her lines "I mourn my old life here" in her new and rich house;

"I mourn my old life here. We barely scraped by, but I knew where I fit in, I knew what my place was in the tightly interwoven fabric that was our life. I wish I could go back to it because, in retrospect, it seems so secure compared with now, when I am so rich and so famous and so hated by the authorities in the Capitol" (Collins, 2009, p. 7).

She is in the flow of life and under oppression. There is no way back, and there is no way to resist the change. The oppression of authority forces her to transform and resurrect as a rebellious hero. Even when Katniss destroys the arena in the last game, the oppression and savagery of authority increases, "Katniss, there is no District Twelve" Gale reveals (Collins, 2009, p. 391). There is no home, no return. The only way for her is to destroy the whole darkness and the whole underworld. Death is essential for rebirth. The flow of life drags man into a new being, a new life and transformation, "I can't fight the sun. I can only watch helplessly as it drags me into a day that I've been dreading for months" (Collins, 2009, p. 3). Man is to follow the flow of the stream, the energy of life to individuate and transform for rebirth in a new world and new time.

As it is mentioned before in chapter 3, Boudica, as Katniss, was under the flow of life in oppression. Boudica and Katniss both had two choices, either to resist the transformation and the flow of the energy, which would result in their own destruction; or accept the transformation and rebirth, participate in conscious and awareness, gain a meaningful life, and conduct the flow of the power and energy. In Katniss's lines depicting her little sister's transformation, she reveals the force of transformation with the oppression of suffering; "[t]ime and tragedy have forced her to grow too quickly, at least for my taste, into a young woman" (Collins, 2010, p. 33). Her sister Prim turned into a woman healing people's bleeding wounds, a higher life meaning for her to bear the tragedy and to transform into a hero gaining power.

In history, Boudica represented ambiguity as a hero; she was displayed both as a brave warrior hero and as a slaughterer, an anti-hero. Fraser brings innocence and massacres up for discussion:

Where historical massacres are concerned, twinkling as they do like innumerable black stars in the moral galaxy of history, it seems fairest to divide them into two categories: those where the oppressed rise up and strike down their oppressors, exacting vengeance in the process, and those where the rulers or invaders exact their own vengeance on a particular section of the population, for their own reasons. The Boudican vengeance fell into the former category, which has at least the merit of being the more comprehensible of the two (2004, P. 88).

Boudica was oppressed; she lost her homeland and daughters. Her nation was enslaved in their own country. There was not another option for the people who could breathe only in freedom. She and her nation had an independent nature; they could not live in captivity. They did not have another chance. The only option for them was death: death either in the war of independence, or in enslavement and violence. She chose death in the war of independence, and offered her nation, Celts, the same. It was a *hunger game*, as in Collin's fantastic fiction. Boudica and the Celts were trapped in their own homeland, and forced to die or kill. They had to kill. The same notion takes place in THGT, the Districts, which were at peace once and free as birds, are enslaved. The most innocent ones, their children were trapped in a dome and forced to either kill or die. The children have to kill, even though they know they will not survive and return back home.

Maternal Katniss, as Boudica, lost Rue, who was under her protection, and had fear of loss, the fear for her sister Prim. Katniss did not have another option. The only option

for her was death, death either in the war of independence, or in enslavement and violence. She chose death in the war of independence, and offered her nation the same. Both Katniss and Boudica are the oppressed who “rise up and strike down their oppressors, exacting vengeance in the process” (Theodore, 2016, p. 88) with no choice. In contrast, both the Roman Emperor and President Snow are in the second category of Fraser’s taxonomy. They both are rulers and invaders who exact their own vengeance on indigenous people in their own homeland, for their own reasons.

Man’s individuation, self-realization, transformation and rebirth of hero is similar to the last type of metamorphosis, which Warner classifies as *mutating*. *Mutating* is physical shape shifting. The migration of the spirit into another bodily shape has roots in pagan belief and mythology, “in pagan metamorphosis splices are all changed but spirit remains the same” (Warner, 2002, p. 39). Arachne turns into a spider, Daphne transforms into a tree in Greek mythology. The other bodily transformation is the transformation of the stones into the new creation of human by Deucalion and Pyrrha after the flood. The myth of flood, the destruction, and the new generation of human also has symbiosis in the Biblical Flood and in the Sumerian Flood in the Epic of Gilgamesh (n.d.). Therefore, it might be proposed that Deucalion mutated and had trimetric projections both as Noah in the Bible and Utnapishtim the Sumerian (Sandars, N. K., n.d.).

In THGT, Collins deconstructs the myth of the flood and the creation of the new world by Deucalion and Pyrrha after the flood. She depicts destruction in the Capitol; the survivors were the people of the districts who were in the flying hovers over the Capitol. They capture the people of the Capitol and recreate the city, the new world, which is a mutating of the districts. In biblical myth of the flood, Noah loses his family; similarly, during the destruction of the Capitol, Katniss lost her sister, her mother left her, her family died out, and she left the Capitol. She starts a new family with Peeta, and they reconstruct a new life and a new world over the destroyed District 12, their destroyed home. They recreate their new world as Noah, which is their mutated new world.

Mutating refers to the change in human personality as it is analyzed before in Boudica’s change and mutating. The human personality inverts completely in a different characteristic. As the mutating observed in Boudica, when Katniss lost her father, she lost her childhood as well, and she mutated into a father for her family.

When her mother lost her motherhood, Katniss mutated into a mother for her sister; and when Katniss had the fear of losing her sister and her people, she lost her innocence and mutated into a murderous warrior and a leader.

Therefore, it might be suggested that, in THGT, the berry symbolizes the love between Katniss and Peeta and their upcoming relations and propagation reconstructing their new world or home. The berry and the apple are fruits of President Snow's Eden. Collins deconstructs the biblical story, and Katniss does not eat the fruit, and instead she invades Eden, which is Capitol. However, Eve in the biblical story ate the fruit and was thrown out of the garden. Katniss's and Peeta's love was the joy and happiness of the citizens in the Capitol. Their commitment to eat the poisonous berries and die was the threat to destruct Eden, the Capitol. The capitol prevented them from eating the berries in order not to lose their joy, which was actually the destruction of their Eden. Overruling the traditional eating of the fruit and the fall in the myths is Collins's postmodern deconstruction in THGT. Each time, Katniss shoots the apple figure, which is the figure in President Snow's Eden; she does not eat or accept it, which is the deconstruction of Eve. On the other hand, the strawberries in the woods in the districts do not belong to President Snow's Eden, but they belong to Katniss's and the others' 'Golden Age'¹⁶ from before the war; they are not part of the President's false paradise. The strawberries in the woods in the colonized districts were forbidden; however, Katniss went beyond the wire fences to reach the strawberries and ate them. They were the fruits of their own Golden Age heaven, the significations of fertility, the upcoming victory, and the regeneration of heaven. The hidden strawberry garden in the woods was their hidden and upcoming heaven. She shoots the apple in President Snow's heaven, but eats her own fruit from her own heaven.

Therefore, her salvation from Snow's Eden is to reach her Self. Katniss's individuation and transformation into a hero is also signified with her name, 'Katniss', that is name of a flower (Collins, 2008, p. 52). The Katniss plant has blue roots growing in the mud in a pond that signifies the fallen man of Katniss in the underworld, in the darkness of unconsciousness; she needs to find herself to ascend to the surface, she needs to individuate in self-consciousness. Her father advises her that as long as she can find

¹⁶ Warner quotes Ovid's Golden Age, "... 'There was a time, the Golden Age, we call it, Happy in fruits and herbs, when no men tainted Their lips with blood, and birds went flying safely Through air, and in the fields the rabbits wandered Unfrightened, and no little fish was ever Hooked by its own credulity: all things Were free from treachery and fear and cunning, And all was peaceful'" (2002, p. 75).

herself, she will never starve. Starving was President Snow's punishment for all people in districts. Starving was her slavery notion, imprisonment into the underworld, and the only way to escape from it and set herself free, is to find her 'self' and individuate. When she successfully reaches her roots, the consciousness and light, she can transform and ascend to the surface to be free. In this way, she can challenge Snow's punishment of starvation, which is a rebellion and a heroic deed. The plant has leaves like arrowheads, which are also the archetype of Katniss's transformation into a rebellious warrior heroine.

Katniss's individual mutation has a projection in society. The Districts mutate like Katniss does. While District 12 had a peaceful society before the war, they became enslaved zombies without conscious mental state in emptiness, as robot-like senseless workers. Nevertheless, they mutate into a rebellious society who resist brutal imperial rule, and use the power of their free will to gain their home and independence again. The soulless object-like masses mutate into an anarchic society, they obtain anarchic spirits, and became warriors. They start the war of independence to get their home back. However, even though they win the war, they do not return to their home, the districts. They prefer to settle in the Capitol and lead a life like the people of the Capitol. From now on, they prefer the wealth and welfare to home, which means once they mutate, there is no way to be as they used to be.

The symbiosis of the mutation of the districts is observed in Boudica and the Celts. While Boudica was an ordinary wife and mother, who assented to Roman imperialism when her husband, the king Protaganus became a client kingship, she mutates into a rebellious warrior leader, the queen. The brutal actions of the Romans, including the rape of her daughters, mutate her into an anarchic warrior. Boudica's ordinary wife and mother soul reincarnates as a rebellious warrior queen.

Boudica died in the war, and Celts lost their independence for centuries. They were forced to live as a colonized society under Roman imperial rule. However, as the districts in THGT, when they gained their independence after the Roman Rule, there was no way for them to be as they used to be in their Iron Age, pre-Roman time. After the fall of Rome, Britain kept their manly-dominated rule for centuries despite having queens and female leaders. The British people kept the Roman culture after their education in Roman classics, Roman language, and the manly Catholic religion. They mutated into a Roman Empire. As the people of the Districts, who preferred to lead a

life in the Capitol as the people of the Capitol, the Britons led their life as the Roman Empire. They invaded Africa and other lands to colonize, and they imposed their own religion and culture on the 'inferior' inhabitants of the newly invaded lands as their 'superiors'. The British people mutated into a manly Roman imperial society. Although Britons once rebelled under the leadership of a woman warrior for their independence against a strange imperial invader in AD 60, and although they once had to present an anarchic struggle for the support of woman rights against their own British parliament in the same place of Boudica's war in London in 1950, they mutated into a Roman imperial society. While the Roman Empire fell in the fifth century, round about one and half millennium has passed since their gain of independence, yet they acted as Romans.

To sum up, the fictional fantastic in THGT is the reality of Britain, Katniss is the trimetric projection of Boudica, and her symbiosis. The travel of myths from distant lands such as Africa, India, Egypt and Greece metamorphosed in their new countries in Europe and new myths were reincarnated. The myth in modern times transferred and transformed from African myths, Caribbean myths and the European pagan beliefs. The zombie state of Europe reincarnates into Gothic culture in the Middle Ages. However, when Europeans travelled to the new worlds such as Africa, East, America, and colonized the new spaces, they met new myths and fairy stories.

These new myths were different from their gothic state in Europe under the domination of the manly catholic religion, since the new myths and creatures in the fairies were much more powerful than their gothic culture and God; they were able to travel beyond the time and limited places. The dragons, flying carpets, little fairies, genies, and the creatures and ordinary people in Arabian nights could defeat and change the world. Each creature, even the little ones were much more alive, attractive, powerful, challenging individuals. The dragons, genies, little fairies, and ordinary people did not worship or were not enslaved in front of the godhood, or lords. The little fairies or ordinary people could challenge and defeat huge giants, the shaman spirits could travel through time and distant places in a boundless way. The new explored lands and their myths metamorphosed the European gothic zombie state, and created their doubles who could travel boundlessly in the fantastic. They inspired the Victorian and contemporary Gothic literature (Warner, 2002, p. 120-121).

The metamorphosed myths caused a change in people's perception of the world, intellectual mind, and consciousness. The people reflected their new state of mind in literature. In the fantastic, they searched for solutions for the real social and psychological problems of the limited real world. The solutions that the fantastic offered them metamorphosed the readers and resulted in boundless consciousness. The boundless consciousness brought them renaissance and freedom. The fantastic brought them scientific inventions, technological innovations, and continuous evolutions after the gothic age. As in the fantastic, people cut across all boundaries of the real world (Eisler, 1997, p. viii).

Freud signifies the metamorphoses of myth in human psychology and the projection of the myth in human nature. He states that analyzing human psychology and the change in human character can be carried out by interpreting dreams, and to be able to analyze psychological problems and diseases, a connection with myth and science is necessary (Freud, 1914, p. 395). Freud also emphasizes how important it is for the scholars of psychology to deal with myth, which is reflected in the fantastic;

[t]hey will have on the one hand to afford a closer contact with the copious material presented in imaginative writing, in myths, in linguistic usage and in folklore; while on the other hand they will have to deal in greater detail than has here been possible with the relations of dreams to neuroses and mental diseases (Freud, 1914, p. 395).

He adds, “[t]hese myths and interpretations reveal a true psychological insight” (Freud, 1914, p. 687).

The solutions in the limitless fantastic world confront him with the hesitation and the quest. The hesitation and the quest conduct man to beyond the limits of his real rational and natural world. Man can act and search freely, breaking the rules of nature that are imposed upon him, and dismissing the rationality of the real world. The fantastic world in THGT proposes man the symbiosis of Roman colonialization as the Capitol. The Roman imperial power brings postmodern colonialization in the contemporary real world. The same issue continues its existence for thousands of years in a cyclical resurrection. It reincarnates and metamorphoses through the ages. In the contemporary age, society is divided in two, the insatiable and unsatisfied consumers, as in the Capitol; and the deprived and dead alive enslaved workers, as in the Districts. The zombie states of enslaved societies, and the free states of the reincarnated ones, the only condition of which is conscious state of mind and free will, are the proposed

solutions for real world problems, which are brought from the fantastic archetypes of the myths and history, and adopted for the real world.

5.4. The Hero Archetype, And Its Function in Transformation

The Hero archetype is one of the most challenging and requires activating the deepest virtues to master the challenges, sacrificing and devoting himself to a greater life value in defiance of death or suffering. The archetypal or mythical hero has a symbolic individuation, self-realization or renewal, a portrayal of psychological transformation, and a psychological death-rebirth process. Reason and rational conscious actions are under the light. However, irrational, unconscious instinctual actions, which are the subject matter of depth psychology and archetypes, are the dark side of the experiences. They carry a conscious reason from the light into the unknown darkness and unconsciousness. This fall from daylight to darkness is the archetypal hero's process of experiencing the transformation. The hero experiences a sorrowful loss. The painful climax of his life leads him to decline from the light and the conscious state of mind, to hell, the abyss, the unconscious darkness. His sorrowful journey through the underworld conducts him to experience the transformation, come back with devotion to reconstitute life meaning, and stream and pass of energy. The journey and transformation of individuation can also restore and serve the culture and regenerate it.

Jung uses 'shadow' to signify the unconscious, dark side of the psyche, which is the house of the repressed notion of society, hellish state and frightful, barbaric manner of life, the source of shame and feeling of sinfulness. It requires courage and higher deeds to face and challenge to overcome, as it induces "the loss of control, fear of insanity, fear of death" (Grice, 2016, p. 46). However, the only way to overcome the terrifying underworld, monstrous primitive traits, and the feeling of guilt and embarrassments, which are the consequences of social repression, is to face the darkness and unconsciousness through individuation and self-realization. The only way to overcome it is consciousness, being aware of the archetypes and conducting the power accordingly. Jung signifies that individuation and being a hero does not mean having sole moral perfection or being solely good. However, it is the wholeness, combining the dark and light side of life, transforming the dark side of the unconsciousness into known, consciousness, in awareness; and controlling both sides of life, and the flow of the energy in wholeness. Getting the power, the power of consciousness and

awareness does not mean stopping the life energy; it is taking control of the flow, and conducting it.

The Hero archetype has an important part in all myths (Campbell, 1949); “[t]he hero’s main feat is to overcome the monster of darkness; it is the long-hoped-for and expected triumph of consciousness over the unconscious” (Jung, 1980, p. 167). According to archetypal psychology theory, the hero acts as a symbol for the three ideals of: achievement, struggle and victory, and being devoted to Olympus. His actions are for good to defeat evil. In the same manner, the hero, who is the symbiosis of archetype, takes action to achieve the ancient function of the hero, to triumph over the monster of the dark for Olympus, or even to become a god of Olympus. The mythical dream vision, archetypal projection of heroes, and identification with archetypes is a rhetorical method to lead individuals and masses, which results in achievement. The ancient and symbolic motive of the new hero engages him to success at leadership, organization and leading a system. The motive of ancient dreams to defeat evil for a divine mission to triumph in the name of god, or becoming the god, leads the Hero to achievement. The legendary heroic stories, myths and fairy tales have deep impact on men’s psychology, motive and success and it “significantly affect participants’ leadership and group performances” (Moxen, 2013).

The mythical and heroic motive of man in archetypal image, the strong projection of psychological deeds and the strong power of the archetypal psychology require powerful management to control the deep psychology. Otherwise, it might be dangerous and uncontrollable for men. The archetypal psychology is a boundless world, which brings irrationality to men’s rational primary world; the psychology of godlike power is suggestive of being undefeatable, which is destructive as well. Campbell (1949, p. LXI) resonates “heroics needed to meet aggressive challenges, and to give birth to the more tender, more strengthened new self,” which is dangerous and requires the hero to overcome.¹⁷

5.4.1. The spirit, the mother, the trickster, the demonic and the serpent archetypes, and their functions in transformation

The archetype of the spirit (the wise old man and crone) also signifies the archetype of meaning. The wise old man or crone “functions as a transcendent authority and

¹⁷ This issue will be subject matter later on under the title of ‘The Destructive Power of Archetypes.’

suprapersonal wisdom beyond the volition of the conscious ego—a role which is fundamental to individuation... transcends the power of the conscious ego”; they are the universal pattern such as “Merlin, Gandalf, Yoda, Philemon, and Virgil” (Grice, 2016, p. 56). Grice sheds light on Jung’s definition:

For Jung, the wise old man is at once a representation of the principle of wisdom and higher life meaning that can guide the conscious ego during the individuation process and yet also a darker, morally ambivalent figure who challenges the ego in order to elicit self-reflection. He is also both the authoritative voice of the greater power of the larger psyche and the negative senex, the old established authority resistant to new life (2016, p. 58).

Haymitch, Katniss’s and Peeta’s mentor in the games, was the wise old man in THGT, “You know your mentor is your lifeline to the world in these Games. The one who advises you, lines up your sponsors, and dictates the presentation of any gifts. Haymitch can well be the difference between your life and your death!”... “So, you’re supposed to give us advice,” I say to Haymitch” (Collins, 2008, p. 46-47, 56).

The other wise old man myth is Katniss’s father. Katniss follows her father’s steps through her journey. When she is to lose her hope or strength to struggle, she remembers her father’s words, advices, and strategies in his own life. When she lost her hope and wanted to die under the apple tree, Peeta’s help, and the yellow dandelions remind her of her father, which are the symbols of hope and good days. Katniss decides to go into the woods like her father to hunt to support her family. Her father’s strategy and his own way of life is always Katniss’s mentor in her journey. The other wise old man myth for Katniss is President Snow. When Katniss is stuck in despair, she forces herself to read his mind, see his strategies and reasons behind his actions. Katniss always follows his steps to react.

On the journey of individuation, the mother archetype signifies all forms of being, the life, birthing, creative and protective state, the source and matrix of humankind. The mother archetype also has a psychological function and correlation with the divine feminine. Individuation charges the hero to decline into the terrifying underworld, the unconsciousness, for rebirth and transformation. Jung proposes two aspects of the mother archetype, “creative and destructive, nurturing and annihilating. Jung views the maternal unconscious as both creative and nurturing, but also destructive and

annihilating” as the mythic figures of Great Mother and the Terrible Mother (Grice, 2016, p. 60).

Katniss gave birth to new souls, in Prim, Rue, Haymitch, Effie, and the people in the districts. Katniss’s struggle and her myth gave birth in them. The drunk Haymitch transformed from his zombie notion into a mentor, and Effie who was one of the Capitol people transformed into a warrior, as did the district people. Katniss’s myth gave birth to the other district people in the same way. They were in zombie notion, dead-like state. However, Katniss rebellion and challenge gave birth, and they reincarnated as heroes. In the same manner, Boudica lost her family, experienced death and loss, yet her myth gives birth to her nation for millennia. Both Katniss and Boudica possess the mother archetype, which is the life, birthing, creative and protective state, the source and matrix of humankind.

Therefore, Katniss and Boudica are both protector and murderer of children at the same time. They were both the savior and destructor of cities. They gave life to their nations, but on the other hand, they took the other’s life. They both had two aspects of the mother archetype, creative and destructive, nurturing and annihilating. They were both creative and nurturing, but also destructive and annihilating.

The other archetype is trickster that is deconstructed in THGT. When the trickster archetype conducts men’s actions unconsciously, the actions might be destructive unintentionally; however, the disruption or destruction impels men to conscious awareness, transformation and rebirth. The chaos and destruction brings peace and reconstruction, the disorder leads order when “one can remain open to the meaning behind the disruptions and shocks associated with the trickster, it can be seen to have an awakening function, helping to liberate us from settled patterns and rational programs” (Grice, 2016, p. 62). That means the chaos and destructive experiences in life veil the way of higher life meaning, rebirth through the awareness of wholeness and archetypes when one achieves the evolution of consciousness.

The Trickster archetype deconstructed in THGT might be analyzed in different points. As it is mentioned in chapter 5, in THGT, the propaganda of the Capitol, which proposes and promises a wealthier and more civilized life and conservation of the peace actually veils the enslaved Districts with the threat of war, life in poverty, enslavement in their own mines, dispossession of their own lands and products, and

death in violence. President Snow imposed the Hunger Games as if they were for enjoyment, a signification of peace and liberty, however the children of the districts are trapped in a dome as slaves to fight and kill each other. Their barbaric and primitive fights were imposed as joy and peace. The game was their death; the dome was their graveyard. In this sense, President Snow, who proposes himself as the conservator of the peace might be referred as the Lucifer, 'bringer of light,' and the people in Districts are the 'fall of man'. In the same manner, The Roman Empire conducts propaganda to convince the British people that they will bring wealth, peace and civilization to their land. However, their assurance and words of wealth, civilization and peace veil poverty, primitive life, war and enslavement. Rome's words of constructing a civilization were actually the destruction of their liberty and peace, and plunder of their land and wealth. The state of Romans might be inferred as Lucifer, the bringer of light; and the state of the British people and Celts can be inferred as the fall of man.

In both circumstances, in THGT and in the Celt's lands in Britain, the fall of man, their loss, dispossession, the terrifying underground, and the fire of hell all result in awareness, and later on evolution. For instance, at the beginning of the trilogy, Katniss was surviving her life desperately without any action or reaction. She was living her life blindly. However, when she faces the danger of losing her sister, she awakens and reacts. In the last game, she destroys the dome and the game custom; her consciousness that impels her to gain the power to control her own life and actions and reactions brings awareness to other people, and her nation. The awareness in public results in a rebellion to gain their liberty and lands back. They all destruct their hell and reconstruct the civilizations on the land. They uncover the mask of death, which veils their rebirth. President Snow's state of Lucifer brings the enlightenment for the districts.

In the same way, at first Boudica, her king husband and the Celts believed in the Roman Empire and their promises (Hingley & Unwin, 2006). It may be inferred that they trusted the Empire as if they were their bringer of light. They opened their doors and helped them to settle on their lands and construct new cities. Yet, the constructed cities were the chains and guards of their prisons, which was their home once. Their home transformed into terrifying hell. However, their hell brought consciousness, deeper meaning of life and devotion for their liberty at the cost of their death. Their death veils greater moral value, which was to fight for their liberty and nation. They

uncovered the mask, which veils their souls' liberty. Both Katniss's and Boudica's daemon and wound became their greatest strength, and source of transformation and power. Both in Boudica and in THGT, the trickster archetype conducts their actions unconsciously. At first sight, the actions are destructive unintentionally; however, the destruction impels them to awareness, transformation and rebirth.

The other significant myth is fire. Here, fire myth works as an archetype and spirit. In the archetypal approach and mythology, fire identifies the spirituality and the realm of the angels that are between men and divinity. (Frye, 1957, p. 145-146). In THGT, Katniss and Peeta are from District 12 that is the centre of coal mining, and in the festivals before the Games, they wear fire costumes that signify their personality and rebellious soul. They are different from the others, they have courageous, fearless, and challenging spirits. Brutal actions cannot frustrate them in challenging the daemon's underworld:

'And what do we do with coal? We burn it,' says Cinna.

'You're not afraid of fire, are you, Katniss?' He sees my expression and grins.

...my dress is entirely covered in reflective precious gems, red and yellow and white with bits of blue that accent the tips of the flame design. The slightest movement gives the impression I am engulfed in tongues of fire. I am not pretty. I am not beautiful. I am as radiant as the sun. (Collins, 2008, p. 66-67).

Cinna always prepares costumes in fire for them, he is also aware of their rebellious spirits that will burn out underground. The fire archetype transforms her into a sun, her fire will destroy the underworld, and later on, her transformation into a sun will lighten the others' world.

As fire myth works as an archetype, Prometheus is an archetypal fire myth in Greek mythology that challenges the authority of God. The nature and everything that exists in it are in the service of one God, in a divinely nominated hierarchy. In this hierarchy, the hero is associated with God:

The conception of 'Christ' unites all these categories in identity: Christ is both the one God and the one Man, the Lamb of God, the tree of life, or vine of which we are the branches, the stone which the builders rejected, and the rebuilt temple which is identical with his risen body (Frye, 1957, p. 141-42).

In this manner, Christ is the archetypal evolution of the mythical God. On the other hand, Prometheus is "a symbol of rebellion against God, to challenge authoritarian

theism and iconoclastic anti-theistic humanism. In the process, he deconstructed his own God-image away from a heteronomous authority towards something akin to the non-sovereign” (Cousins, 2015, p. 1). Prometheus desires a change in the hierarchy of power, he urges for reason to control and defeat the power, and revolts against the authoritarian hierarchy and tyranny; “Prometheus is the world’s first culture-hero and still a powerful symbol of man’s struggling spirit” (Lind, 1957, xxvii). He steals fire from Zeus:

Zeus had wished to destroy men utterly and make another race instead. Prometheus saved them from this fate and went further still. He initiated men into all the arts and sciences which make civilization possible and, to secure his object of raising mankind from the beasts, he stole from heaven the god’s prerogative of fire, and gave this final gift to men (Lind, 1957, p. 3).

The individuation and self-realization in Jungian depth psychology is portrayed in Prometheus, who experiences shifting and transformation after the painful brutal actions of authority, Zeus. His suffering and loss impel him to gain reasoning and consciousness, which gives him the power to control his own actions and take the responsibility or consequences of his actions, he devotes himself to save the human and human rights.

Prometheus is a Greek myth; Boudica is a Celtic Myth, and as Prometheus, she became the symbol of rebellion against Roman Emperor and challenge to his authority, his god image. She also urges change in tyranny and totalitarian authority. Boudica becomes the first known warrior heroine in British history. She is still a powerful image and symbol of rebellious warrior woman (Hingley & Unwin, 2006).

Katniss is a fictional character, a deconstruction of a real myth, and a reconstructed heroine, who becomes the symbol of rebellion and challenge against the tyranny and totalitarian authority. The myth of rebellion, the myth of challenge against god in Greek mythology, later on reincarnates and transforms in Boudica, and two millenniums later, the cycle goes on; in the contemporary age, the rebellion myth and the challenge myth reincarnate in Katniss. Collins deconstructs the myth and reconstructs her rebellious woman warrior, Katniss. The resistance against authority, the archetypal character of Prometheus, his challenge against god resurrects in cyclical notion, in cyclical time and place.

Both Boudica and Katniss are told by a totalitarian authority that no one can challenge god, no one has sustaining power against god. The social teachings and constructed consciousness of that notion is imposed on them for years. However, like Prometheus, their pain and loss deconstruct the notion. The archetype of Prometheus, the instinctual, unconscious rebellion myth lightens both of them, and reconstructs the consciousness, transforming them as warrior heroines. Both Boudica and Katniss are the recreation of archetypal myth Prometheus. Prometheus's rebellious actions signify man's instincts to rebel against oppression and authority, for liberation. The archetypal transformation of myth is revealed in circulation through the time and place.

Prometheus is an archetype, who might bear both humanity and divinity that bring fall or rise, individuation or destruction, or eternal rebirth or death. His rebellion against Zeus is the prototype myth of heroic deeds and free will, which urges justice and liberty. The urge of justice and liberty leads to individuation, taking self-control, and realizing self-consciousness in defiance and sorrow. Therefore, it might be suggested that Boudica, as Prometheus, became the prototype of heroic deeds and free will, she urged justice and liberty not only for herself or her family, but for all her nation and humanity. Her revolt for justice and liberty bore her individuation, free will, and self-consciousness; in this way, as a fallen man, Boudica, gained the power to rise. What her destiny would be was not matter for her. How her revolt would end, in victory or defeat, was not matter; because she became the prototype of heroic deeds, free will, liberty as Prometheus. Boudica's myth reincarnated for two millennia in cycles, she became eternal, and divine.

Peeta is also the reincarnated myth of Prometheus. Katniss loses everything she has, even her hope to live or struggle, and collapses into the darkness of underground as a fallen man. Katniss depicts her descent into the underworld:

I made my way behind the pen that held their pig and leaned against the far side of an old apple tree. The realization that I'd have nothing to take home had finally sunk in. My knees buckled and I slid down the tree trunk to its roots. It was too much. I was too sick and weak and tired, oh, so tired. *Let them call the Peacekeepers and take us to the community home, I thought. Or better yet, let me die right here in the rain* (Collins, 2008 p. 30).

It is Peeta, who steals the fire from the daemonic god, devoting himself, gives Katniss the fire to lighten her darkness and ascend to the ground and light. Peeta, the cruel

baker woman's son, burned some loaves of the bread on purpose to steal them from her mother and give Katniss, even if he knows it would cost a beating from his mother. Katniss adds, "the boy might have burned the bread on purpose. Might have dropped the loaves into the flames, knowing it meant being punished, and then delivered them to me" (Collins, 2008, p. 31). The reincarnation of Prometheus, Peeta steals the fire, the justice, and gives it Katniss to help her ascent to the light, which Katniss defines as clinging to life:

I stared at the loaves in disbelief. They were fine, perfect really, except for the burned areas. Did he mean for me to have them? He must have. Because there they were at my feet. Before anyone could witness what had happened I shoved the loaves up under my shirt, wrapped the hunting jacket tightly about me, and walked swiftly away. The heat of the bread burned into my skin, but I clutched it tighter, clinging to life (Collins, 2008, p. 32).

Prometheus' fire, the burned loaves, gave Katniss the light to gain the power to rise and transform into a heroine. Her struggle and revolt continues. Prometheus's stolen fire gave humanity justice and a chance to resume their life in the world; and Peeta's stolen burned loaves from the fire gave Katniss stolen justice and a stolen chance to resume her life and become a hero to resume the other people's lives. The stolen fire enlightens the whole world empowering them. The stolen burned loaves bring spring into District 12:

... It was as if spring had come overnight. Warm sweet air. Fluffy clouds... The first dandelion of the year. A bell went off in my head. I thought of the hours spent in the woods with my father and I knew how we were going to survive. To this day, I can never shake the connection between this boy, Peeta Mellark, and the bread that gave me hope, and the dandelion that reminded me that I was not doomed (Collins, 2008, p. 32).

The stolen loaves were a breaking point in Katniss's life as they turned her into a rebellious heroine. The next day, she wants to thank Peeta for the burned bread. She watches him in the school yard, but sees the yellow dandelions at the same time while looking at Peeta. The yellow dandelions remind her of her father and his hunting in the woods. She resists the Capitol's rules and goes into the woods to hunt for her family; now, she knows how they are going to survive. She is not an underdog or a child anymore, yet she turns into a hunter, and killer. Her transformation into a rebellious warrior was signified with spring and dandelions, but it was Peete who brought her the fire.

Losing their liberty, existentialism and free will was their nihilism for both Katniss and Boudica. Dispossession of their own identity and free will, surviving their existence flabbily under a brutal authority in zombie notion was not a life, but nihilism. The only way for them to keep their existence was to revolt and struggle at the cost of their life for their nation's liberty, because they both knew that pursuing a life flabbily as a zombie would not mean existence or a life, but the death itself. They both knew that the struggle for liberty and their own existence was literally their existence and liberty; their reasoning was not victory or defeat, but the struggle itself, since the struggle implies existence and free will. The struggle for existence and free will connotes the power to realize the self-consciousness and individuation. They both gained the liberty, which means they are both victors of their struggle and revolt. They both gained individuation and free will, and became the archetype of rebellious woman warriors. They both were heroines as they had power and courage to individuate, and for rebirth; and to fight for their nations' individuation and rebirth as well. They both became the archetype of rebirth and individuation. They inspired their nations as archetypal myths; they inspired future nations in an eternal cycle.

Friedrich Nietzsche proposes that the urge and instinct of individuation is to gain power to control external powers operating and oppressing us. His theory of 'overman,' 'the ideal man,' or 'super-man' (*Übermensch*), is a man who has passion and intelligence; and at the climax of his power, self possession with no fear of any terror, such as man, death, or even himself; has the power to transform himself, his life and others' lives (Kaufmann, 1962). Jung (2009) proposes struggle and individuation for existence, life after death and eternity on the contrary of nihilism. The individuation might be through creating a personal myth, which is probable with man's quest for life's meaning and individuation that bears self-consciousness in pain. The concept of the life after death in religions is different from Jung's; for Jung it is being a mythical archetype, human life-cycle, eternal resurrection; it is the theory of creating his own self and myth gaining the free will, self consciousness and power, and offering humanity the power of self-individuation.

Another mythical archetype Frye proposes is the demonic realm, which is:

[a]world that desire totally rejects: the world of the nightmare and the scapegoat, of bondage and pain and confusion; the world as it is before the human imagination begins to work on it and before any image of human desire, such as the city or the garden, has

been solidly established; the world also of perverted or wasted work, ruins and catacombs, instruments of torture and monuments of folly. And just as apocalyptic imagery in poetry is closely associated with a religious heaven, so its dialectic opposite is closely linked with an existential hell... (1957, p. 147)

The demoniac pagan gods and goddesses, who are cruel, flighty, and irrational deities, have selfish expectations, and seek sacrifices from and of humans; they impose brutal punishments otherwise.

As is mentioned in earlier in this study, the mythical and legendary figures have precedent in society, since the mythical and legendary heroes are so independent and brave that they have power and actions beyond the problems and boundaries of men's limited primary world. Leaders throughout have history manipulated men's prior perception of these heroes, such as Emperor Claudius, who built a temple in the center of the city he invaded in Britain, put his statue in the temple, and organized an annual sacred festive day to be obeyed and worshipped as if he was a god. He expected respect and worship. Identification with a god was a political action for him to assimilate and colonize the Britons, signifying himself as superior. Yet, his actions later turned into godlike state.

The other Roman leader was Paullinus, who associated himself with god to lead his soldiers in a war against Boudica to take revenge, and his savage vengeance was "in the name of the Roman god, Mars Ultor" (Webster, 1978, P. 95). Fraser echoes that Boudica:

was herself conforming to some kind of stereotype of the Celtic warrior woman; this in turn derived from the infinitely powerful character of the Celtic mother-cum-war-goddess, like Medb... in releasing her hare and issuing her supplication not only associated herself with the goddess, but assumed a composite role of priestess, prophetess and war leader - Holy (Armed) Figurehead - in accordance with Celtic tradition and myth (2004, p. 72).

The notion of Roman Emperors' tendency to associate themselves with a god is the same as Boudica. Boudica identified herself with the goddess Andrasta in her speech to lead Celts into the war against Rome, and their revenge oath was to the goddess, Andrasta.

Boudica and Paullinus identified themselves with the god and goddess to impel their people to war and victory. They both associated themselves with archetypal images, gods and goddesses. The people swear in the name of their god and goddess. In this

way, with the archetypal association, the soldiers slipped from their own identity and transformed into a new one. They transformed into the soldiers of a god and a goddess. They gained power by associating with the god archetype. They are not individuals of their limited primary world, but they are in a boundless limitless world with a supernatural power. They are gods and goddesses.

The demonic pagan gods and goddesses, who are cruel, flighty, and irrational deities, have selfish expectations, and who seek sacrifices from and of humans and impose brutal punishments otherwise, are also presented in THGT, and will be analyzed in detail later on. These deities' nature is projected in animals, in the blood-thirsty beast world, through wolves, tigers, vultures, serpents, and dragons (Frye, 1957). The serpents have an association with monotheism, the dominant power; later on became the reflection of orthodoxy order, one of the main significations of the demonized power. Mary Condren states the image of serpents as the signification of evil, and of the Goddess, "Clearly the overthrow of the Serpent represented something fundamental and crucial to the foundation of patriarchal culture" (1989, p. 11).¹⁸

5.4.2. Archetype and its function in individuation

The origins of the myths are the same and sole. However, in time, through social and cultural circumstances, the myths travel through the continents, countries and societies. In their journey, the myths reshape and evolve according to the new culture or land they travelled through over time. Yet their origin is the same and sole. Everything in cultures is the evolution of the original and sole myths (Campbell, 1990, p. 127).

Archetypes impel people to deeds that normally they do not have the courage to undertake; however, in the form of the hero archetype, they may devote themselves to a deeper life meaning, ideal purpose, even though they have to pay for it in pain. The archetypes convey them to greater deeds and instincts with strong feelings, in defiance of suffering in their adventure of sacrificing themselves. The devotion might also be for desire, romance, or pleasure. Under the influence of archetypes, human deeds, thoughts, feelings, determinations are accustomed by archetypes. Archetypes force men to a deeper life meaning and greater themes such as birth-death, good evil, freedom, love, which are timeless subjects of philosophy, myth, and religion. They

¹⁸ The demonic and serpent archetype will be studied in detail later on.

bring man passion, desire, pressure, obsession, possession, free will, and independence. They control human actions in conscious will, carry human actions to a higher level of potential, and turn them into eminent experiences. Campbell defines the archetypes as:

The ‘elementary ideas’ (Bastian), or ‘archetypes of the collective unconscious’ (Jung), of this single species—which are biologically grounded and at once the motivating powers and connoted references of the historically conditioned metaphorical figures of mythologies throughout the world—are, like the laws of space, unchanged by changes of location (1986, p. 19).

Jung states that archetypal images are revealed in fairytales, dreams, fantasies, myths, because men are in a limitless world with no boundaries; and archetypes appear after the observations of the mythological or religious images, in other words after the archetypal images in dreams, fairy stories, fantasies and myths. The archetypal images, the symbols have meanings, which are unknown and unconscious, however, can be knowable. If they are studied and analyzed, and if man knows the archetypes, the unknown and the unconscious become known and conscious. The conscious notion is not the archetypes, but man’s psychic state, which becomes conscious. Through knowable archetypal images, man becomes conscious and aware of them. Through the archetypal projections, man can recognize and know the function and power of them; and can control possessing the power of will.

Drawing inspiration from Jung, and looking at Jung’s theory of archetypes, Northrop Frye writes “Archetypal Criticism,” “Theory of Myths” in his *Anatomy of Criticism*. In his book, he states that archetypal criticism forms his “structural principles of literature” which are represented as the four seasons four modes of literature—comedy, romance, tragedy and irony/satire (1957, p. 133-134). According to him, nothing is new; nothing is original in literature. Each genre of literature is not a new creation or genre, but they are all evolution and recreation of the myths and archetypes (1957). According to the archetypal approach, archetypes have a function in feelings, fantasies, dreams and visions (von Franz, 1975; cited in Mark and Pearson, 2001, p. 4). In his *Theory of Archetypal Meaning*, Frye proposes that domains of imagery, the biblical myths, are actually evolutions of the myths (1957). He puts out three domains of imagery; apocalyptic, demonic, and analogical: “[T]he two undisplaced worlds, the apocalyptic and the demonic, drawing heavily on the Bible, [are] the main source for undisplaced myth in our tradition” (1957, p. 140).

Grice refers to Jung's definition of archetypes, "the symbols that represent, activate, and originate from archetypes" (2016, p. 27). Grice quotes Campbell's definition; the symbols such as myths and gods "touch and exhilarate centers of life beyond the reach of the vocabularies of reason and coercion" (2016, p. 27). Also, Mitroff (1983, p. 390, cited in Moxnes, 2013), who studied Jungian archetypes, asserts that archetypes are "the most symbolic, universal psychological image of a character type known to man."

In the same manner, when Peeta and Katniss were travelling to the Capitol on the train for the games, Katniss narrates the dark forces that control her actions, but she is aware of the forces. She is conscious and knows the archetypal myth beneath her actions, and the reason for her transformation, "Peeta Mellark and I stand in silence as the train speeds along. The tunnel goes on and on and I think of the tons of rock separating me from the sky, and my chest tightens. I hate being encased in stone this way. It reminds me of the mines and my father, trapped, unable to reach sunlight, buried forever in the darkness" (Collins, 2008, p. 59). Katniss is reincarnation and transformation of her father's myth. Her father's archetype is a force that controls her deeds. Her actions are predetermined, as she is not the creator of her own actions; they are heirs of her father's archetypal myth, which bring transformation in Katniss. On the other hand, Katniss is aware of archetypes, knowing the cycle, recognizing the archetypal signs reflecting her actions and the power on her experiences. Her awareness differentiates her consciousness, and helps her to control the power, individuate, and realize the Self.

5.4.3. The essential process of individuation, the pain, and suffering

Another significant point of archetypes is their activation after striking transition experiences of man such as deaths, births, and marriages. Such breaking points and events in men's life result in excessive emotional charge; submitting them to spiritual motion, which is hidden under the ordinary ego-consciousness. Grice indicates how the striking and sorrowful experiences of men submit them to numen:

For all the heartache of death and loss, such experiences provide openings to the soul, to a richness and intensity that leave an indelible mark on us. Archetypes relate to the drama of the experience of the soul rather than the machinations of the conscious personality, and, in usual circumstances, this drama only breaks into the field of consciousness in highly charged moments, such as those connected with death (2016, p. 30).

The striking process of the transformation is suffering as it brings judgement and a quest for life meaning, which is essential for one, because the loss and dispossession of men induce them to judge their experiences and life, therefore the quest is for a higher life meaning to survive. That is why death is essential for rebirth, and death brings suffering together, which is essential for awareness and quest to transform. Pain, which comes with death, loss, or terror, is an irresistible impulse, it is man's inevitableness, and there is no other way for man, but suffering.

As is mentioned earlier in this chapter, Jung proposes that humans have an instinct to realize their individuation and the self through a journey, the quest for the meaning of life that requires the death and rebirth of man. Grice quotes Jung, "[f]or Jung, the urge to individuate is intrinsic to human nature. We are impelled from the depths of the psyche to die to our former identity and to be reborn into a larger identity, which is the process individuation describes" (2016, p. 10). Death of the ego is essential for rebirth of the Self, and self-consciousness for rebirth and a new life. The fallen man does not experience the process of the individuation and self-realization voluntarily, yet his loss and dispossession, which is signified as death, forces him to take journey and quest for a higher life meaning to transform and start a new life. For Jung life after death, or death and rebirth is the human life-cycle, eternal resurrection; it is being mythical archetype, creating his own self and myth gaining the free will, self-consciousness and power, and offering humanity the power of self-individuation.

In this manner, the correlation in Boudica and Katniss might be proposed. In THGT, Katniss sings a song called *The Hanging Tree* that is like the anthem of her rebellion:

Are you, are you
Coming to the tree
Wear a necklace of rope, side by side with me.
Strange things did happen here
No stranger would it be
If we met up at midnight in the hanging tree (Collins, 2010, p. 126.)

The song affirms and discloses the essential process of individuation, death for rebirth:

You realize the singer of the song is the dead murderer. He's still in the hanging tree. And even though he told his lover to flee, he keeps asking if she's coming to meet him. The phrase Where I told you to run, so we'd both be free is the most troubling because

at first you think he's talking about when he told her to flee, presumably to safety. But then you wonder if he meant for her to run to him. To death. In the final stanza, it's clear that that's what he's waiting for. His lover, with her rope necklace, hanging dead next to him in the tree. I used to think the murderer was the creepiest guy imaginable. Now, with a couple of trips to the Hunger Games under my belt, I decide not to judge him without knowing more details. Maybe his lover was already sentenced to death and he was trying to make it easier. To let her know he'd be waiting. Or maybe he thought the place he was leaving her was really worse than death (Collins, 2010, p. 126-127).

Man has to die as there is no life or home for him, whatever he has is destroyed. Death provides an opening to the soul for rebirth, to a richness and intensity to individuate and transform to ascent from the darkness and torture of the underworld to the light and consciousness to reconstruct a new world, a new life. Death drives one to create his own archetype and transforms one into a rebellious hero that resists.

Suffering delivers men satisfaction, which is very different to happiness. It is satisfaction, the joy of participating in the struggle of rebirth, participating in the process in the name of greater life meaning, in the service of the Self, God, Spirit or so on. The pleasure comes from the struggle for it, not from the victory. Grice refers to Campbell and Nietzsche; "Joseph Campbell's term *bliss* captures this idea. Bliss, for Campbell, is a happiness or a satisfaction beyond pleasure and enjoyment – a happiness that embraces pain too. There are similar connotations to Nietzsche's notion of *amor fati*, the love of one's fate" (2016, p. 80).

The first transformation in Katniss starts with her father's loss, "[m]y father had been killed in the mine accident three months earlier in the bitterest January anyone could remember. The numbness of his loss had passed, and the pain would hit me out of nowhere, doubling me over, racking my body with sobs" (Collins, 2008, p. 26). Before her father's death, she was an eleven-year-old pure child. Nevertheless, her sorrow brought her into the darkness of the underworld; she searched for a higher life meaning in her dark underworld, which is the middle of nowhere for her:

I was terrified. 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 (Collins, 2008, p. 27).

Her sorrow and quest conveyed her higher life meaning, protecting her family. Her childhood died and she was reborn as a father and mother for Prim. She transformed. She did not work for herself, but devoted her childhood to her sister. Pain brings death and death induces rebirth, the transformation. Her sorrow and pain bring her death, but her death multiplies her, engenders rebirth and empowers her 'self.' She possesses the power to regenerate.

Boudica's pain impelled her into transformation. The underdog woman, Boudica was transformed into a woman warrior, who took revenge violently. It is not surprising to see that Boudica was a heroine for her own nation, the Celts, who were familiar with women leaders, and courage. However, it is impressive that Boudica was also a heroine for a manly dominant aristocracy, the Romans and the Emperors. The Roman rulers and authors, although they saw the rule of woman queens as barbarity, did not dissemble their admiration and sympathy for Boudica even in their historical records, which were committed to praising the Roman Empire and Emperors. Boudica's revenge was justifiable because of her suffering. Dio wrote about Boudica's vandalism and destruction of the Roman *colonias*: "They hung up naked the noblest and most distinguished women and then cut off their breasts and sewed them to their mouths, in order to make the victims appear to be eating them" (Cited in Christina & Hingley, 2016, p. 56). Tacitus wrote her excuses for the destruction instead of Boudica, and counts reasons of her outrageous vengeance:

Boudicca drove round all the tribes in a chariot with her daughters in front of her. 'We British are used to woman commanders in war, she cried. 'I am descended from mighty men! But now I am not fighting for my kingdom and wealth. I am fighting as an ordinary person for my lost freedom, my bruised body, and my outraged daughters. Nowadays Roman rapacity does not even spare our bodies. Old people are killed, virgins raped. But the gods will grant us the vengeance we deserve! The Roman division which dared to fight is annihilated, The others cower in their camps, or watch for a chance to escape. They will never face even the din and roar of all our thousands, much *less* the shock of our onslaught. Consider how many of you are fighting - and why. Then you will win this battle, or perish. That is what I, a woman, plan to do! - let the men live in slavery if they will.' (Tacitus Cited in Christina & Hingley, 2016, p. 50).

Tacitus portrays a heroic figure of Boudica, who wants maternal vengeance for her raped daughters and humiliated people. Tacitus did not depict her as a queen, but as a

mother and wife. He counted reasonable grounds for her outrageous vengeance such as provocations, imperial Roman policy, enslavement of her people and rape of her daughters, all of which makes her, the enemy of Rome, a heroine, even for a member of the manly aristocracy of the Roman Empire. Dio presented a contrary portrayal for Boudica, which was acting in a masculine notion although she was a feminine, which was barbarity for him. Dio perceived women as inferior to men and signified Boudica as a 'masculine female.' Boudica both had a masculine gender and a wounded maternal female.

The power and transformation in Katniss and her rebellion, the supernatural system in Districts are the solutions and alternatives for problems in the real world. For this reason, the reader gets the proposed solutions from the fantastic and transfers them to the real world, in which the reader himself transforms and becomes a hero. Katniss's rebellious fantastic resistance, despite her weak, ordinary and underdog nature, proposes solutions for the oppressed and underdogs in the real world. Katniss's surrealistic oppression proposes that one might have pity for others who are oppressed and protect, not only oneself, but others, no matter how far the man himself is oppressed. Man gains the transformation later on his sorrows, and he uses his agonies as war weapons to obtain victory. The more man is in agony, the more he stretches as the string of a bow; and the more the bowstring is stretched, the further he shoots the arrow. The agony signifies Katniss's bowstring, and the victory is her arrows; her agony stretches her bowstring and shoots at the target. Collins deconstructs Boudica's spear and puts a bow and arrows into Katniss's hands. Tacitus presents the same idea of stretching by counting Boudica's agonies; the reasons brought her resistance and bloody war. Happiness does not exist in man's world. Happiness and agony do not go in different, opposite directions in man's world; they are two different notions, which go in the same directions, in the same way; as the bowstring and arrows, they act in unison. The happiness is to hold on the agonies as the arrows do, and to strike to go forward and shoot. It is to struggle, Katniss proposes in the fantastic. She obtained her power and transformation holding on her agonies, and then she reincarnated and struggled. She gained peace in her struggle; the peace was not in victory, but in her struggle holding her sorrows.

In the same manner, the Celts and Boudica were defeated, yet they were the victors. Their agonies brought them the power to struggle, and strengthened them to rebel for

their independence. Their target was not to be victorious, but to struggle and resist imperialism; from this perspective, they reached the target, struggled and resisted. It appears that they were defeated and slaughtered brutally. In fact, they died in peace struggling for their independence, which made them the victor, as the ages prove. Two thousand years later, they are still the myth of hero. Their agonies brought them power and peace.

5.4.4. The destructive power of archetypes

The conscious state and challenging the dark are painful and bring suffering. Grice uses Jung's example of Dionysus to display human nature¹⁹, and how through the dark instincts and unconscious state of mind, the archetype can destroy him:

The Dionysian has been repressed in favor of the Apollonian. Dionysus represents the archaic wholeness of undifferentiated instinctual unconsciousness and incorporates experiences of bliss, intoxicating passion, zest, desire, and such like. Because they are repressed, such qualities, as Jung pointed out, periodically erupt into collective human experiences in negative form. Individuation involves bringing oneself into relationship with these drives (rather than repressing them or abandoning oneself to them) (2016, p. 111).

Jung sheds light on the necessity of the unconscious powers to motivate humankind to lead their life. Keiron Le Grice explains Jung's reasons:

Between the cracks in the rational systems of our world, we might access an unsuspected realm of unconscious motivations, deeper life meanings, and powerful dynamisms that shape our lives in the background of our awareness. The critical insight that comes from Jung especially is that within these discarded and neglected aspects of our experience lies the precious potential for a direct inner connection to the numinous depths of human nature, where, for Jung, are archetypes, existing within the collective unconscious or objective Psyche (2016, p. 1).

Jung proposes unconscious powers that shape human life. When man gains enlightenment, and is in awareness of the archetypes that are conducting his deeds instinctively, he gains the power to challenge. Man is in pain and suffering due to his loss, and with the feeling of vengeance. Now, man is powerful as he is conscious, on the other hand, the powerful man is burning with vengeance. The power and higher capacity that archetypes convey to men might also be dangerous and destructive. As

¹⁹ The 'dual nature' issue is studied in chapter 1 to display human nature portraying in the myth of Dionysus.

is mentioned earlier in this chapter, the process of a hero's return back home to the light is slow; the myth is not recreated yet, the hero is "betwixt and between" (Turner, 1979, p. 95). Campbell (2004, p. 119), reveals the notion of returning home, the hero who stands on the crossing of the line again, "the return across the threshold. The line which you passed when you went into the abyss is the line through which you pass when you leave the powers behind." It is the line where the hero gains the power to rise and deconstruct or reconstruct; either the hero will rise to reconstruct his home and his own myth and lighten the world, or bring the darkness of the underworld to the ground and lead it as in the underground. Campbell highlights the adversity of being at the cross of the line, the difficulty of reconstructing than deconstructing because the hero keeps the sorrow and pain of dispossession and imprisonment in the dark, and "[b]ringing back the boon can be even more difficult than going down into your own depths in the first place" (2004, p. 119).

The hero has the power, the potential both to deconstruct the dark to reconstruct the light, or to remain in the darkness of the underworld. Man is either to create his personal myth, individuate, transform and reincarnate as a hero, or maintain the darkness and reincarnate as daemon of the dark underworld. Katniss depicts the breaking point of rising man. When Districts 13 and 12 gain power against the Capitol, Gale invents destructive weapons and tactics to destroy the masses. He offers to trap District 2 in the mines underworld and destroy all the citizens, as District 2 is the city where peacekeepers are born and trained for the service of the Capitol to torture the other districts. Gale's invention and offer "is one of his death traps" like the Hunger Games of the Capitol constructed for the Districts (Collins, 2010, p. 203). Now, it was Gale who constructed a death trap for District 2, and was offering the districts to lead the same savagery as Snow did, and Katniss depicts the transformation in the people of District 13 and 12, "[t]he implications of what Gale is suggesting settle quietly around the room. You can see the reaction playing out on people's faces. The expressions range from pleasure to distress, from sorrow to satisfaction" (Collins, 2010, p. 204). Bringing back the boon was more difficult for Gale and the others than going down into their own depths in the first place, into the darkness of underground, and being a daemon. They chose the easy one, to remain the darkness. Gale, who lost his father in the mines' underworld, in the torture of the Capitol, traps them in the mines.

The archetype myth of Dionysus reincarnates in Gale and the others, and they transform into a venomous demonic God. Gale admits, while inventing his weapons and organizing his massacre plans, “Beetee and I have been following the same rule book President Snow used when he hijacked Peeta” (Collins, 2010, p. 357). One of the people in District 12 who accepted Gale’s death trap and watched the people of District 2 trapped in the mines and burned was Katniss, whose father had the same fate. When Boudica gained power against Roman Empire, she burned the cities with the citizens trapped in fire. The archeological evidence reveals that the citizens had no chance to run away, each was trapped in their own house, and Boudica burned each house at once and one by one with no mercy. It is because:

Archetypes expose us to the full range of life experience and emotion beyond the relatively safe confines of the world of the ego and ordinary reality. This is at once intoxicating and disturbing. Jung describes contact with the archetypal dimension of the psyche as analogous to touching a high-voltage cable: One feels positively charged with life energy and intoxicating life power, but the released power can deliver a jolting shock to the sensitive human psychic disposition (Grice, 2016, p. 29).

The ‘possession’ of power that archetypes are exposed to might be dangerous and destructive somehow as it drives man get in touch with the Self, “which is uniquely individual and yet uncannily other” (Grice, 2016, p. 33-35). The archetypal images that are projected in men are not only good symbols; however, there are evil symbols such as archetypal daemons. The power that men gain from archetypes is stronger than reason and the power of free will. Men need to be conscious of power when taking the journey of the meaningful life, realizing the Self, and individuation.

In THGT, Peeta exposes the power of daemonic archetypal myth in the dark side of human nature, in unconsciousness;

“Why not? It’s true. My best hope is to not disgrace myself and . . .” He hesitates.

“And what?” I say.

“I don’t know how to say it exactly. Only . . . I want to die as myself. Does that make any sense?” he asks. I shake my head. How could he die as anyone but himself? “I don’t want them to change me in there. Turn me into some kind of monster that I’m not.”

I bite my lip feeling inferior. While I’ve been ruminating on the availability of trees, Peeta has been struggling with how to maintain his identity. His purity of self. “Do you mean you won’t kill anyone?” I ask.

“No, when the time comes, I’m sure I’ll kill just like everybody else. I can’t go down without a fight. Only I keep wishing I could think of a way to . . . to show the Capitol they don’t own me. That I’m more than just a piece in their Games,” says Peeta (Collins, 2008, p. 147-148).

As is mentioned earlier, the ‘self’ is psychic notion of human kind, the archetypal myths that drive the fallen man in the quest of a higher life and life meaning. The ‘self’ induces man to lighten the dark side of consciousness, which is unconsciousness, the unknown instincts, and the dark forces that control his actions. In this manner, Peeta is conscious and aware of his self; he is aware how the dark forces can lead his actions instinctively and how the dark forces can transform him into a daemon.

A daemon is an archetypal myth, a dark instinctive possession of power, an unconscious state of man, and urges power that runs man’s actions to chase desires. The daemon myth becomes man’s entire existence if man cannot be aware of it. The power of the daemon myth and its possession of man and man’s daemonic actions bring the virtual loss of man’s humanity and ordinary human personality (Grice, 2016). The daemon myth can channel the unconscious and can serve as man’s mouthpiece without any inner resistance and without any moral constraint.

Peeta is aware and conscious, knowing the power of daemon that induces man’s deeds and desires. He rejects being under control of the dark forces, he tries to keep his ‘self’ to challenge the dark powers and gain the power in his own hand, with his consciousness. He is aware of the force of the pain and suffering under the savageness, which is so far beyond endurance and unbearable that one can easily surrender to the dark forces and unconsciousness not to feel the pain, or not to suffer. Pain and suffering can transform man into a daemon. In that way, man transforms into zombie mode, which is under the control of dark forces, dark instincts. The only way to challenge the dark forces is to individuate and reach the ‘self’, which is self-realization and self-consciousness, knowing the dark forces, and archetypal myths in the unconsciousness. In THGT, Peeta is the only one who is in self-consciousness from the beginning. He does not want the dark power to transform him into some kind of monster that he is not. He is conscious that the power can turn even a pure child into a monster and a killing machine under the oppression of savage and pain.

As Jung suggests, Hitler and the Roman Empire used the power to destruct and invade, and in the same manner, President Snow uses his power to destruct Districts as well,

which is Collins's deconstruction of archetype. The same circulation of anti-hero takes place in THGT as well. Commander Coin, who is a victim of the imperial Capitol, defeats President Snow and destroys the Capitol; even so, she attempts to keep President Snow's imperial action, and organizes the Hunger Games for the citizens of the Capitol.

Therefore, one of the most destructive powers is the group situations, which forces men to abandon their caution, sense and reasoning. Men's free will and perception are conducted by group situations. Under the influence of group situations, men leave themselves into the flow of the river, the group, which is a kind of herd. Group situations have an unconscious hypnotic power, as religions resisted this function for ages. After the decline of religion, Jung advises to individuate and realize the Self, to become aware of the power of the archetypes "consciously realized, is the unifying principle capable of counterbalancing the overwhelming power of the instincts and the pressure to conform to the conventional patterns of living in mass society" (Grice, 2016, p. 35). The destructive power of daemon archetypes can only be balanced by knowing the archetypes consciously, and realizing the Self, the individuation:

When the unconscious is powerfully activated and the ego willingly or unwittingly aligns with this power, one can feel that one is virtually indestructible, as one is swept along on an emotional-instinctual rush that comes over one with absolute conviction and certainty. In this condition, there's no place for reason to question, or to temper and control (Grice, 2016, p. 35).

Archetypal symbols have been manipulated for centuries to seduce the masses for political and commercial purposes. Yet, the most dangerous side of the archetypal symbols is men's ignorance and unconscious state, lack of awareness and knowledge that conducts men into the state of destructing or being destructed, which brings man "barbarism, violence, collective possession states, manias, and so forth (Grice, 2016, p. 36). Grice refers to Jung's "modern man" who "believes in the supremacy of reason and self-determination, yet is unconsciously moved by unseen factors in the background of the psyche, leading time and again into the catastrophe of war and barbarism" (2016, p. 36).

Grice indicates Jung's statements; the collective unconscious and collective consciousness: "The former, for Jung, is an impersonal, universal dimension of the psyche, and the source of the archetypes; the latter is the prevailing collective

awareness of the culture”; and his caution, not to believe and obey blindly everything that is proposed them by collective unconscious (2016, p. 36). Boudica affirms the same notion in her war speech to her Celtic public just before the rebellion; she refers to their goddess Andraste, “a general British goddess of Victory, ... one of the names of the Celtic super-goddess, the mother of all the mothers... the war-goddess of the Iceni” (Fraser, 2004, p. 71). She associates herself with the goddess; “I thank thee, Andraste, and call upon thee as woman speaking to woman” (Fraser, 2004, p. 71). In her speech, she declares herself as equivalent to a goddess:

Similarly Boudica-whose eventual fate was to be very different - in releasing her hare and issuing her supplication not only associated herself with the goddess, but assumed a composite role of priestess, prophetess and war leader - Holy (Armed) Figurehead - in accordance with Celtic tradition and myth (Fraser, 2004, p. 71).

Boudica associates herself with a goddess to refer an archetype power, therefore, the archetypal recycle goes on after Boudica, and in Britain, the other woman leaders reveal the same archetypal instinct while individuating and self-realizing. They refer to Boudica to uncover their new identity, their new power of the self. Lawson cites Holinshed who studied history to exemplify this notion:

This was preceded, although only just, by Raphael Holinshed’s *Chronicles*, a massive work of history, which was published between 1577 and 1587. Holingshed’s narrative, while perhaps not intentionally setting up a ‘national project’ as such, is nonetheless said to ‘be characterised by a set of rhetorical figures and thematic paradigms that establish the national, royal, chivalrous and heroic ideals that define a state, its monarch, its leaders, and the political role of the common people (2013, p. 110-111).

British historians, politicians, leaders, especially Margaret Thatcher, Queen Elizabeth and Queen Victoria and other British woman leaders, signified Boudica when they aimed to create a national identity, or their own new powerful and self-realized identity. They all associated their heroic deeds with Boudica; they unified themselves with her, because Boudica was “a spokeswoman of national self-consciousness and political freedoms” (Lawson cited Holinshed, 2013, p. 111). Her self-consciousness might be referred to as the archetypal self-realization and individuation, or archetypal rebirth; “[a]s for the present, Boudica’s statue remains in place on the Embankment next to the Houses of Parliament from where she continues to inspire elements of British nationalism” (Lawson 2013, p. 118).



6. BOUDICA, KATNISS AND THEIR SYMBIOSIS IN *THE HUNGER GAMES TRILOGY*

The fantastic presents the reader with a limitless world to take his journey of a quest without boundaries, in which his journey goes on in a circular reincarnation in different forms, bodies and shapes with the fictional hero. Archetypal myths reincarnate in the embodiment of a fictional hero. The hero becomes the embodiment of historical or mythological archetypes in the evolution cycle. The fantastic offers the reader limitless opportunities to take his journey. In the fantastic, which is a deconstruction of the myth archetype, that is itself the recreation of history and real heroes, the reader encounters the trimetric projection of real legends and historical heroes in the embodiment of a fictional hero. In the fantastic, the fictional hero, who is the reincarnation of myth archetypes, presents man with a limitless world without any boundaries to take the quest and journey of a higher life meaning, individuation, and self-realization.

Fantastic literature presents man with a limitless world, leads him to reality without escaping, activates his consciousness to search for the pre-determined deeds, realities or teachings, and breaks the barriers between the apparent universe and the invisible universe. The quest and journey of the hero reincarnate in the reader, who takes the same journey to individuate and transform as a hero in his own world. In the fantastic, men see that there is no clear distinction between history, reality, or imagery. The fantastic is the reincarnation of history, myths and archetypes. The hero questions the realities, pre-given teachings, and limits of his primary world. His quest in his limited world takes him beyond the boundaries of his primary world. Man individuates, realizes his 'self' and transforms into a hero. Man's journey and quest brings the destruction of his primary world, and reconstruction of new world, which is a rebirth of myth archetypes. Man's deconstruction of home, quest and reconstruction, and rebirth as hero myth is the circular reincarnation of archetype. Frye states, "the hero has to enter the body of death, and the hero has to die, and if his quest is completed, the final stage of it is, cyclically, rebirth, and, dialectically, resurrection" (1973, p. 62).

In THGT, Collins creates Katniss, who is the reincarnation and trimetric projection of Boudica, who follows Boudica's steps and pathway, and who recreates Boudica's myth. Boudica's archetypal continuous reoccurrence throws light on Katniss's dark instincts, reincarnates in her new rebirth, in her new life. Boudica and Katniss are explicit prototypes of the Jungian theory of individuation, transformation and self-realization that are the repeated reoccurrences. Boudica's trimetric projection of Katniss, and Katniss's rebirth and reconstruction are the demonstrations of Jungian archetypes, the "deposits of the constantly repeated experiences of humanity" (Mitroff, 1983, p. 68, cited in Moxnes, 2013), and "the repetition of these same experiences" (Mitroff, 1983, p. 71, cited in Moxnes, 2013).

In THGT, Collins reveals Boudica and Katniss's symbiosis, the repetition of the same experiences, the same process of collapse, fallen man, rebirth, the transformation and individuation. In THGT, Collins presents the reconstruction of her heroine Katniss by deconstructing the real archetypal myth Boudica's psychic notion, which leads the collapsed Boudica on the quest for a higher life and life meaning, and impels her to lighten the dark side of her consciousness, the unknown instincts, and the dark forces that control her actions. It is the individuated, self-realized conscious state of Boudica that Collins deconstructs to recreate her fictional heroine Katniss and her rebirth as a transformation and reincarnation of the archetypal hero myth Boudica.

It might be proposed that Katniss and Boudica, who have symbiosis in THGT, take the journey of individuation. Their ego falls into the shadow, into the dark underworld and later ascends up to the surface, to the light and to the consciousness in a transformed, reconstructed identity, as a hero. They are both simulant heroes, who manage to ascend from the darkness of the underworld to the light, and manage to individuate and become eternal, creating their own personal myth and archetype possessing heroic deeds, and the power to rebel and challenge the outer forces in the name of humanity, and for humanity. The archetypes are the means of humankind, their journey from dark to the light, from unconscious to the consciousness, and are the vehicles for transformation in circulation. Walker refers to the notion as "the natural and indispensable intermediate stage between unconscious and conscious cognition" (1992, p. 19). In this chapter, Katniss's individuation journey and mythical metamorphoses which have symbiosis with Boudica's myth, individual transformation and metamorphoses that brings out a hero will be laid out.

The oppression of the daemon myth engenders the destruction of Katniss and Boudica's identities, or as Jung proposes, it engenders their collapse, destruction of home, and turns them into the fallen men in the underworld. The destruction of their home drives the fallen Katniss and Boudica to reconstruct their home, which requires the transformation of fallen man, and metamorphosis for rebirth as a hero to rise from the darkness of the underworld to the ground, to the light. Katniss and Boudica, the fallen men in the underworld, who lost their identity with the destruction of their home, recreate their own myth, and realize their own hero myths. They both take the journey of individuation and descent from the dark underworld to the ground, the light gaining the power from the daemon myth; they transform, metamorphose, and turn into a hero.

Throughout the transformation process of the rebellious women warriors Katniss and Boudica, which occurs in specific circumstances, their symbiosis will be portrayed in this chapter to reveal correlations between Boudica, the legendary Celtic warrior queen, and Katniss, the fictional rebellious character. This chapter will examine and analyze how Collins deconstructs the real historical character Boudica and reveals the fictional heroine character Katniss as a trimetric projection of Boudica to demonstrate how society forces the ever-ready heroic qualities in Katniss and Boudica to emerge. This chapter will examine and analyze in what ways dystopian societies force certain roles on the main characters, and how the myths and myth of Boudica contribute to the quest and deconstruction of the hero's journey.

6.1. Boudica and Katniss in *The Hunger Games* Trilogy, Deconstruction of the Historical Hero Myth of Boudica and Reconstruction of Fictional Hero Katniss

The real historical hero, rebellious warrior queen Boudica becomes myth and legend and inspires the fictional hero Katniss through mythology and fantastic literature, and flows through time, from one nation to another and from one generation to the next. Through time, in a circular reincarnation, the fictional hero, Katniss might inspire many real readers and generations in the same manner, as in the historical hero myth of Boudica's rebellion. Real myth archetypes inspire fictional heroes, and the myths and legends of fictional heroes become real myths and legends along similar lines, and give birth to new, real, legendary warrior heroes who rebel for their own will and nations and become real archetypes. This legendary warrior heroes' cycle, as real and fictional is a trimetric projection, cyclical repetition and circular reincarnation, which is defined as mythical metamorphoses in this study. The circumstances of Boudica's

mythical metamorphosis will be displayed to portray how Collins deconstructs Boudica's myth to reconstruct Katniss's myth as a rebellious woman warrior. Collins brings out man's mythical and archetypal transformation, man's transformation and individuation, and hero's rebirth.

Myth archetypes impel people to deeds that normally they do not have the courage to undertake. In the same manner, the myth of the rebellious woman warrior Boudica, in the form of the hero archetype, inspired the underdog, persecuted and tyrannized Katniss to a deeper life meaning or ideal purpose, in which she metamorphoses, shifts into a rebellious hero and ventures to pay for it in pain, or with her death. Boudica's myth archetype conveys Katniss to greater deeds and instincts with strong feeling, in defiance of suffering in her adventure of sacrificing themselves. The persecuted and tyrannized Katniss transforms into a rebellious woman warrior after the rebirth, and as the reincarnation of Boudica. Under the influence of Boudica's archetype, who reincarnates in Katniss's deeds, thoughts, feelings, and determination, Katniss recreates her own myth as the metamorphosis of the Boudica myth. Boudica's archetypes push Katniss to a deeper life meaning and greater themes such as birth-death, good-evil, freedom, and love. Boudica's myth archetype and Katniss's individuation confronts her with passion, desire, pressure, obsession, possession, free will, and independence. Katniss gains the power to control her own actions with conscious will, and carries her actions to a higher level of potential; she reconstructs her own hero myth, and deconstructs President Snow's myth of the tyrannic authority.

6.1.1. Fallen men, hatched Boudica and Katniss

As was mentioned before in this study, eggs are associated with *hatching* which is shape-changing (Warner, 2002, p. 23). Hatching signifies fertility, and "released from disfigurement, comes under pressure," and is "the sudden emergence of a new being" (Warner, 2002, p. 24). However, hatching appears in two groups, "winged creatures whose habitat encompasses the heavens, and those condemned like the serpent to crawl on their bellies" such as reptilian snakes, lizards, and amphibian toads, which signify the evil or the witch's cauldron (2002, p. 76). The hatching of winged creatures in myths and fairy stories is associated with heavenly life, and heavenly soul. On the other hand, the serpent archetypes are an association of monotheism, the demonized power in Jungian Depth Psychology. As it is mentioned before, to display the transformation of individuals and hero through mythical archetypes, it is important to

elucidate the serpent myth, which is the portrayal of President Snow, and the cycle of dark power. The image of the serpent is an indication of evil and of a Goddess, “Clearly the overthrow of the Serpent represented something fundamental and crucial to the foundation of patriarchal culture” (Condren, 1989, p. 11). Campbell reveals the symbol of serpent in mythology in details, the snake archetype is the signification of the life circle, “the symbol of life throwing off the past and continuing to live” (1988, p. 45). Campbell explains how serpent myth is the symbol of life circle:

Sometimes the serpent is represented as a circle eating its own tail. That’s an image of life. Life sheds one generation after another, to be born again. The serpent represents immortal energy and consciousness engaged in the field of time, constantly throwing off death and being born again. There is something tremendously terrifying about life when you look at it that way. Therefore, the serpent carries in itself the sense of both the fascination and the terror of life.

Furthermore, the serpent represents the primary function of life, mainly eating. Life consists in eating other creatures... Life lives by killing and eating itself, casting off death and being reborn, like the moon. This is one of the mysteries that these symbolic, paradoxical forms try to represent (1988, p. 46).

The serpent myth is the archetype of human nature as well, “[t]he interplay of man and nature is illustrated in this relationship with the serpent. A serpent flows like water and so is watery, but its tongue continually flashes fire. So you have the pair of opposites together in the serpent” (Campbell, 1988, p. 47). As in the serpent myth, humans possess both opposites in their nature, they can submit both water, which is heavenly life, and fire, which is destruction of man, and life:

In the hub of the wheel are three symbolic beasts—a pig, a cock, and a serpent. These are the powers that keep the wheel revolving—ignorance, desire, and malice. And then, finally, the rim of the wheel represents the bounding horizon of anyone’s consciousness who is moved by the triad of powers of the hub and held in the grip of the fear of death. In the center, surrounding the hub and what are known as the “three poisons,” are souls descending in darkness and others ascending to illumination (Campbell, 1988, p. 162).

Human nature consists of ignorance, desire, and malice, which are the opposites in one soul, yet humans can descend into the darkness, or ascend to the light, individuating, and realizing their Self. However, the serpent myth which is “eating something that was recently alive” (Campbell, 1988, p. 46), is the symbol of malice. The serpent myth is the symbol of life in this notion, in a circle, eating its own tail and other creatures; in a circle, to shed one generation to let the other to be born, in an immortal energy,

throwing off death and resurrecting again. Campbell clarifies the notion of throwing off death; “The serpent well represents this compulsion- as a kind of traveling esophagus going along just eating, eating, eating. None of us would be here if we weren’t forever eating” (Campbell, 1988, p. 173). The serpent’s cyclical resurrection, both eating other creatures which were recently alive, and eating his own tail, which is death, and rebirth is the symbol of malice, the cyclical resurrection of malice. The serpent myth urges sacrifice for his resurrection and life circle in malice. Moreover, the serpent myth, the evil life circle, is also “symbolic of the bondage to the earth” (Campbell, 1988, p. 18), as the serpent is a reptile, and damned to crawl bonded to the earth.

In Holy Scriptures, the serpent is the significant of sin, which circulated the sin from the Garden of Eden to the world, tempting woman with an apple on the apple tree, and the circulation of sin, which is malice in mythology, arrives on the Earth through woman offering the apple to the man. The association of “the woman with sin, of the serpent with sin, and thus of life with sin, is the twist that has been given to the whole story in the biblical myth and doctrine of the Fall” (Campbell, 1988, p. 47). In mythology, the same archetype of the serpent takes place as the dispersant of malice, or the circular resurrection of malice. The biblical notion of the Fall is corrupt, and the woman is the corrupter who brings life into the world:

Eve is the mother of this temporal world. Formerly you had a dreamtime paradise there in the Garden of Eden-no time, no birth, no death-no life. The serpent, who dies and is resurrected, shedding its skin and renewing its life, is the lord of the central tree, where time and eternity come together. He is the primary god, actually, in the Garden of Eden. Yahweh, the one who walks there in the cool of the evening, is just a visitor. The Garden is the serpent’s place. It is an old, old story, we have Sumerian seals from as early as 3500 B.C. showing the serpent and the tree and the goddess, with the goddess giving the fruit of life to a visiting male. The old mythology of the goddess is right there. (Campbell, 1988, p. 47)

Contrary to the serpent, which is the significant of evil and the resurrection of evil both in mythology and Holy Scriptures, in Holy Scriptures woman is associated with life, as one who brings us into this world; and woman is the one who confronts opposites and suffering.

In THGT, Katniss associates President Snow with a snake, which will be displayed with the necessary references in this part. Whenever she confronts him, she defines his

image as snake. The symbolic snake in *President Snow* is a deconstruction of the Eve myth, who transformed into a fallen man notion after the serpent's offer of an apple and apple tree in the Garden of Eden. The serpent *President Snow* offers the District peace and wealth, which is actually dispossessing them of their Garden of Eden, Panem. They lost their happy old days and became slaves in the dystopian Panem. In *THGT*, Collins reveals the reconstruction of Katniss as the reflection of Boudica's fall myth, which is a requirement for renewal, transformation, and reconstruction, and proposes *President Snow*, who is the serpent archetype, as the deconstruction of the Roman Empire of Boudica's time. The Roman invasions and brutal actions are deconstructed as the serpent archetype that is the symbolic of monotheism, demonized power, and a foundation of patriarchal culture. The Roman Empire and the invasions are the archetype of serpent's cyclical resurrection, both eating other creatures which were recently alive, and eating his own tail, which is death, and rebirth. The Roman Empire is the symbol of malice, the cyclical resurrection of malice. As in the serpent myth, the Roman Empire urges sacrifice for his resurrection and life circle in malice in invading British lands. Moreover, the serpent myth, the evil life circle in the Roman Empire and its invasions are also "symbolic of the bondage to the earth" (Campbell, 1988, p. 18), as the serpent is a reptile, and damned to crawl bonded to the earth. The Roman Empire's invasions and brutal actions were the destruction of Boudica's home, her hatching, falling into the underworld and imprisonment in darkness.

Boudica's fall starts after the death of her husband, who was a Celtic king. When she lost her husband, even though they were Celtic royals, the Roman soldiers and rulers plundered their wealth, and raped her daughters; Boudica's royal status fell, she was dispossessed of all she had, and "it is obvious that the Iceni nobility, a free-born and independent caste, suffered an extraordinary and unwelcome change in their status" (Fraser, 2004, p. 61). Boudica's fallen man notion was not only the vicious rape and death of her two daughters, or the loss of her husband, wealth, kingdom and power as a queen, it was also due to loss of her national identity, and national independence. The Roman Empire enslaved the Iceni tribes, invaded their national lands, cities, and tribes. The Roman Empire colonized the tribes and their properties; they forced the Celts to work on their own land as slaves, produce in their mines and farms to serve for the Empire. The empire brutally enslaved them in poverty. The Roman Empire drove their propaganda to depict the Celts as barbarians, and themselves superiors to

Celts. The colonialization policy of the Roman Empire was to dismiss Celtic identity and replace it with Roman life styles and education. The Roman Empire deceived the Celts with false propaganda promising British tribes wealth and civilizations, yet delivered poverty, barbarity and enslavement (Fraser, 2004, p. 47).²⁰

It is the same in THGT, Katniss portrays District 12 in a better condition than the other district as the result of its condition. She could go hunting in the woods and sell them in Hob, even to Peackeepers and the rich in District 12, which indicates that they still have their own freedom much more than the other districts (Collins, 2009).

The Roman authors depicted the Celts as barbarians and illiterate primitive people even though they were a cultured, brave and civilized literate society, which has its own writings and alphabet at pre-Roman time. After the colonialization of Roman time, Latin was imposed on the Britons “for purposes of administration and commerce” and their written language was changed (Fraser, 2004, p. 47). The elites and wealthy aristocracy of Britain learned and adopted Latin language and literature swiftly even before the conquest because they expected to take advantage of the power and wealth of the Empire. Nevertheless, Romans brought Britain enslavement (Braund, 1996, p. 71). In pre-Roman times, the British tribes were rich and cultivated, they had knowledge and skill and education to produce wealth, so the Roman Empire used British tribes’ knowledge and cultivation to keep them producing for the Empire as slave cities. To sum up, Boudica’s dispossession was not only of her family, wealth or royal power, moreover, she was dispossessed of her national identity and independence, and she was a fallen man in the underworld, hatched. Her home was destroyed and she fell into the underworld, the dark.

Male dominated Roman power defined woman rulers as barbarians, as Romans were unfamiliar with that culture and system. For the Romans, women were incapable of discipline or rule, they were violent and uncontrolled animals (Fraser, 2004, p. 63). These unfamiliar ‘barbaric’ queens fascinated Roman writers and their audiences. From an educated Roman man’s point of view, these women were primitive yet

²⁰ The period in Britain is called the Iron Age. The objects they used were expensive and gold and some were related to horses and chariots, which indicates that Celts were cultivated and wealthy. The wealthy Iceni people brought their wealth and knowledge to Britain, shared what they know with the indigenous inhabitants, and enhanced their quality of life, which indicates that they had a peaceful policy (Fraser, 2004, p. 46). In contrast to Roman propaganda, Celts were cultivated and wealthy with peaceful policies and ruling system. Their geopolitical position in the north helped the Celts to be away from the control and domination of Rome.

fascinating, so Roman writers put forward stereotypical female queens and leaders in their books, one of whom was Boudica (Braund, 1996, p. 118). It was the same in THGT; doctors portrayed Katniss as mad and uncontrollable. Even District 13 and President Snow did not know what to do with her as she did not take orders, or as she was uncontrollable. Moreover, after the destruction of President Snow and the revolution, they imprisoned Katniss in District 12 with watchers (Collins, 2010). She was mad and barbarian, or incapable of discipline or rule. She was violent and uncontrolled according to them.

To assimilate the native Trinovantes in Camulodunum and to infuse them with “loyalty to their new masters,” the Romans built a temple to the Emperor Claudius and erected his statue in the temple (Fraser, 2004, p. 63). Soon after Claudius invaded Camulodunum, he built a huge temple with huge and strong walls in the middle of the city and put his life-sized bronze statue in the middle of the temple. However, civic temples, the godhead monument, and the statue of the Emperor Claudius were alien to the Celts as the Celtic religion was pagan and based on sylvan temples. The native Trinovantes were forced to pay for annual festivities devoted to the Emperor Claudius in the temple. They had the temple imposed on them as sacred after they erected an altar in this area, which was dedicated to Rome. Roman rule expected respect and worship, so Romans organized annual festivities. In these annual festivities, the Council of Britain showed their respect to the Imperial cult and paid for the construction of the temple (Hingley & Unwin, 2006, p. 89). In the same manner, the Hunger Games in THGT is the reincarnation and cyclical repetition of history. President Snow forces the districts to celebrate the Hunger Games each year by devoting their children to fight and die in the hunger games, a sacrifice for President Snow. Through these annual festivals of the Hunger Games, President Snow expected respect and loyalty for his rule; and the Districts were responsible for producing for the consumption of the Capitol.

In THGT, Collins deconstructs the Roman Empire and recreates President Snow and his monotheism, demonized power, and patriarchal culture. As the Roman Empire, President Snow invades Panem and colonizes the districts, turning them into slaves in zombie notion. President Snow is the serpent archetype and reconstruction of the Roman Empire of Boudica’s time, which is cyclical resurrection. The Roman Empire shifts and metamorphoses in the cycle of the universe, in an ever-changing cycle. The

patriarchal and demonized power of Empire transforms, reincarnates shifting bodies, place and time in the fantastic trilogy. President Snow and his Capitol are shapeshifting in the enduring system. The Roman Empire's monotheism, demonized power and patriarchal culture transmigrates, evolving in cyclical evolution as an archetypal myth. In the circular reincarnation system, the historical and mythical archetype, the Roman Empire and its demonized power, reincarnate in different forms, times, spaces, bodies, and personalities. The President Snow myth is not original, or new in that sense, but it is a reincarnation of the primitive myth as in Northrop Frye's theory of 'myth' and 'hero,' as 'recurring' and 'cyclical elements' in history.

As with the Roman invasions, President Snow's brutal actions are deconstructed as a serpent archetype that is symbolic of monotheism, demonized power, and foundation of patriarchal culture. President Snow is the serpent myth, eating other creatures, which were recently alive, and eating his own tail, which is death, and rebirth. President Snow and the Capitol are the symbol of malice, the cyclical resurrection of malice. As in the serpent myth and Roman Empire, President Snow urges sacrifice as well for his resurrection and life circle in malice invading Panem. President Snow and his brutal actions are "symbolic of the bondage to the earth" (Campbell, 1988, p. 18), as the serpent is a reptile, and damned to crawl bonded to the earth. President Snow destroyed Katniss's home, and hatched her identity dispossession, which transformed Katniss into a fallen man, like Boudica. President Snow condemns Katniss to the underworld and imprisons her in darkness.

Katniss depicts the serpent myth in President Snow in THGT, "[h]e's still smiling when he settles the second on my head, but his eyes, just inches from mine, are as unforgiving as a snake's" (Collins, 2008, p. 364). In addition, Finnick explains President Snow's betrayal, "And now, on to our good President Coriolanus Snow," says Finnick. "Such a young man when he rose to power. Such a clever one to keep it. How, you must ask yourself, did he do it? One word. That's all you really need to know. *Poison*" (Collins, 2010, p. 172). Finnick confesses how President Snow poisoned the aristocracy in the Capitol at a feast or slowly in period of months, "[b]lamed on bad shellfish, elusive viruses, or an overlooked weakness in the aorta. Snow drinking from the poisoned cup himself to deflect suspicion. But antidotes don't always work. They say that's why he wears the roses that reek of perfume. They say it's to cover the scent of blood from the mouth sores that will never heal" (Collins,

2010, p. 172). Katniss sums up his personality and his deeds, which are incidences of the serpent myth, “Poison. The perfect weapon for a snake” (Collins, 2010, p. 172). Katniss reveals the incidences of rose and blood, which are the archetype of death and life cycle in serpent myth, “[m]y nose registers the conflicting scents of roses and blood. I’m staring into the snakelike eyes of President Snow” (Collins, 2009, p. 17), “I treat him as if he’s a real snake, the venomous kind” (Collins, 2009, p. 19), “There’s a rose in President Snow’s lapel, which at least suggests a source of the flower perfume, but it must be genetically enhanced, because no real rose reeks like that. As for the blood” (Collins, 2009, p. 20). President Snow promises the districts a life in peace and wealth, yet delivers death in poverty, as the Roman Empire did in Boudica’s time.

The symbiosis between President Coriolanus Snow and Roman Empire is seen in his name. His name comes from a Roman general. Coriolanus, a patrician aristocrat or member of the noble class, was a Roman General in the 5th Century BC, the legend, and the subject of the Greek writer Plutarch and William Shakespeare’s last tragedy *Coriolanus*. Shakespeare portrays Coriolanus as a proud, inflexible warrior who despises the citizens that bring his collapse. In Roman history, Coriolanus brings poverty to his own country, and founds a huge distinction between aristocracy and the citizens with his brutal political actions and decisions. (Löb and Lerner, 1977). The patriarchal Roman myth and the serpent myth, which brought Boudica fall into the underworld, is the symbiosis of THGT, in which many of the rulers in Capitol has Roman names:

The novels were also shaped by Collins’s love of Greek mythology—especially the myth of young people being sent into a labyrinth to be killed by the Minotaur in order to control the population of Crete. Much has also been made about the connections between *The Hunger Games* and the Roman Empire, with the obvious allusions in the very name of the state that has arisen from the ashes—*Panem*—and characters from Coriolanus Snow through to Caesar Flickerman, and Castor and Pollux, among others. The amalgamation of military control, our contemporary obsession with reality television, the aforementioned Minotaur in the labyrinth myth, and Collins’s knowledge of the Roman gladiatorial spectacles all inform the construction of her own deadly arena. Collins fused present-day events and fascinations with classical allusions and well-known mythology to lend weight and intrigue to her *Hunger Games* stories— and to make accessible connections between her “dystopia” and the “real” world (Buttsworth, 2017, p. 48).

Collins deconstructs Greek history, and Roman culture in AD 60's and reconstructs Panem in THGT, and President Snow and his Capitol, which are the cyclical evolutions of Roman Empire, and serpent myth.

At the end of THGT, when everything ends, Katniss sets all the Districts free from the bondage of the underworld, and reconstructs a new world, both in the Capitol, in the Districts, and in her home in District 12. She thinks people and future generations will be in peace from now on. However, President Snow's Gamemaker, Plutarch reminds her the cycle of the universe, the cyclical repetition and the circular reincarnation will go on:

'Now we're in that sweet period where everyone agrees that our recent horrors should never be repeated,' he says. 'But collective thinking is usually short-lived. We're fickle, stupid beings with poor memories and a great gift for self-destruction. Although who knows? Maybe this will be it, Katniss.'

'What?' I ask.

'The time it sticks. Maybe we are witnessing the evolution of the human race. Think about that' (Collins, 2010, p. 379).

Everything in the universe is in a cyclical repetition, which dies for rebirth. The serpent dies for rebirth in another time and place in a metamorphosed body. In the same manner, the hero dies for rebirth in cyclical repetition through time. Nothing is stable, yet moves in a circular motion. Although man might not be conscious of his past, everything in the universe is in circular evolution, reincarnation, and projection of the past.

Collins deconstructs the Roman Empire and its invasions of Britain in AD 60, and recreates the Capitol and Panem in her fantastic fiction. The archetypal myth of a daemonic God and the Roman Empire are reincarnated in Collins's fantastic trilogy as Panem and President Snow:

The Capitol, like 13 during the Dark Days, finds itself completely cut off from outside help as it holds the threat of nuclear attack over its enemies. Unlike 13, the Capitol is not in a position to reinvent itself and become self-sufficient.

'Oh, the city might be able to scrape along for a while,' says Plutarch. 'Certainly, there are emergency supplies stockpiled. But the significant difference between Thirteen and the Capitol are the expectations of the populace. Thirteen was used to hardship, whereas in the Capitol, all they've known is *Panem et Circenses*.'

‘What’s that?’ I recognize *Panem*, of course, but the rest is nonsense.

‘It’s a saying from thousands of years ago, written in a language called Latin about a place called Rome,’ he explains. ‘*Panem et Circenses* translates into ‘Bread and Circuses.’ The writer was saying that in return for full bellies and entertainment, his people had given up their political responsibilities and therefore their power.’

I think about the Capitol. The excess of food. And the ultimate entertainment. The Hunger Games. ‘So that’s what the districts are for. To provide the bread and circuses.’

‘Yes. And as long as that kept rolling in, the Capitol could control its little empire’ (Collins, 2010, p. 223).

The Capitol is the reincarnation of Camulodunum, the first invaded city in Britain, which was turned into an *oppida*, the city of *colonia* that Romans settled and constructed. The goods, objects, pottery and glassware that the Romans used and their standards of life were much more luxurious than the other cities. The elite Britons in *oppida* as well obtained this wealth, in the form of silver and gold cups, drinking vessels for feasts that originated from Italy (Hingley & Unwin, 2006, p. 15). The *oppida*, was a city that existed before the invasion, rather than a new city settlement, which means Roman rule dispossessed Britons’ lands and gave them to Romans as a gift. The Emperor Claudius himself decreed the city, Roman Camulodunum, in which the rich Romans and client British people could lead a life of luxury and consumption. They never produced, but had a rich life consuming what other *colonias* produced.

Collins also deconstructs the real totalitarian and patriarchal archetypal myth of Roman Emperor Claudius and reconstructs President Snow in her fantastic trilogy. Claudius was the Roman Emperor who invaded British lands and colonized their country. He divided each tribe’s lands into *colonias*, and the *civitates* around them were old settlements of pre-Roman tribes, and were fully Britons that the Empire let the client British rulers or aristocracy command, and in the same way the Mayors manage Districts in THGT. The Britons in the *civitates* around the *colonias* did not lead such a wealthy life as in *colonias*, on the contrary the kings, rulers and elites of *civitates* had to pay taxes, as in the districts in THGT. The people of *civitates* had to work as slaves on their own land and pay the Roman Empire what they produced, as the Districts have to work and produce for the service of Capitol, and it was forbidden to consume what they produced. The empire created a local self-government system in the *civitates* in which the client aristocrats of the tribes were allowed to rule *civitates*. The *civitates* were governed and controlled by the native elite but with the assistance

and support of the Roman administration. It was the same in Districts as well, the mayors were native local elites of Districts who ruled the Districts, and the Peacekeepers were also from the natives, who were raised as soldiers in elite and rich districts. *Civitates* paid taxes to the Roman state to support the Roman army and central administration, and similarly, all the goods and products that the people of the districts produced in THGT were for the Capitol. Collins deconstructed the enslaved *civitates* and reconstructed Districts.

As was mentioned in Chapter 3, classical writers described the style of dress of the Britons as an indication of their barbarity. That means the imperial perspective signifies clothing as a level of civilization, inferiority or superiority; “Julius Caesar described the ancient Britons as being dressed in skins and adorning their bodies with blue dye from the plant woad, while other classical authors comment on their nakedness” (Hingley & Unwin, 2006, p. 209). Collins projected the same notion in her THGT, according to the people of Capitol, and the designers in Capitol, the district people were barbarians and old-fashioned with their life styles, eating habits, and dress.

Capitol forces the tributes to change their appearance and clothes to make them more presentable and civilized, which was to destruct their identity and home, “[t]he next hours are agonizing. At once, it’s clear I cannot gush. We try me playing cocky, but I just don’t have the arrogance. Apparently, I’m too “vulnerable” for ferocity. I’m not witty. Funny. Sexy. Or mysterious. By the end of the session, I am no one at all” (Collins, 2008, p. 108). Capitol deconstructed their identity, they were not the same children as in their Districts, neither were they as the people in Capitol. The dark power forces them to behave as others, and gain the other’s identity. Capitol enforces an assimilation policy on them, which is their death in reality. However, Katniss cannot change, she cannot be a member of Capitol, and she cannot be assimilated like Boudica. After the Roman invasions, the tribes changed their life styles and coins, which was part of the Roman assimilation policy, destruction and death of their own identity. However, Boudica did not use Roman figures on her tribe’s coins; she refused a change in their life style, or clothes. The description of her standing on her chariot during the rebellion in classical Roman records displays how she resisted by even keeping her appearance and life style (Hingley & Unwin, 2006, p. 209). Both Boudica and Katniss kept their own identity; they were different:

I am not pretty. I am not beautiful. I am as radiant as the sun. ... 'I'm awful. Haymitch called me a dead slug. No matter what we tried, I couldn't do it. I just can't be one of those people he wants me to be,' I say... Cinna thinks about this a moment. 'Why don't you just be yourself?' 'Myself? ... 'The prep team adores you. You even won over the Gamemakers. And as for the citizens of the Capitol, well, they can't stop talking about you. No one can help but admire your spirit.' My spirit. This is a new thought. I'm not sure exactly what it means, but it suggests I'm a fighter (Collins, 2008, p.121).

In Panem, keeping their own identity, which is their home, literally was a resistance and rebellion. It was the same in Boudica's invaded world, each tribe voluntarily accepted the change in their lifestyles and clothes, or coins, which was an acceptance of authority, nevertheless, Boudica resisted authority by keeping her life style and her tribe's coins. Boudica and Katniss's spirits were so different that they were courageous, intelligent heroes in the eyes of all others, even their enemies, who cannot hide their admiration for them. Their process of individuation and transformation into a hero and reconstruction of their own archetypal myth was a sun radiation that enlightened the darkness of a dystopian world. Their actions of resistance for their own identity, for their home, brought them consciousness, enlightenment, and self-consciousness, as well as enabling them to possess the power and to control their own actions consciously.

Their transformation into heroes evokes admiration from their enemies, the gods of underworld. Tacitus and Dio portrays Boudica with hidden admiration in their record as they knew Boudica was issue of concern for the manly aristocracy in Rome as well, although she was seen by them as a barbarian woman. The manly Roman patriarchy wanted to know more about her, the aristocracy was talking about her, even the emperor writes about Boudica in his record (Hingley & Unwin, 2006, p. 53-54). As the people in Capitol, who cannot stop themselves talking about Katniss, in Rome, the manly aristocracy could not stop talking and writing about Boudica. Both Boudica and Katniss were heroines for all the rest. They all knew that they were not underdogs anymore. Katniss was not a little child, sister or mother for Prim, or Boudica was not a poor wife or mother of raped girls. They were heroes. They were spirits. They were rebelling and challenging the authority of the underworld. They were place and time independent spirits, transforming and resurrecting in new bodies, shapes and spirits in new places and time. They were radiant of the sun. They can travel through time and place, and be reborn in different bodies multiplying as heroes.

It is not surprising to see that Boudica was a heroine for her own nation, the Celts, who were familiar with women leaders, and courage. However, it is impressive that Boudica was also a heroine for a male dominated aristocracy, the Romans and the Emperors. The Roman rulers and authors, although they saw the rule of woman queens as barbarity, did not dissemble their admiration and sympathy for Boudica even in their historical records, which were committed to praising the Roman Empire and Emperors. Tacitus portrays a heroic figure of Boudica, who wants maternal vengeance for her raped daughters and humiliated people. Tacitus did not depict her as a queen, but as a mother and wife. He counted reasonable grounds for her outrageous vengeance such as provocations, imperial Roman policy, enslavement of her people and raping of her daughters, all of which makes her, the enemy of Roman, a heroine, even for a member of the manly aristocracy of Roman Empire (Hingley & Unwin, 2006, p. 47-48). Boudica disabused the tribes and raised the level of their concern about the imperial invasions, their colonized state, and the upcoming enslavement in their own lands. The lines in Dio's writing display how she struggled to persuade the crowd. Dio was a member of the manly Roman aristocracy and a historian who recorded Roman history in order to praise the Empire and its politics of invasions for the sake of their manly divine Empire. As a member of manly society, he was a stranger to womanly kingdoms or societies, which he describes as barbarity; however, he could not hide his astonishment and secret admiration when referring to her intelligence and leadership as a woman (Hingley & Unwin, 2006, p.53-55). Dio also displayed Boudica's physical appearance, dressing, and posture with a hidden admiration. In the same way, when President Snow visited Katniss in her own house, he mentioned how a little girl's actions can disabuse Districts and raise their concern about the imperial invasions, their colonized state, and enslavement in their own lands. Snow's speech displays how she can persuade the crowd to gather and resist. Snow's visit and speech reveal his hidden admiration for Katniss (Collins, 2008, p.30-31).

6.1.2. Split personalities Boudica and Katniss

The hatched personalities, Boudica and Katniss, both confront dark and light. They have a powerful background of heavenly days, a life in freedom, and identity, which were their home once. Descending into the underworld forces them to take a journey into their deep darkness to find a way out. In the underworld, they are in unconsciousness and dark, as are their background and hero myth. Dispossession,

death, loss, the deconstruction of their home and identity has forced them to quest for a higher life meaning in order to ascend from the darkness. Their quest forces them to confront both the dark and light sides of their depths, the consciousness and unconsciousness. The quest results in splitting, and oppositions.

The opposites in the archetype are 'male and female', 'the human and God', and 'good and evil'. The primary oppositions bring duality in human nature. Their hero myth in their darkness forces them to take on the quest. They quest for a higher life meaning to ascend to the light. As in Eve and Adam, they were in paradise in timelessness in their old home. However, when their home was destructed and they fell into the underworld, they fell into time. From now on, the fallen human is in time with the knowledge of timelessness and paradise, with pureness and evil coming out of the paradise "into the world, you have to act in terms of pairs of opposites... this is the shift of consciousness from the consciousness of identity to the consciousness of participation in duality. And then you are into the field of time." (Campbell, 1988, p. 48). The man in paradise was conscious, but when he fell into the underworld, he fell into the unconsciousness where he searches for higher life meaning, he shifts between two minds, consciousness and unconsciousness. These shifts are like flash backs, or instinctual deeds. They are in and of two minds, staying in zombie mode chained in the darkness, or reincarnating as a hero.

The duality in mythology, and so on in human nature is the singularity as well, which is associated with the god myth and eternity; "[t]he source of temporal life is eternity. Eternity pours itself into the world. It is a basic mythic idea of the god who becomes many in us. In India, the god who lies in me is called the 'inhabitant' of the body. To identify with that divine, immortal aspect of yourself is to identify yourself with divinity" (Campbell, 1988, p. 48). The oppositions in human nature, the oppositions of good and evil, male and female, and the human and God with singularity and eternity are the cyclical resurrection, and rebirth in circulation. Campbell proposes the apple tree as "the mythological world axis, at the point where time and eternity, movement and rest, are at one, and around which all things revolve. It is here represented only in its temporal aspect, as the tree of the knowledge of good and evil, profit and loss, desire and fear" (1988, p. 140). Eve urges the apple in desire, "Adam, however, from the opposite point of view, ... touched with fear. Desire and fear: these are the two emotions by which all life in the world is governed. Desire is the bait, death

is the hook” (Campbell, 1988, p. 140). The oppositions in human nature and nature resurrect in a cyclical notion, in which humans get “change and becoming again” (Campbell, 1988, p. 220).

Campbell introduces Picasso’s *Minotauremachie*, and the terror of a monster bull, and the little girl with the flower in his print, “[t]he only creature facing this terrific monster is a little girl with a flower. ...innocent, childlike one, and the terrific threat. You see the problems of the modern day” (1988, p. 17). Destruction of their home deconstructs their pureness, however they have a background of pureness, on the other hand, the pain they experienced forces her to transform either as evil to revenge, or as a hero to reconstruct. The innocent childlike image, the little girl with a flower myth is the archetype in THGT, Katniss is associated with a yellow dandelion in spring, the pureness and the heavenly life, as the paradise of Eve. Katniss is also a name of flower with leaves like arrowheads in THGT, which signifies that Katniss confronts the opposition, the pureness, innocence, and the war. Katniss’s fall deconstructed her pureness and transformed her into a rebellious woman warrior, as Eve, whose fall transformed her into a sinner. However, Collins deconstructs the Eve myth, and Katniss shoots the apple each time, which is resistance against the serpent’s offer of evil. The image of arrow-headed leaves is the archetype of resisting and deconstructing. In contrast to yellow dandelions, the association of spring days and Katniss’s rebirth as spring, President Snow is associated with white roses, “white-as-snow rose” (Collins, 2010, p. 15). President Snow was the association of winter, which is destructive and the death of nature. He deconstructs the heavenly sunny woods of districts into dark dystopian lands.

It might be suggested that the fallen Boudica and Katniss, the split personalities are in the darkness of unconsciousness. They are on a quest, and experiences shift between the light and dark, not able to rise yet. They are betwixt and between. As a hero, Katniss is not aware of her power, or the hero myth in her unconsciousness, she thinks she is an ordinary girl at the beginning, as oppressed as the others. She has an instinctive unconscious power, the hero myth drives her actions instinctively from the dark. She goes into the woods to hunt without being aware of her power, she volunteers as a tribute instead of her sister instinctively, and she attacks Haymitch instinctively to force him help her to save her life. Katniss has an instinctive power driving her actions. She has not the consciousness to lead it yet. To transform and reincarnate as a hero

requires consciousness, self-consciousness. Katniss has to dive into the deep darkness of her unconsciousness and enlighten the dark power, the hero myth that drives her actions. Running away is not a solution for her, she has to face that power in her darkness, so that she can possess the power to drive her actions with her free will to challenge the oppression, “I hear Peeta’s voice in my head. She has no idea. The effect she can have. Obviously meant to demean me. Right? but a tiny part of me wonders if this was a compliment. That he meant I was appealing in some way. It’s weird, how much he’s noticed me. Like the attention he’s paid to my hunting” (Collins, 2008, p. 92). Katniss starts to face her power in the dark, her awareness enlightens her, enabling her to individuate. The dark side of man has power on man’s actions that conducts man, and man experiences the enforced power unconsciously. Katniss questions the power and asks ‘Right?’, which means she enlightens the darkness.

In the same manner, the power and hero myths are hidden in Peeta’s unconsciousness, Katniss’s astonishment displays that again when she watches him painting his arm. She reveals “[t]he alternating pattern of light and dark suggests sunlight falling through the leaves in the woods. I wonder how he knows this, since I doubt he’s ever been beyond the fence. Has he been able to pick this up from just that scraggly old apple tree in his backyard?” (Collins, 2008, p. 96). Peeta has never been to forbidden woods before; and he has never watched the sunlight falling through the woods. On the contrary, he has only experienced the darkness of the dystopian world in District 12 since he was born. However, he paints the sunlight on the leaves, which signifies that the myth archetype is in his unconsciousness and needs to be brought to the light. Peeta has power in his unconsciousness, which he is not aware of yet. When Katniss’s mother says, “healers are born, not made” (Collins, 2008, p. 179), she proposes that heroic deeds and archetypes are inherited in man’s unconsciousness, which will reincarnate in the consciousness to reconstruct the destructed world.

When she was on the train to Capitol to be trapped in the game arena to kill and be killed, she sees dandelions through the window “I only see the image for a moment, because the train is off again, but it’s enough. Enough to remind me of that other dandelion in the school yard years ago,” dandelions were also myth archetype, which was in her dark consciousness waiting for awareness, light (Collins, 2008, p. 49). She remembers the dandelions in the schoolyard when she saw Peeta after his help to give the burned bread, “I had just turned away from Peeta Mellark’s bruised face when I

saw the dandelion and I knew hope wasn't lost" (Collins, 2008, p. 49). Even she was in the darkest days, she possessed hope when she saw dandelions, even with Peeta's bruised face, it is because, dandelions are the signification of pure old days, and hidden hero myth. The yellow dandelions dotted with the golden-headed weeds are as yellow as gold, and sun. The golden yellow dandelions inspired her hope and individuation. Katniss dared to go into the woods alone to hunt for her family as her father did in old days, it was the first heroic action that Katniss performed for her family, and it was her first transformation from a pure child into a father, a killing hunter. She says woods became their "savior" (Collins, 2008, p. 51); in fact, Katniss became their savior. She metamorphosed and reincarnated as a hero.

Starting in pre-Roman times, client kingdoms changed their way of life and coins until the Roman time. They used coins with 'Romanised' head figures on, which signified their submission to Roman Empire. However, when Boudica became the queen of Icenia after her husband's death, she used the coins of her own kingdom that had 'Celticised' heads (Van Arsdell, 1989, p. 24), which signified her opposition to Roman capitalism and imperialism, and her rebellion long before the war. In the same manner, all districts are forced to lead their lives as far as Capitol allowed. Capitol designs life conditions and standards. The only wealth or money they can possess is under the dominance of Capitol, which means poverty and hunger. Katniss rejected being doomed to starve with a shortage of food in District 12. She went into the forbidden woods to hunt; sold the animals she hunted in the markets and brought her own food not only for her family, but also for the others in District 12. As Boudica did, breaking Capitol's bans demonstrates that Katniss opposed capitalism and imperialism. Katniss's hunting in the forbidden woods displays her rebellion long before the war, like Boudica. Both Katniss and Boudica possess the hero myth in their unconscious darkness, which needs to be revealed in light and consciousness. On the other hand, their notion of being a fallen man in the underworld, being chained into the darkness splits them as an underdog and a hero, between their instinctual hero nature and destructed nature.

6.1.3. Metamorphosed heroes, Boudica and Katniss

Boudica and Katniss, who split after their fall, take their journey on a quest for a higher life meaning that brings them to mutation. Their quest enlightens them and they ascend from darkness to the light. They take the journey of individuation and self-realization,

and reach the Self. They individuate and reincarnate as heroes, which is their metamorphosis. They gain the power to ascend from the darkness, the power to be released from bondage to the underworld.

When Peeta lost his memory after the Capitol's torture, Katniss lost what she had, and the only way to alleviate her sorrow was to take revenge "To make myself put a name to the thing I've lost. But what's the use? It's gone. He's gone. Whatever existed between us is gone. All that's left is my promise to kill Snow. I tell myself this ten times a day" (Collins, 2010, p. 195). Each time Katniss is dispossessed of what she has, she collapses and falls into the darkness of the underworld. Her unbearable sorrow and pain of dispossession, the destruction of her home forces her to search for a higher life meaning, which is devoting herself for the others. Her quest and devotion rise her to the light, and she transforms into a hero challenging the dark force and power of underground, the god.

The bird myth is another significant archetype in THGT, Katniss is associated with a bird; the mockingjay. In mythology, "[t]he bird is symbolic of the release of the spirit from bondage to the earth" in contrast to the serpent which "is symbolic of the bondage to the earth" (Campbell, 1988, p. 18). The myth of the bird in flight is also a "universal symbol of the spirit" (Campbell, 1988, p. 178). Campbell refers to the story of pygmy legend of the little boy in the forest who confronts a singing bird and brings it to his father who kills it later not to feed it:

...the legend says the man killed the 'bird, and with the bird he killed the song, and with the song, himself. He dropped dead, completely dead, and was dead forever. They destroy their own nature, too. They kill the song. Mythology is the song. It is the song of the imagination, inspired by the energies of the body. Once a Zen master stood up before his students and was about to deliver a sermon. And just as he was about to open his mouth, a bird sang. And he said, 'The sermon has been delivered' (1988, P. 22).

The bird myth is symbolic of the spirit and its release from the earth to be resurrected in different shapes and bodies singing; bird song is the transformation of the spirit, the message, the freedom and release. Campbell refers to the image of eagle on the dollar bills to reveal the bird of Zeus. The eagle on the dollar bill:

... is the down coming of the god into the field of time. The bird is the incarnation principle of the deity. This is the bald eagle, the American eagle, ...the eagle of the highest god, Zeus. ...descending into the world of the pairs of opposites, ...war and the other is peace. ...holds thirteen arrows-that's the principle of war. In the other he holds

a laurel leaf with thirteen leaves-that is the principle of peaceful conversation. The eagle is looking in the direction of the laurel. That is the way these idealists who founded our country would wish us to be looking - diplomatic relationships and so forth. But thank God he's got the arrows in the other foot, in case this doesn't work. ...in one hand the weapon of war, the big stick, and in the other the peaceful sound of the song of cooperative action (Campbell, 1988, 27).

In the same manner, in THGT, Katniss is associated with a singing and flying bird, with a flower, arrows, and fire, all of which are myth archetypes. The bird is symbolic of the release of the spirit from bondage to the destructed and hellish earth; its singing is the transformation of spirit, the rebirth in other embodiments, transmission of its free spirit, call for transformation and release from the bondage of the hellish earth, the underworld, and from the chains of the dark, evil god. The mockingjays pick up Katniss's singing and transmit it to the others in the districts, as a call for transformation, and as rebirth, as a rebellious hero to resist against Capitol, the authority. The singing birds are the signification of the soul, courage, and power to reconstruct the heavenly old days again; they are transformation, and transmission of soul. In the same notion, the yellow dandelion flowers signify sunny spring days, which are symbolic of pureness, innocence, and peace, and the symbol of home for rebirth and the reconstruction of the old heavenly days, as life itself is cyclical rebirth. The mythical archetype, the arrow, is symbolic of war and destruction. Katniss possesses arrows, and uses the weapons to destroy evil, which is not for the evil, but for the destruction of evil. Katniss is a rebellious woman warrior possessing her arrows to reconstruct peace and reconstruct her destructed home again, so she brings death for rebirth. She possesses both death associated with an arrow archetype, and rebirth associated with flower archetype. Therefore, the fire archetype is another association that arises in Katniss, and is symbolic of both deconstruction and reconstruction of civilization. If the fire is in the possession of evil, it brings deconstruction of civilization in mythology; on the other hand, if the fire is in possession of good it brings reconstruction of civilization. Campbell refers to Prometheus:

Prometheus brings fire to mankind and consequently civilization. The fire theft, by the way, is a universal mythic theme. Often, it's a trickster animal or bird that steals the fire and then passes it along to a relay team of birds or animals who run with it. Sometimes the animals are burned by the flames as they pass the fire along, and this is said to account for their different colorings. The fire theft is a very popular, worldwide story (1988, p. 128).

As Prometheus, Katniss possesses the fire, and deconstructs the power of the daemon god, President Snow. She is fire and her fire reconstructs the civilization that was deconstructed by President Snow:

Real or not real? I am on fire. The balls of flame that erupted from the parachutes shot over the barricades, through the snowy air, and landed in the crowd. I was just turning away when one caught me, ran its tongue up the back of my body, and transformed me into something new. A creature as unquenchable as the sun.

A fire mutt knows only a single sensation: agony. No sight, no sound, no feeling except the unrelenting burning of flesh. Perhaps there are periods of unconsciousness, but what can it matter if I can't find refuge in them? I am Cinna's bird, ignited, flying frantically to escape something inescapable. The feathers of flame that grow from my body. Beating my wings only fans the blaze. I consume myself, but to no end (Collins, 2010, p. 348).

... Katniss, the girl on fire, has left behind her flickering flames and bejeweled gowns and soft candlelight frocks. She is as deadly as fire itself (Collins, 2009, p. 207).

As is mentioned earlier, Campbell refers to his own book *The Hero with a Thousand Faces*, “[a]ll these different mythologies give us the same essential quest. You leave the world that you're in and go into a depth or into a distance or up to a height” (1988, p. 129). Mythical archetypes are the inspirations for humankind for the same essential quest and journey of transformations. As fire, Katniss deconstructs the power of the patriarchal and demonized rule; first, she deconstructs Hunger Game rules, and later on, she deconstructs the games entirely, and then the whole Capitol and President Snow's rule. Katniss displays her destructive actions, “I outsmarted his sadistic Hunger Games, made the Capitol look foolish, and consequently undermined his control” (Collins, 2009, 18).

Man takes a journey from his destroyed world into the depths in his dark unconsciousness and lightens his dark through self-realizing and individuating. Man ascends from the underworld up to the heights, to the light, the consciousness. Knowing the myths in his darkness and unconsciousness helps man to lighten his depths and engage his consciousness, the possession of power to control his own will. Through his quest and journey, man confronts what was missing in his consciousness in the world he formerly resided in, “[t]hen comes the problem either of staying with that, and letting the world drop off, or returning with that boon and trying to hold on to it as you move back into your social world again. That's not an easy thing to do”

(Campbell, 1988, p. 129). Man, the hero, encounters the crossing of the line, either to travel to the destructed world as it was in the hands of daemon god, or to deconstruct the underworld to reconstruct civilization again when he gains the power and his social world back from the daemon god.

Campbell distinguishes two groups of hero myths; the first one is the hero who is an adventurer, and who takes his quest and adventure intentionally, chooses his journey willingly, and performs his actions intentionally:

For instance, Odysseus' son Telemachus was told by Athena, 'Go find your father.' That father quest is a major hero adventure for young people. That is the adventure of finding what your career is, what your nature is, what your source is. You undertake that intentionally. Or there is the legend of the Sumerian sky goddess, Inanna, who descended into the underworld and under went death to bring her beloved back to life (1988, p. 129).

The other hero, in the second category, is the one who is thrown into the adventure, who did not intend, or did not performed his deeds willingly. The hero undergoes a death and rebirth; he is dispossessed of his world, which brings his death and a transformation in his identity, which is a rebirth for him, a new life. The fall of man is his death, and is the rebirth of a hero, "[y]ou didn't intend it, but you're in now. You've undergone a death and resurrection, you've put on a uniform, and you're another creature" (Campbell, 1988, p. 129). Campbell exemplifies the hero:

One kind of hero that often appears in Celtic myths is the princely hunter, who has followed the lure of a deer into a range of forest that he has never been in before. The animal there undergoes a transformation, becoming the Queen of the Faerie Hills, or something of that kind. This is a type of adventure in which the hero has no idea what he is doing but suddenly finds himself in a transformed realm (1988, p. 129).

The hero archetype is characteristic of human and human nature; man holds the hero myth in his nature, however the hero myth inhabits human nature in dark depths, in his unconsciousness and instincts. When man unwillingly finds himself in adventures, in the quest and the journey, he experiences the dispossession and fall. His death forces man to enlighten his darkness and enlighten his world.

Katniss is the adventurer, the hero who finds herself in the adventure. She is thrown into the adventure, did not intend, or did not perform her deeds willingly. She explains how she found herself acting unintentionally as a hero of the rebellion:

I outsmarted his sadistic Hunger Games, made the Capitol look foolish, and consequently undermined his control. All I was doing was trying to keep Peeta and myself alive. Any act of rebellion was purely coincidental. But when the Capitol decrees that only one tribute can live and you have the audacity to challenge it, I guess that's a rebellion in itself (Collins, 2009, 18).

Katniss, after the force that leads her to be a hero becomes conscious, and takes the journey of individuation and self-realization. She deconstructs the game rules, which is a rebellion in itself, and calls for whole districts to gather for resistance. President Snow declares her rebellious actions when he visits Katniss at her home:

'This, of course, you don't know. You have no access to information about the mood in other districts. In several of them, however, people viewed your little trick with the berries as an act of defiance, not an act of love. And if a girl from District Twelve of all places can defy the Capitol and walk away unharmed, what is to stop them from doing the same?' he says. 'What is to prevent, say, an uprising?'

It takes a moment for his last sentence to sink in. Then the full weight of it hits me. 'There have been uprisings?' I ask, both chilled and somewhat elated by the possibility. 'Not yet. But they'll follow if the course of things doesn't change. And uprisings have been known to lead to revolution' (Collins, 2009, p. 21).

President Snow reveals that Katniss performed her destructive actions unintentionally. She is a hero who finds herself in the adventure as a rebellious warrior; however, her resistance brings the districts to the same point of rebellion.

Katniss rejects the transformation to a hero at the beginning when she encounters loss and deaths. When she was hatched, she rejects splitting, transformation and rising from the darkness, however, the adventures force her to split and transform for rebirth as a hero. The dialogue between Gale and Katniss reveals how she rejected the transformation:

'...If I had just killed myself with those berries, none of this would've happened. Peeta could have come home and lived, and everyone else would have been safe, too.'

'Safe to do what?' he says in a gentler tone. 'Starve? Work like slaves? Send their kids to the reaping? You haven't hurt people—you've given them an opportunity. They just have to be brave enough to take it. There's already been talk in the mines. People who want to fight. Don't you see? It's happening! It's finally happening! If there's an uprising in District Eight, why not here? Why not everywhere? This could be it, the thing we've been—'

... 'What about the other families, Katniss? The ones who can't run away? Don't you see? It can't be about just saving us anymore. Not if the rebellion's begun!' Gale shakes his head, not hiding his disgust with me. 'You could do so much.' (Collins, 2009, p. 99-100).

Once her home is hatched, she is not aware how she was split. Her home was destroyed, she was dispossessed of what she had and there was no return back home. Her identity as a hunter girl in District 12 is hatched and dead, and there is no way back. She split and has to transform in her new identity and new form. Nevertheless, she rejects metamorphosing and rebirth as a hero to reconstruct her own hero myth, which is inherited and in her darkness. Katniss forced the ever-ready heroic deeds to emerge. Her heroic deeds and hero myth is a heritage.

Roman authors wrote about the torc that Boudica wore on her chariot during her rebellion. Torcs and coins were a signification of political authority in Celtic tradition (Fraser, 2004, p. 48). The golden tokens and coins were a signification of their independence as they refer to their national identity and loyalty (Fraser, 2004, p. 50). For Celts, the golden necklace and golden brooch were significations of their tribes. The rulers of the tribes had these golden symbols, which represented their social position in the tribes. The tokens were heritage from their tribes. The Celts had golden brooches, which were a kind of golden pin holding their mantle that represented power and warfare that represented challenge. Dio (cited in Hingley & Unwin, 2006, p. 54) states that the Celts were faithful nationalist, who were fearless warriors, and always ready to struggle for their nation and freedom. The spear was Celts' national weapon to use with their national military vehicles. Holding the spear demonstrates their challenging nature and warriorhood, ready to resist for their nation.

In the same manner, Katniss had her own national token, the golden pin, on her chariot when she was on the way to the games. Both Katniss's and Boudica's tokens indicate that they were the leaders of their nations and their war of independence. Both of them having the token on the chariot declared that they had their own nation and their own identity, independent from the imperial power. Their standing on the chariot with their golden token was a challenge and declaration of war. They both declared their resistance and war of independence. Their tokens also were the signification of their nations' loyalty. They trusted their leaders with their war of independence.

Madge gives Katniss a golden pin with a mockingjay in flight, a token from her home in District 12, to remind her of her home (Collins, 2008). The golden pin belongs to Madge, and she inherited it from her aunt, Haymitch's lover, the girl tribute forced to fight in the games with him, and who was killed brutally in the games. The golden pin was a heritage for Katniss now, who was forced by her ever-ready heroic qualities to emerge with it. The golden pin is a signification and archetype of the hero myth; she is a rebellious warrior hero, which is not her own choice, but a given heroic denotation from her nation and society that has forced the ever-ready heroic qualities in Katniss to emerge. The heritage of the golden pin is a signification of how dystopian societies force certain roles on the main characters, how inherited myths contribute and drive man to the quest and the journey of individuation for transformation and rebirth as a hero to destruct the dystopian society, the darkness over their nations and to reconstruct their hatched home and world. The inherited golden pin is the signification of the myth archetype which is the precondition of man's own existence, as Campbell states (1988, p. 138). The inherited golden pin is the unconscious hero myth force, which is hero archetype that controls Katniss actions instinctively, and requires recognition and awareness for transformation and rebirth as a hero in consciousness to gain and control the power to challenge. The hero myth is a pre-given archetype, which drives man's actions, and Katniss's actions here, instinctively. Jung explains that "myths arise from archetypes, and archetypes are the living powers of the psyche, myths, when interpreted wisely, can still serve as the guiding patterns for human life" (Grice, 2016, p. 94). Katniss needs to recognize the inherited hero myth in her unconscious to reveal it and transform. Katniss is to reveal the layers of sociocultural conditioning that define her hero myth, which will bring her a shift from being an underdog into a rebellious woman warrior. The pre-conditioned inherited myth takes place unconsciously, as Collins portrayed, with an inherited golden pin that socially forced ever-ready heroic qualities. Katniss is to recognize that the growth depends on freeing herself from derogatory or limiting oppressed forces. She needs to sustain her individuation with deeper aims, and higher life meanings to arise from unconsciousness to the conscious to possess the power to reincarnate as a hero, to reveal the pre-given hero myth from the darkness to the light. Hence, the socially forced ever-ready heroic qualities, the hero archetype helps Katniss to individuate, quest and transform in self-consciousness.

Madge gives the golden pin as a token from her District, “Will you wear this?”, and Katniss thinks, “[w]earing a token from my district is about the last thing on my mind” (Collins, 2008, p. 38). She is not aware of the pre-given heroic qualities, the inherited hero myth in her unconsciousness. Later on, she thinks about the female mockingjays, which can replicate both bird whistles and human melodies, and re-create songs. She thinks of her father:

My father was particularly fond of mockingjays. When we went hunting, he would whistle or sing complicated songs to them and, after a polite pause, they’d always sing back. Not everyone is treated with such respect. But whenever my father sang, all the birds in the area would fall silent and listen. His voice was that beautiful, high and clear and so filled with life it made you want to laugh and cry at the same time. I could never bring myself to continue the practice after he was gone. Still, there’s something comforting about the little bird. It’s like having a piece of my father with me, protecting me. I fasten the pin onto my shirt, and with the dark green fabric as a background, I can almost imagine the mockingjay flying through the trees (Collins, 2008, 43-44).

The pure nature in the woods, the pure sound of the singing birds, the pureness of her father are all part of Katniss’ destroyed home, the hero myth, the archetype in her unconsciousness, inherited from the old days of the pure District 12, the happy old days with her father. They inspire her soul to individuation and transformation; they are all the significations that urge Katniss to reincarnate. Katniss fastens the golden pin onto her shirt as a background to imagine the mockingjays flying in the woods, as in the happy old days with her father. They are all the unconscious instinctive forces that lead Katniss’s actions unconsciously; they are all Katniss’s hidden pre-given heroic deeds. The golden pin and the bird figure on it is the stream of energy driving her to be a hero, and is the pre-given heroic qualities, the inherited hero myth, and the forced ever-ready heroic qualities to emerge. The golden pin is a given heroic denotation that the nation and dystopian society force her to individuate and transform into a hero to deconstruct the darkness over their nation and reconstruct their hatched home:

It’s my mockingjay.

It makes no sense. My bird baked into bread. Unlike the stylish renderings I saw in the Capitol, this is definitely not a fashion statement. “What is it? What does that mean?” I ask harshly, still prepared to kill.

“It means we’re on your side,” says a tremulous voice behind me.

... That's what Bonnie said. I have people on my side? What side? Am I unwittingly the face of the hoped-for rebellion? Has the mockingjay on my pin become a symbol of resistance? If so, my side's not doing too well. You only have to look at what happened in 8 to know that (Collins, 2009, 139, 150).

The society forces her to take the journey for revolution. She inherited the myth. The society gathers around her to rebel as her myth is transformed in others and metamorphoses her entire nation. When she was in ambiguity in the Hunger Game, hesitating whom to trust in the games, she saw a golden bangle on Finnick's wrist, "a solid-gold bangle patterned with flames. The same one I remember on Haymitch's wrist the morning I began training. ...I know ... Haymitch gave it to him. As a signal to me. An order, really. To trust Finnick" (Collins, 2009, p. 270). A golden token is the symbol of gathering and upraise for revolution.

The dispossessed Katniss takes the journey of individuation on the quest for a higher life meaning in order to metamorphose into a bird to rise from the underworld, into a fire to deconstruct the daemon, into a dandelion to reconstruct and be reborn in a new world as spring. Her home was hatched, she split between darkness and light, but later on, she individuated and realized her self. She enlightened her dark unconsciousness, and revealed her hero myth in awareness that there is no way back once she was hatched and split. In her lines (Collins, 2009, p.122-123), Katniss starts to enlighten her darkness; she realizes that she is a fallen man. She realizes her home, which she was desperate to return to during the games, was destructed and hatched. She is aware that she is a dispossessed fallen man. There is nothing left for her to be dispossessed of any more. She has nothing to lose. She is in hesitation and ambiguity. She is on a quest. She questions if she has the power to ascend, to reconstruct. She searches for the hero myth in her darkness, and realizes how she has already managed to do that before, in the woods, in the games, for Prim, for Rue, or for Peeta. She realizes that her real life is not different from the Hunger Games. They all are already in a Hunger Game in Panem. She realizes that she has already the power to be a hero to deconstruct the Capitol and President Snow's power as she deconstructed the games.

Katniss confronts the hero myth in her unconsciousness, and reveals it in consciousness. At the beginning, the hero myth controlled her heroic deeds unintentionally and instinctively, "I have had thousands upon thousands of people from the districts at my side. I was their Mockingjay long before I accepted the role"

Collins, 2010, p. 90). However, once she revealed it and realized her individuation and self, she gained the power to control her heroic actions intentionally and willingly:

A new sensation begins to germinate inside me. But it takes until I am standing on a table, waving my final goodbyes to the hoarse chanting of my name, to define it. Power. I have a kind of power I never knew I possessed. Snow knew it, as soon as I held out those berries. Plutarch knew when he rescued me from the arena. And Coin knows now. So much so that she must publicly remind her people that I am not in control (Collins, 2010, p. 91).

Katniss performs her destructive actions unintentionally first, and then becomes a hero who finds herself in the adventure as a rebellious woman warrior. Her dystopian society forces the role on her. Her resistance leads the districts in rebirth as a rebellious nation, as a hero myth. Her heroic deeds would lead a revolution; total destruction of the enforced power, total destruction of daemonic power and the brutal patriarchy, total destruction of the zombie notion of the people. Her uprising is a rebirth for the people as a rebellious warrior nation for revolution. The heroic deeds and their striking results enlighten Katniss, who gains the power of hero myth in her darkness bringing into the light. Katniss gains the power of hero myth, “I want to start an uprising” (Collins, 2009, p. 127). Now, she has an uncontrollable power challenging the dark power to destruct.

The hero myth in his darkness ascends into the light, and the hero undergoes his heroic deeds intentionally, in awareness and consciously, which is the signification of man’s individuation, self-realization, and transformation. Man’s death transforms him into a hero. His death and loss is hero’s rebirth. The hero myth lurks in man when he is not aware of it:

The adventure is symbolically a manifestation of his character. Even The adventure evoked a quality of his character that he hadn’t known he possessed. ...Our life evokes our character. You find out more about yourself as you go on. That’s why it’s good to be able to put yourself in situations that will evoke your higher nature rather than your lower. ‘Lead us not into temptation’ (Campbell, 1988, p. 130)

Campbell clarifies the notion of temptation with the example of Daedalus in mythology, who makes wings for both himself and his son Icarus to ascend from the prison they were sentenced to the sky, to escape from the Cretan labyrinth. He warns his son, “Fly the middle way. Don’t fly too high, or the sun will melt the wax on your wings, and you will fall. Don’t fly too low, or the tides of the sea will catch you” (1988,

p. 131). Daedalus, “who can be thought of as the master technician of most ancient Greece” flies in the middle way, however his son becomes ecstatic and ascends too high; “The wax melted, and the boy fell into the sea. For some reason, people talk more about Icarus than about Daedalus, as though the wings themselves had been responsible for the young astronaut’s fall. But that is no case against industry and science. Poor Icarus fell into the water-but Daedalus, who flew the middle way, succeeded in getting to the other shore” (1988, p. 132). The archetypal myth of Icarus is reincarnated in Gale in THGT. When Gale possesses the power to ascend and escape from his prison, the ecstasy of gaining the uncontrollable power takes him too high, and he is not satisfied only with the destruction of the daemon, but he keeps leading the same daemonic authority under his power and in his possession. On the other hand, Katniss as in the myth of Daedalus, is aware of the destructive force of the newly gained power, flies in the middle, and kills President Coin. Heroes are too close to neuroticism, which transforms them in to the daemonic god that they intended to destroy. The neuroticism and their uncontrollable power turn heroes into the daemon. Campbell clarifies the notion of the hero in the crossing of the line, the line, and the edge of daemonic power and heroic power, “[y]ou don’t have to go far off the interpreted path to find yourself in very difficult situations. The courage to face the trials and to bring a whole new body of possibilities into the field of interpreted experience for other people to experience –that is the hero’s deed” (1988, p. 42). Campbell goes on, adding, “[t]he hero is the one who comes to participate in life courageously and decently, in the way of nature, not in the way of personal rancor, disappointment, or revenge” (1988, p. 66).

In the same manner as President Coin’s policy, even after the fall of Roman Empire, nothing was the same in Britain as it had been in the in pre-Roman age. Although the British people were free after the fall of Roman Empire they had lost their identity. The Roman invasion, Roman Empire’s assimilation policy, the enforced Romanized education in classical languages and the studies of classical sources from a manly perspective brought admiration of imperialism and the Roman Empire in British culture. The classical texts exposed the British as inferior barbarians, and imposed Roman identity on them as a higher civilization by their superior masters, Rome. This imposed humiliating identity lasted ages for the British people, until the Elizabethan age (Hingley & Unwin, 2006, p. 147-8). Collins deconstructs the notion of leading the

daemonic rule and reconstructs President Coin who urges the maintenance of the Hunger Games and leads the Capitol and the districts as President Snow did, although they gained their freedom.

Boudica destroyed several towns and three colonial cities, which resulted in the death of thousands. Katniss as well let District 8 be fired and destructed with the people inside. The flame of vengeance burned inside furious Celts and resulted in the destruction of the *colonia*. Boudica gathered Celts and burned whole cities, each house one by one, razed the temple and the theatres to the ground, “a terrible disaster occurred in Britain. Two cities were sacked, eighty thousand of the Romans and of their allies perished, and the island was lost to Rome. Moreover, all this ruin was brought upon the Romans by a woman, a fact which in itself caused them the greatest shame” (Dio quoted in Hingley & Unwin, 2006, p. 53). Dio reveals the account of the army; “Buduica, at the head of an army of about 230,000 men, rode in a chariot herself and assigned the others to their several stations” (Hingley & Unwin, 2006, p. 47-48). The archeological excavations in the south and east of Britain testify to the descriptions of the Roman historians. The excavations of burned houses date Boudica’s rebellion and testify to her vandalism. She destroyed Camulodunum, the Roman official town, and Londinium, the center of trading and wealth (Hingley & Unwin, 2006, p. 63). As Katniss transformed into fire and destroyed President Snow and his rule, Boudica burned the houses one by one, as the excavations reveal. When Boudica revolted and started to fire the cities, the ex-legionary and officers of the Empire took refuge in the temple of Claudius; “their only hope was the thick walls of the great temple of the deified Claudius” (Webster, 1978, p. 91). However, the thick walls and the huge godlike statue in the temple could not protect the sheltering refuges from Boudica’s and her Celts’s fire. They did not stop, and they destroyed the temple with the people in it (Fraser, 2004, p. 75).

Collins projects the same notion; the people of Capitol with their children shelter in President Snow’s mansion for protection, yet they are all destroyed, even the children. The people of the Districts revenge was uncontrollable, with no mercy. Dio narrated the Celt’s revenge, which is the projection of District people’s desire for revenge and actions;

Having finished an appeal to her people of this general tenor, Buduica led her army against the Romans; for these chanced to be without a leader, in as much as Paulinus,

their commander, had gone on an expedition to Mona, an island near Britain. This enabled her to sack and plunder two Roman cities, and, as I have said, to wreak indescribable slaughter. Those who were taken captive by the Britons were subjected to every known form of outrage. The worst and most bestial atrocity committed by their captors was the following. They hung up naked the noblest and most distinguished women and then cut off their breasts and sewed them to their mouths, in order to make the victims appear to be eating them; afterwards they impaled the women on sharp skewers run lengthwise through the entire body. All this they did to the accompaniment of sacrifices, banquets and wanton behaviour, not only in all their other sacred places, but particularly in the grove of Andate. This was their name for Victory, and they regarded her with most exceptional reverence (Hingley & Unwin, 2006, p. 55-56).

The Celts took a revenge oath to their goddess Andrasta (Andarta), which means unconquerable, and then they took revenge in the name of the goddess (Webster, 1978, p. 95). Under the leadership of Boudica, they destructed the *colonia*, where they were forced to be sacrifices and slaves as the denotation of their loyalty, and they burned the temple, where they were forced to submit to the Emperor and worship his statue. It is the projection of Katniss's destructive actions when she burns the dome of the Hunger Game, where they are trapped and forced to be sacrifices as a denotation of their loyalty. The Celts even destroyed the statue of Emperor Claudius and devoted its head to their goddess as a symbol of their victory. It is also the projection of people of districts in THGT, who killed President Snow, torturing him in the middle of Capitol. The whole mass of people slaughtered President Snow all together. Their actions of slaughter and the actions of the Celts who offered the head of the statue to the goddess signify their revenge oath, and reveal their violent actions.

Three main breaking points took Celts to the vandalism and destruction of the three cities and the *colonia*. The reasons were “the appropriation of lands and brutal behavior of the colonists towards the Trinovantes,” “the building of the temple” and “the seizure of the royal properties of the Iceni, and the violence and shameful acts against Boudica and her daughters” (Webster, 1978, p. 89). The violent actions of Celts had a long background:

But the background must not be forgotten. The act of conquest, humiliating to many Britons, the rash terror tactics of Scapula in 48, the continuing harassment by Roman officials and foreign traders, the money and loans transactions, which men not used to a capitalist economy did not fully understand. All these grievances were kept alive and fanned into hot resentment by the constant and insidious stream of propaganda from the Druids, in a desperate effort to save their sacred places (Webster, 1978, p. 89).

Collins projects the same reasons and background for the uprising of districts and vandalism in the revolution. They killed the people of Capitol and children. They did not hesitate to trap the Capitol children in the games as well, to slake thirst for revenge. However, Collins deconstructs the notion, and Katniss is different from Boudica in this perspective. Katniss kills President Coin to stop them constructing the Hunger Games again, even if it is for Capitol children. Katniss gained power, but flew in the middle, she did not lead the same daemonic actions, rule and power; on the contrary, she reconstructed their hatched home.

When Katniss possesses the same power as Gale, she confronts Gale's plan to fire District 8. She accepts burning all the people in the underworld, in the mines, as President Snow fired and deconstructed the mines in District 12, and killed Gale's and Katniss's fathers in the mines. When she confronts the plan of destructing everyone in District 8, she hesitates, "Aren't we at war? Isn't this just another way to kill our enemies?" (Collins, 2010, p. 212). She possesses the power to deconstruct for revenge, yet she prefers to fly in the middle line as Daedalus in contrast to Gale, and stands between the people of District 8 and District 13 to protect them, and calls for peace to reconstruct their new world gathering. Her uncontrollable power transforms her into a hero, not a revengeful daemon.

Katniss possesses the power as well to deconstruct the dark underworld, "Katniss, the girl on fire, has left behind her flickering flames and bejeweled gowns and soft candlelight frocks. She is as deadly as fire itself" (Collins, 2009, p. 2007). However, her power and her fire did not turn her into a daemon for revenge, but instead, she flew in the middle and burned President Snow and President Coin, the daemons, to reconstruct the new world. In the same manner, Boudica possesses the power to deconstruct for revenge; she is as deadly as fire itself. However, on the contrary to Katniss, Boudica cannot flew in the middle; her revenge and power brought her too high. She burned the cities with the trapped people in. Katniss's power brought her victory; the deconstruction of the dark forces and reconstruction of the new. On the contrary, Boudica's power and revenge brought her defeat.

The death and resurrection of a savior figure is a common motif in mythology and legend, "[s]omebody has to die in order for life to emerge. I begin to see this incredible pattern of death giving rise to birth, and birth giving rise to death. Every generation has to die in order that the next generation can come" (Campbell, 1988, p. 106). A

hero's journey starts with a loss, death, or deconstruction of his home, society, or civilization. The journey begins with dispossession, "something lacking in the normal experiences available or permitted to the members of his society," so the dispossession of man forces him to display heroic deeds, which are beyond his ordinary strength to reconstruct the civilization or dispossessed ones. However, the hero myth gives man the power beyond his strength to take the adventure and perform heroic deeds, so that, the hero recovers "what has been lost or to discover some life-giving elixir. It's usually a cycle, a going and a returning" (Campbell, 1988, p. 124).

The fallen man Boudica individuates and realizes her 'self.' She transforms into a hero for her nation, and starts a rebellion among the Celts. Her speech that calls Celts to rebel for revolution and war for their nation and freedom has a symbiosis in Katniss description of the Hunger Games, and President Snow's speech. In her speech to the Celts before the war, Boudica reveals how the Roman Empire deceived the Celts by offering imported golden objects and wealth from the Mediterranean, which were turned into persecution, despotism, brutal treatment, and enslavement on their own land later on. Boudica recalls how Celts were forced to pay for their bodies in the yearly tribute in which they themselves are ransoms, and to bow to their new superior master, Roman Emperor. The Empire impressed on the Celts that the tributes were the cost of their nominal welfare, wealth, freedom and civilization that they, the nominal barbarians, obtained by the virtue of the Roman Empire. The Empire organized the yearly tributes to remind them of their nominal barbarity, poverty and enslavement in pre-Roman times, which ended after the Romans, and that is why they had to pay (Hingley & Unwin, 2006, p. 55).

Collins projects the same notion in THGT, each year before the Hunger Games, President Snow makes a speech reminding them how they were in darkness, and how he offered them peace and freedom (Collins, 2008). In her speech, Boudica portrays the false history Romans created to enslave British people offering freedom and civilization, and to force them to pay for their offer with their bodies and life in their native lands. Boudica defines the Romans as 'robbers', like they had never experienced before. The Romans robbed the Celts of their property, freedom, and their life as well. Boudica offers her nation to die for their nation and freedom, as freedom is worthy of death. She promises them death for their future nation, as she was aware that the only victory is to fight for freedom and for their nation. In the same manner, Collins

reconstructs Katniss singing the song calling someone to die hanging on the tree, which is much better than living under the dominance of President Snow.

As is displayed in Chapter 3, the pain and dispossession of the Celts turned them into notion of fallen man. They were in the darkness of the underworld with the memory of old good days in light. They had nothing left to lose. The temple of Claudius was for the Britons to show their worship devoted to the Empire:

And the humiliated Iceni feared still worse, now that they had been reduced to provincial status. So they rebelled. With them rose the Trinobantes and others. Servitude had not broken them, and they had secretly plotted together to become free again (Tacitus cited in Hingley & Unwin, 2006, p. 47-48).

The fear and the terror of death and dispossession drive the Celts to resist. The fear reaches climax and there is nothing to lose, or there is no way back. When man has nothing to lose, with no hope to live any more, he encounters the fearlessness of death. They all were fearless now. The climax in fear bears fearlessness. The Celts rebelled furiously and fight as fearless warriors.

Katniss thinks about her death, the absolute death penalty in the Hunger Game, the results of her death and its effects on people:

Yes, everyone in the districts will be watching me to see how I handle this death sentence, this final act of President Snow's dominance. They will be looking for some sign that their battles have not been in vain. If I can make it clear that I'm still defying the Capitol right up to the end, the Capitol will have killed me ... but not my spirit. What better way to give hope to the rebels?

The beauty of this idea is that my decision to keep Peeta alive at the expense of my own life is itself an act of defiance. A refusal to play the Hunger Games by the Capitol's rules. My private agenda dovetails completely with my public one. And if I really could save Peeta ... in terms of a revolution, this would be ideal. Because I will be more valuable dead. They can turn me into some kind of martyr for the cause and paint my face on banners, and it will do more to rally people than anything I could do if I was living (Collins, 2009, p. 242).

As the trimetric projection of Boudica, Katniss believes that she has to die for a life to emerge for other people. She becomes conscious about how her incredible pattern of death will give birth to her nation. She has to die in order that the next generation can gain their rebirth. She is a courageous hero who risks her life for others' rebirth. She is conscious that her death is not an annihilation; it is rebirth in another place, in

another embodiment, and time. No one can destroy her soul. She is aware of the strength of her soul, her 'self,' the strength to take the adventure and perform heroic deeds. She is aware that she can recover what has been lost and she discovers that her death will be the elixir of life for others, as death is a cycle, a going and a returning. Her soul will arise in others as rebellious warriors for revolution.

At first, Katniss devoted herself for her family, and Prim, but later on in the Games, she devoted herself for Rue, whom she always identifies with her sister Prim. Rue is Prim's multiplication, and reincarnation. They were Katniss's quest for a higher life meaning to lead her life and fight, to challenge the dark forces. However, society enforces her heroic qualifications, and she becomes a hero not for her family, or Prim, but for all her nations and humanity. She challenges Capitol and President Snow for all humanity, and in the end, she also challenges President Coin and kills her to destruct the underworld and its darkness completely. The yellow dandelions, the inherited golden pin, Peeta's painting of sunlight are all archetypes in the unconscious, which indicate that nothing in the universe dies, they reincarnate shapeshifting and metamorphosing in different time, place and embodiment. The song that Katniss sings for Rue is the gospel of the future reconstructed world. In the near future, the dark dystopian days will be deconstructed and their world will be reconstructed, as nothing dies in the universe, it goes on shapeshifting.

Katniss never believes in dissolution after death, which is a signification of her belief of life after death; nothing dies in the universe, it goes on shapeshifting and reincarnating. When she talks about Thresh, she says, "He's so strong, I mean, he was" (Collins, 2008, p. 308), her words indicate that she does not believe in dissolution after death. When she talks about the memory of her father, about the birds singing with her father, she talks as if her father is still singing with the mockingjays, "That's true. They do. I mean, they did" (Collins, 2008, p. 300), furthermore, when she thinks about Rue's death she says Rue is now "Good and safe" (Collins, 2008, p. 238), which means her soul is not a corpse, but still exists shapeshifting in another time and place; when she thinks about her father she asks, "*Where are you?* I would cry out in my mind. *Where have you gone?*" (Collins, 2008, p. 26), which means her father's soul did not disappear after his death, but reincarnated shapeshifting, and she just wonders where he is. She does not say 'was.' During her journey as a hero, she feels his soul everywhere, "My father. He seems to be everywhere today. Dying in the mine. Singing

his way into Peeta's muddled consciousness" (Collins, 2010, p. 211). She believes that Capitol cannot kill anyone, they are not objects, but souls, which never die but reincarnate more freely and in safety, that is why she decides to prepare a funeral for Rue to show all the other people in Panem.

Katniss displays a belief that nothing dies in the universe, but reincarnates shapeshifting. She believes the metamorphosed spirits are still with them, they shift in time and place but will come back more powerful for the reconstruction of their deconstructed home. In Katniss unconscious darkness, this belief drives her actions instinctively. In the beginning, when she talks about the people's death, she talks as if they are still alive, but she does that instinctively. However, with Rue's death, she individuates and lightens the darkness in her unconsciousness, and in awareness, she is sure that Rue did not disappear in the universe, and her soul is in somewhere else with them, so she says her goodbye with her three-finger salute and funeral.

Mockingjays, Katniss's father, the golden pin, Rue and their song are archetypes of pureness as well, their pure heavenly times in the old days, in their old home before it was destructed, the pureness and their power beneath their dark unconsciousness, and the good tidings about the hero myth, which will come sooner and reconstruct it. They are hero myths, "[f]irst one mockingjay trills the tune back, then another. Then the whole world comes alive with the sound. 'Just like your father,' says Peeta. My fingers find the pin on my shirt. 'That's Rue's song,' I say. 'I think they remember it' (Collins, 2008, 329). With the help of mockingjays, after Rue's death, their song wakes all the districts up for rebellion; they gather and start the resisting. They are in awareness of their power and home for the reconstruction of their destructed world. The hero spirit, and hero myth transforms from Rue and her father to the mockingjays singing, and from mockingjays to whole districts. Collins states:

A mockingbird is just a songbird. A mockingjay is a creature the Capitol never intended to exist. They hadn't counted on the highly controlled jabberjay having the brains to adapt to the wild, to pass on its genetic code, to thrive in a new form. They hadn't anticipated its will to live.

Now, as I trudge through the snow, I see the mockingjays hopping about on branches as they pick up on other birds' melodies, replicate them, and then transform them into something new. As always, they remind me of Rue. I think of the dream I had the last night on the train, where I followed her in mockingjay form. I wish I could have stayed asleep just a bit longer and found out where she was trying to take me (2009, p.92).

The mutated birds, mockingjays, arise as a pure race. They create a new world, a new life system, a life which only sings melodies inspiring hope, pureness, and life, which is an utopic world for the districts. They can pick up on other bird's melodies, replicate, and then, transform them into new. The mockingjays are the bird myth in Katniss. Katniss arose from the mutated district as a pure and heroic race. President Snow never intended her to exist. He did not count on one of the highly controlled mutated people of District 12, Katniss, would adapt to the wild and pass on her genetic code to thrive in a new form, a rebellious woman warrior, and a hero. Katniss, as the birds do, transform and recreate a new world. Nothing in the universe dies, yet they reincarnate shapeshifting, as the pureness and warrior hood of her father and Rue.

Katniss prefers to die in dignity instead of being an underdog, as Boudica did that is mentioned in chapter 3. They both scarifice themselves for their people. They both devote themselves for their nations and their future generations:

I won't close my eyes. The comment about Rue has filled me with fury, enough fury I think to die with some dignity. As my last act of defiance, I will stare her down as long as I can see, which will probably not be an extended period of time, but I will stare her down, I will not cry out. I will die, in my own small way, undefeated. (Collins, 2008, p. 286).

Katniss does not want to get married or have children, because she does not want any of the next generation to experience the same brutal actions of Capitol, and savages in the games.

Katniss sacrifices and devotes her own life to her nation and reincarnates in other embodiments, one of which is Cinna. Cinna prepares costumes for Katniss with flames, which is the symbol of resistance. Moreover, he prepares a mockingjay costume for Katniss for the last Hunger Game, which signifies Katniss's transformation and uprising, and indicates that Katniss is not an underdog chained in the darkness of underworld as a slave of daemon's power any longer, now she is a bird released from the bondage of the underworld, upraised and challenging to the dark power. It is her preference to die in dignity instead of being an underdog. Cinna's actions in preparing the bird costume are also the significations of sacrificing himself for the others as he knew his action would result in the penalty of death, "I'm afraid he has hurt himself beyond repair" (Collins, 2009, p. 254). Cinna knew his death would bring the rebirth of a nation. His soul will transform in other embodiments and start

revolution. During the ceremony for the Hunger Game, all the victors, the tributes of the game, gather and hold each other's hands in resistance to Capitol, the Hunger Game, and President Snow:

And then it happens. Up and down the row, the victors begin to join hands. Some right away, like the morphlings, or Wiress and Beetee. Others unsure but caught up in the demands of those around them, like Brutus and Enobaria. By the time the anthem plays its final strains, all twenty-four of us stand in one unbroken line in what must be the first public show of unity among the districts since the Dark Days. You can see the realization of this as the screens begin to pop into blackness. It's too late, though. In the confusion they didn't cut us off in time. Everyone has seen.

... tomorrow, Peeta and I and the other tributes will face our own form of punishment. But even if all of us meet terrible ends, something happened on that stage tonight that can't be undone. We victors staged our own uprising, and maybe, just maybe, the Capitol won't be able to contain this one (Collins, 2009, p. 158-9).

Cinna reincarnates in another embodiment as a rebellious warrior with his bird costume for Katniss. They all metamorphose and transform into heroes, creating their own hero myth. They all know that President Snow will punish them with violence and with an absolute death penalty, yet they were devoting their life for rebirth. Katniss does not intend to be their national hero and hero myth, on the contrary, her dystopian society forces the hero role on her, and the myths of the hero contribute to the quest and deconstruction of the hero's journey in Katniss:

I can't think straight. The image of Cinna, beaten and bloody, consumes me. Where is he now? What are they doing to him? Torturing him? Killing him? Turning him into an Avox? Obviously his assault was staged to unhinge me, the same way Darius's presence in my quarters was. And it has unhinged me. All I want to do is collapse on my metal plate. But I can hardly do that after what I just witnessed. I must be strong. I owe it to Cinna, who risked everything by undermining President Snow and turning my bridal silk into mockingjay plumage. And I owe it to the rebels who, emboldened by Cinna's example, might be fighting to bring down the Capitol at this moment. My refusal to play the Games on the Capitol's terms is to be my last act of rebellion. So I grit my teeth and will myself to be a player (Collins, 2009, p. 267).

She was in the Hunger Games, a member of District 12, and a citizen of Panem, a dystopian world, experiencing all the brutal actions of the dystopian rule, death, and being and lost in violence. The dystopian society, the deaths and dispossessions force her to be strong, which is much beyond her strength as a hunter girl, yet, unwillingly,

she is aware that she has to take the burden of the role of hero for her nation, which is a higher life meaning for her to mutate into a hero challenging the dark power.

The other symbiosis of Katniss and Boudica is their revenge myth; both of them create their own revenge myth as the archetypal myth of Dionysus. Boudica was a warm-hearted wife of a king and a compassionate mother of two daughters; however, the brutal actions of the Romans, the rape of her daughters, the brutish and barbaric invasions, and the plunder of her land transforms her into a revengeful merciless warrior, in urge for justice and revenge. Dio displays the scene after Boudica's revengeful actions:

'Those who were taken captive by the Britons were subjected to every known outrage' ... 'The worst and most bestial atrocity committed by their captors was the following. They hung up naked the noblest and most distinguished women and then cut off their breasts and sewed them to their mouths, in order to make the victims appear to be eating them; afterwards they impaled the women on sharp skewers run lengthwise through the entire body.' ... Dio makes the point that these obscene cruelties were also accompanied by 'sacrifices, banquets' and what he calls 'wanton behavior' which took place in the Britons' sacred places, and in particular in the grove of Andate, their goddess of Victory whom they regarded with 'most exceptional reverence', (Dio cited in Fraser, 2004, p. 86-87)

As the trimetric projection of Boudica, Katniss was also an innocent merciful child who transformed into a hunter and hunted children. Both heroines, Katniss and Boudica, could not save the two girls under their protection. Katniss lost Prim and Rue, and Boudica lost her two daughters in violence. The loss of the two girls under their protection leads them to transform and revenge in the same brutal and heartless manner.

Katniss hits Haymitch's hand with a knife, which is the signification of her transformation from a pure girl into a violent uprising hero. It was her first uprising, challenging and violative action to a man indicating that she can take savage actions and upraise as a warrior hero. Her pureness and childhood died, and a hero reincarnated. The pure girl's transformation into a hero also multiplies and transforms Haymitch into a rebellious warrior; he takes the journey of a higher life meaning as well, and he devotes himself to mentoring Katniss to save her. Haymitch, who was in the zombie mode in darkness, rises to the light and individuates as Katniss does. A hero does not mean pure goodness, on the contrary, a hero can rebel, resist and

challenge for justice with courage to defeat the oppression of dark forces. Even pure Peeta challenges the oppression by trying to deceive and win the crowd's heart. Katniss portrays her confusion describing both the pureness and savagery in Peeta's actions:

His tears at the station. Volunteering to wash Haymitch but then challenging him this morning when apparently the nice-guy approach had failed. And now the waving at the window, already trying to win the crowd. All of the pieces are still fitting together, but I sense he has a plan forming. He hasn't accepted his death. He is already fighting hard to stay alive (Collins, 2008, p. 60).

For justice, and to save her life and identity, a hero becomes conscious and gains the power to lead the conscious and unconscious personality, possesses the power back from the dark forces to control his free will and to challenge the underworld.

Katniss's pain and suffering, the loss and deconstruction of her home transform Katniss from a pure child into a revengeful hero, "[i]f Cato broke through the trees right now, I wouldn't flee, I'd shoot. I find I'm actually anticipating the moment with pleasure" (Collins, 2008, p. 197). The pure child, or the hunter of animals turns into one who can kill a man with pleasure. As Boudica did, Katniss lets District 13 and Gale to burn and destroy the rich District, the Careers' city to let them experience the same pain and loss, "*Let the Seventy-fourth Hunger Games begin, Cato, I think. Let them begin for real*" (Collins, 2008, p. 226). She watches the destruction of Careers' city, trapped in the mines in the underworld, in fire, as they trapped her father in the burning mine, as they trapped her in the game arena in fire. A vengeance surrounds her mind, she turns into a revengeful hero. Even in the games, she reveals her feeling of revenge:

I really think I stand a chance of doing it now. Winning. It's not just having the arrows or outsmarting the Careers a few times, although those things help. Something happened when I was holding Rue's hand, watching the life drain out of her. Now I am determined to avenge her, to make her loss unforgettable, and I can only do that by winning and thereby making myself unforgettable (Collins, 2008, p. 024).

When the victors are forced to fight again in the game, Katniss reveals her revengeful heroic identity, who will challenge and take her revenge:

I can't help catching glimpses of us on the huge screens along the route, and we are not just beautiful, we are dark and powerful. No, more. We star-crossed lovers from District 12, who suffered so much and enjoyed so little the rewards of our victory, do not seek

the fans' favor, grace them with our smiles, or catch their kisses. We are unforgiving (Collins, 2009, 2012).

Katniss challenges President Snow and his power and totalitarian authority; she proposes her revenge and lays down a challenge as rebellious heroine, "if we burn, you burn with us" (Collins, 2010, p. 106).

Katniss evolves into a national hero, a rebellious woman warrior for Panem. Her funeral ceremony for Rue causes metamorphoses in the other Districts, and they rise from the underworld to the light challenging to President Snow's brutal actions and barbaric games. Her action reveals that they are not Capitol's objects to display its power. Rue's people, District 11, sends Katniss bread to thank her for her heroic deeds and resistance, which was approval of society, resurrection, and gathering for rebellion and devotion of themselves to a higher life meaning, for their independence, and for the reconstruction of home, "[t]his bread came from District 11. I cautiously lift the still warm loaf. What must it have cost the people of District 11 who can't even feed themselves? ...Whatever reason, this is a first. A district gift to a tribute who's not your own" (Collins, 2008, p. 239). It was a rebellious gathering for uprising around a hero, Katniss. Katniss deconstructed the districts' zombie mode, drove them from the 'shadow' to the 'self.' Katniss also deconstructed the games, in the first game she drove the Gamemakers to change the rules:

Claudius Templesmith's voice booms down from overhead... There's been a rule change in the Games. A rule change! That in itself is mind bending since we don't really have any rules to speak of except don't step off your circle for sixty seconds and the unspoken rule about not eating one another.... Two tributes can win this year. If they're from the same district. Both can live. Both of us can live (Collins, 2008, p. 244).

The change means that Peeta and Katniss can both survive in the games. Her rebellious actions forced President Snow to change the rules not to let the districts gather, and even to stop people in the Capitol supporting their uprising. Katniss's rebellious actions deconstruct President Snow's game rules. Katniss's heroic notion, the hero myth, confronts her with the force of the power, which is beyond her normal strength. With the hero archetype in her deep dark personality, she performs heroic deeds, and deconstructs President Snow's power although she is a little girl.

Katniss's rebellious actions, uprising in the games, protecting Rue and her funeral to show they are not dying or not disappearing from the universe, instead their soul is

transforming and reincarnating, also transform the other tribute, Tresh. Katniss's uprising deconstructs President Snow's tribute notion. Tresh lets Katniss go, "I let you go. For the little girl. You understand?" ... I understand that if Thresh wins, he'll have to go back and face a district that has already broken all the rules to thank me, and he is breaking the rules to thank me, too" (Collins, 2008, p. 288). Katniss deconstructs the dystopian society, the zombie notion of people in a dystopian world. Katniss reconstructs people's notions and recovers them, they reincarnate:

'We had to save you because you're the mockingjay, Katniss,' says Plutarch. 'While you live, the revolution lives.'

The bird, the pin, the song, the berries, the watch, the cracker, the dress that burst into flames. I am the mockingjay.

The one that survived despite the Capitol's plans. The symbol of the rebellion (Collins, 2008, p. 386-7).

In Peeta's world it is significantly portrayed how a dystopian society, and the zombies of dark world, can metamorphose into a hero and rebellious warriors challenging for their life, "One time, I spent three days mixing paint until I found the right shade for sunlight on white fur. You see, I kept thinking it was yellow, but it was much more than that. Layers of all sorts of color. One by one,' says Peeta'" (Collins, 2009, p. 312). The dark dystopian society turned one by one into sunrays.

The main reason, which caused Boudica to lose the war, was the geographical conditions in the war zone, which was surrounded by mountains and forests that prevented the Celts to move by chariots and horses. They were trapped in the war between the mountains and forests. The same poor geographical conditions were portrayed by Katniss,

The mountains form a natural barrier between the Capitol and the eastern districts. It is almost impossible to enter from the east except through the tunnels. This geographical advantage was a major factor in the districts losing the war that led to my being a tribute today. Since the rebels had to scale the mountains, they were easy targets for the Capitol's air forces (Collins, 2008, p. 59).

Katniss is also a victim trapped in the games which is surrounded by the same adverse geographical circumstances, and where it is impossible for Katniss to resist as a trapped victim. However, Collins deconstructs the myth of Boudica, and deconstructs the game arena and Capitol. Katniss shoots the dome over the game arena and burns it

with the thunder. She deconstructs the whole arena with a streak of lightning in the thunder. The thunder burns not only the arena but destroys Katniss as well. The dome and Katniss were burned. In the same way, when Katniss tries to enter President Snow's building, the same streak of lightning occurs and hits Katniss. The Capitol was burned.

As is mentioned earlier, the fire myth is the symbiosis of Prometheus, who stole fire from Zeus, he became a rebellious archetype against God and challenged authority. He was also a god but deconstructed his own god image, devoting himself to humanity from a desire to change the hierarchy of power, with an urge to control and defeat the power. He steals fire from Zeus who possessed the thunder and fire to control and destroy humanity and create another race instead (Lind, 1957, p. 3). Prometheus stole the fire from him, and offered the power to humanity to reconstruct civilization. The archetype myth of Prometheus was reborn in Boudica, and Collins recreated her heroine Katniss, who is the recreation and recycled version of the hero myth of Prometheus.

The individuation and self-realization in Jungian depth psychology is portrayed in Prometheus. Boudica and later on, in cyclical resurrection, Katniss, experience shifting and transformation after painful brutal actions of authority, in the form of the Roman Empire and Capitol, the archetypal myth of Zeus. Boudica's and Katniss suffering and loss impel them to gain reasoning and consciousness, which gives them the power to control their own actions and take the responsibility or consequences of their actions, they devote themselves to saving the human and human rights. Katniss and Boudica steal fire from the authority and gain power, then burn the cities.

Prometheus is a Greek myth; Boudica is a Celtic Myth. The myth of rebellion, myth of challenge against god in Greek mythology, later on reincarnates and transforms in Boudica. As Prometheus, she became the symbol of rebellion against the Roman Emperor and challenges his authority, his god image, and urges a change in tyranny and totalitarian authority. Boudica becomes the known first warrior heroine in British history. She is still a powerful image and symbol and archetypal myth of rebellious warrior woman. Two millennia later, the cycle goes on; in the contemporary age, the rebellion myth and the challenge myth transform into Katniss. Collins deconstructs the archetypal myth and reconstructs her rebellious woman warrior, Katniss. The resistance against authority, the archetypal myth of Prometheus, his challenge against

god and the possession of fire and thunder resurrect in cyclical notion, in cyclical time and place. Katniss is the fictional character, the deconstruction of a real myth, and a reconstructed heroine, who becomes the symbol of rebellion and challenge against the tyranny and totalitarian authority like the myth of Boudica and Prometheus. Katniss is the reincarnation and transformation of both Greek mythology and Boudica, the archetypal rebellion myth and the challenge myth against authority and totalitarian for the reconstruction of civilization.

As Boudica did, Katniss, who was once a little pure child accompanying her father in the woods, creates a new identity through rebirth after her father's death; and associates herself with her mother, who is in a zombie mode after her father's death, and takes over her mother's and her father's roles. In other words, her loss and deep pain forces her to create a new identity associating herself with an archetype, a paternal and maternal archetype, she experienced shapeshifting, rebirth. She became a mother and father in her childhood; she was much more powerful, conscious, and intelligent than a child in her new archetypal identity. She became a father who hunted in the woods, a trader in the markets, a family leader and protector, a hunter. She became a sensitive and merciful mother while looking after her family. In a sense, first, she creates a new identity, and later on, her character changes; she realizes her rebirth, her individuation. Her new identity opens the door of a limitless world, and the new limitless world offers her the power to reincarnate, and transform. Katniss recreates a more powerful identity in her new world, has a mission to protect not only her family, but the other innocent children and the other families in other districts as well; she becomes the rebellious hero of all districts, the sparkle of the new world in the districts, the transformation and rebirth of all the others. Her missions transform her from an innocent poor girl into a hunter after her father's death; her mission transforms her into a warrior to save her sister, Prim, and then into a warrior hero to take her revenge after Rue's death. All these evolutions are after her mythical missions, or identifications. It is not Katniss who identifies herself with her new rebellious warrior leader, but the people who associate her with the mythical identity, and later on, with her new archetype, Katniss reincarnated and individuated, created her new character through rebirth. Her rebirth was not before her identity; her mythical identity comes first, and gives her the consciousness and the power for transformation and rebirth. In other words, the archetypal consciousness breaks the limits of man's embodiment, gives

ascendancy and heroic deeds, which are far beyond his own capacity, or limits. Katniss is a child while performing heroic deeds in the games and rebelling for her nation. Boudica was a wife and mother while performing her heroic deeds in the rebellion as a woman warrior for her nation as well.

The balance of the power itself in Boudica's war is highly significant. A few rural tribes living on a small part of a land, not the whole country, but merely in the north of Britain, the Celts with no army, under the leadership of a woman, are on one side of the scale; and on the other side, there is a huge Empire, surrounding three continents, holding innumerable kingdoms and armies in hand. On one side of the scale, Boudica, the queen of a small tribe stands, on the other side, an Emperor, Claudius. The balance of power itself is terrifying. The balance itself gives Boudica credit for her courage and heroic deeds. It would not be difficult to analyze why Tacitus, a member of the manly aristocracy, historian of the Empire obliged to praise the Emperor in his writings, could not help himself praising a barbarian woman's courage and heroic deeds in his lines. The lines are quoted by Fraser; "[w]e had not defeated this powerful tribe in battle since they had voluntarily become our allies" (2004, p. 46). Tacitus named the consequence as neither victory of the Empire, nor the defeat of Celts. The author of *Romans* denotes the power to Celts.

Boudica was a heroine. Celts and the neighboring tribes revolted under her leadership against the Empire. The revolt was not successful; the Roman army defeated them without difficulty. Despite that, her courage, fearless struggle, her righteous war of independence rehabilitated her honor and entitled her as a heroine from the first century to the twenty-first century. Her war of independence and courage gave her immortality. The kings, queens, politicians, scholars, historians, nations, and public kept searching her and her struggle, regenerated her in their own time, in all ages, and dates. She was a heroine not only for her own nation but for the Romans. The political corruption of the Empire could not cover her chivalrous war of independence. Her myth continued to spread over the continents. Even time did not cause her myth to fade.

In conclusion, the hero archetype drives man into a transformation since it dominates and shapes the psychological character of humans. The hero archetype orients the actions of the man who identifies himself with the archetype, leads his actions and induces shapeshifting in his character, psychology, and eventually in his life and

future. The man individuates and metamorphoses through the archetypal identification. The metamorphosis and transformation of the individuals with the identification of the hero archetype displays why the archetypal heroes reincarnate cyclically in different time and places. Each deconstructed mythical and historical hero and heroine in literature is the real trimetric projection in different times.

The hero myth, or archetype, breaks the barriers of the hero's primary world, the barriers of their real identities, personalities, psychology, bad experiences, memories or social teachings. The hero archetype helps man to elude from his own identity, feel more independent, and think and act freely. The hero is not himself now; he has another identity and transforms into another identity by shapeshifting, which enables him to overcome his own shy, timid, weak-spirited and diffident personality; he metamorphoses. The hero archetype reveals how a weak-spirited and diffident man can gain self-confidence, how a shy and timid person can metamorphose into a brave one, become a good speaker, an interactive character under the new identity. The hero myth sets man free from all the bounds of his primary world; and he is in a limitless world. Jung explains the reason for transformation, "where consciousness is weakest and most restricted, and where fantasy can overrun the facts of the outer world" (Jung, 1980, p. 67).

The fantastic, a permanent genre, attracts an increasing number of readers with each passing day due to its effect on readers' perception of absolute reality, which turns into uncertainty and ambiguity. The supernatural issues or elusiveness presented in the fantastic drives the reader into ambiguity, and the reader comes up with the hesitation of the impossibility. The reader doubts the reality or impossibility in his/her own world, later on the fantastic world. Cynthia Duncan quotes the authors statements on fantastic to support the same achievement of the fantastic:

As David Sandner reminds us, the fantastic 'promises the discovery of something rich and strange which may mark us, change us, unalterably' (297)... Andrew Bush summarizes a common view of the fantastic when he writes, 'This breakdown of distinctions between real and unreal is the very heart of the fantastic whenever it arises' (88)... In Western Europe, 'fantastic criticism develops in inverse relationship to the intensity of eighteenth-century claims for the reasonable, realistic novel, each form requiring the other for self-definition' (Sandner 286)... Caillois characterizes the fantastic as an 'almost unbearable irruption in the world of reality' (53). It represents a

break in the acknowledged order of the universe, an irregularity, an intrusion of something unfamiliar into the familiar world of the reader (2010, p. 4, 3, 8).

Duncan refers to Satre's commentaries on the fantastic; proposes that man stands at the center of the new fantastic as its only subject matter, who is abandoned in the world of the hero:

... 'We [the man] recognize the footprint on the shore as our own For contemporary man, the fantastic is only one of a hundred ways of mirroring his own image' [60]. Whereas the absurd signals a complete absence of ends, the fantastic is 'the revolt of means against ends' (61)... Sartre claims that the modern hero is never surprised, but he is angry and frustrated by the unfathomable world that envelops him. In this way, his ideas about the fantastic reveal his ties to existentialism (2010, p. 12).

The reader comprehends that the *cause* and *effect*, or the *end* are beyond his perception, and this perception without boundaries of the previous knowledge drives him to question the mystery of the universe he exists in. Duncan adds:

Sartre claims that man is a fantastic being living in a fantastic world; therefore, man does not perceive it as fantastic. The reader, however, must be made to observe things from a more objective point of view (as an outsider), which creates a technical problem for the writer. When seen from the outside, human activity appears reversed, and the world seems upside down or 'topsy-turvy.' For Sartre, this is the essence of the fantastic; it is 'a world in which these absurd manifestations appear as normal behavior' (2010, p. 12).

The fantastic is the reincarnation of the myth archetype and history, it derives its subject matter from the real world and the myth, which is the representation of the fixed human nature, human fear and symbols of human problems, in a deconstructed supernatural narrative. The deconstructed supernatural narrative of the natural world is the upside down of the reader's own world. He is an outsider, as if observing a supernatural fiction world; yet the world is his own which is topsy-turvy. THGT is an upside down state of the hero myth, Boudica's life, which was real once, and survived as a myth and legend through ages. The upside down world of Boudica is the symbiosis of Katniss's world, which reflects the reader's own reality by the way, as he comprehends that, the deconstructed supernatural state of reality has the possibility of realization in his own real world, which is the ambiguity of the impossibility, supernatural that the fantastic presents. Breton states the same notion in his *Manifesto of Surrealism*, "[w]hat is admirable about the fantastic is that there is no longer anything fantastic: there is only the real" (1924, p. 15).

The fantastic has reincarnated themes from the myth and history, and it is the reflection of archetypes. The archetype myths are the fixed truth of human nature, they represent the fear and problems of the reader's world. In other words, in the fantastic, archetype myths reincarnate as reality:

No one believes that someone named Prometheus stole fire from the gods, brought it to Earth, and, as punishment, was chained to Mount Caucasus. Nonetheless, myths are stories, which the cultures that support them find significant. Western Civilization has consistently felt fear of the power conferred on it by increasing knowledge, and this fear has been given dramatic life in the story of Prometheus. Prometheus suffered daily for us; the fault in our having fire was his, not ours; the sense of fear we have need not turn into guilt for fires gone out of control. The myth, obviously, plays a crucial role in offering a fantastic world, an alternative to the real world in which the fire-making human may be the destroyer of home and family willy-nilly. In this sense of 'untrue,' 'mythical' may be a magical word used to banish fears (Saler, 2012, p. 9-10).

Duncan (2010, p. 17) proposes that fantastic induce the reader "to examine important philosophical, ideological, and social constructs" and goes further:

Jackson locates the subversive quality of the fantastic in the ways it interrogates our notions of the real. She explains, 'Fantastic literature points to or suggests the basis upon which cultural order rests, for it opens up, for a brief moment, on to disorder, on to illegality, on to that which lies outside the law, that which is outside dominant value systems. The fantastic traces the unsaid and the unseen of culture: that which has been silenced, made invisible, covered over and made 'absent' (2010, p. 22-23).

The fantastic reveals the oppressed and hidden undertone of the reader. The supernatural narrative of the fantastic sets the reader free, and his examination of the oppressed society and oppressed notions takes its place. For the outsider of the fantastic world, examining is not disorderly or illegal. The fantastic allows the reader the opportunity to give voice to the unsaid and unseen in his oppressed world. The fantastic is a limitless world for man in which he can go beyond the limits of his real world to find solutions for problems that he confronts in his real world that he is not able to solve (Leeming, 1990, p. 3). The fantastic is the solution of man for the problems he confronts in his limited world. The fantastic leads man to break the barriers of the enforced limits in the primary world. Breaking the limits of rationality brings irrationality. However, irrationality and emotional tension are part of human nature, which help man to set the conditions of organizational life (Trethewey and Ashcraft, 2004, cited in Moxnes, 2013). Each supernatural fiction in the fantastic world

is actually man's effort to find solutions for the problems in his real world. The fantastic takes the reader beyond what his society thought of him, and offers him the possibility of other options. Without limits and borders, the reader chases possibilities. The man is not a passive object of the world. He goes out of the frame constructed for him in his real world and turns into an active and productive man, he does this of his own free will.

The fantastic reincarnates the archetype myths and proposes man a limitless world to transform and become the myth itself as a hero to challenge the realities of the primary world and gain a solution beyond the barriers. In the fantastic, the reader, the man, turns into the hero, and takes on the quest for a higher life meaning and solutions. The Boudica myth is the archetype that is the symbol, which represents, activates, and originates Katniss's myth as in Jung's archetypal theory (Grice, 2016, p. 27). Boudica is the myth and archetypal symbol, such as the myths and gods in Katniss's dark unconsciousness and light consciousness, as archetypes, which "touch and exhilarate centers of life beyond the reach of the vocabularies of reason and coercion" (Campbell quoted in Grice 2016, p. 27). The rebirth of Boudica's myth arises in Katniss, the real Boudica myth metamorphoses and reincarnates in Katniss.

Myths and archetypes enlighten man and societies; and enlighten the dark side, the instincts of man, which lead his deeds unconsciously, drive societies in masses instinctively. When the archetypes come to light, or become known, and are enlightened by man, shifting occurs in man and society; man transforms, societies metamorphoses, the hero rises as the reincarnation of myth archetypes who gain the power to challenge the dark oppressions and instinctive deeds. The archetypes are the projections of the constant history, which inform and help them be aware and conscious to heal, develop and transform. The metamorphosis of the myth archetypes are eternal in cyclical repetition and in the circular reincarnation that has existed for millennia.

The metamorphosis and reincarnation of myth archetypes have conducted the shifts in humankind and societies for millenniums. The myth archetypes have conducted and shaped science and the development of societies for millenniums. Jung declares, "all the most powerful ideas in history go back to the archetypes" (Jung, 1921; cited in Brooke, 1991, p. 140) and the powerful civilizations and societies are the ones who keep their myths alive and in consciousness of them. As Campbell (1984, P. 13)

confirms Jung declaration, societies, who enlightens the myth archetypes becomes aware of them and their function on human deeds and societies drive and unfolds the myths beneath their unconsciousness, dark forces, are the ones who gain the development, shift, and metamorphoses, as rebirth of a hero. Campbell portrays the notion, “the society that cherishes and keeps its myths alive will be nourished from the soundest, richest strata of the human spirit” (1984, P. 13).

Societies, which can lighten the myths beneath their unknown dark forces, can use the myths, which have power over the perception of humankind and societies, can create a wholeness, and can recreate another new wholeness and new perception to control men or society and their actions. Claude Levi-Strauss (Cited in Doty, 1986, p. 199-200) proposes the theory of the mythmaker to signify the function of creating new wholeness using the myths. Societies or humankind can recreate their own myth in this way, which means they are independent from the chains of dark forces, and are powerful enough to control their own actions and deeds, deconstruct the forces over their deeds, and reconstruct their own myth as mythmakers.

7. CONCLUSION

This dissertation involves literature review of *The Hunger Games* trilogy by Suzanne Collins through the analysis of the Archetypal approach and the Post-structuralist Approach to foreground the identity of Katniss as the symbiosis of Boudica. The Boudica legend is one of the ultimate reflections in this study and is foundational to the novel series. Boudica myth and creation of Katniss are explications of Carl Gustav Jung's theory of Depth psychology and archetypal mythology. This study is composed of 'fantastic', 'hero', 'archetypal myth', 'transformation' and 'reincarnating' theories by Tzvetone Todorov, Carl Gustav Jung, Northrop Frye and Joseph Campbell to lay out the figurative character Katniss as the symbiosis of Boudica. Therefore, this study has purported to analyze the trilogy through aforementioned theories to respond to the research questions.

In this study, the traumatic experiences of mankind through oppressions, patriarchal societies and imposed power are analyzed as the dystopian world of humanity to display how man experiences systematic psychological and social terror and propaganda. In his real world, man encounters many terrifying experiences through his life journey as the result of loss, which engenders his fall, and loss of consciousness that is to say a defense mechanism. Under the oppression of systematic psychological and sociological terror and propaganda, mortal one experiences loss, which is a dreadful shock inducing him to lose his consciousness and fall into oblivion. Under the physical or psychological violence of power in his real world, he loses his identity and free will. Fear is an essential means of mechanism used by the power to impose physical or psychological violence upon man to drive him into unconsciousness, to silence him to re-establish the realities or identities in his real world. In this way, the power drives man's actions and controls his free will. The power deconstructs the realities, history, identity and social constructions of man's world; and recreates all these norms, ideology, history or social teachings. As the result of re-established veracities or recreated identities, man enters a state whereby he feels alienated and

hypnotized. Man is not able to see beyond the imposed and so-called fixed truths by his society. He is lost. In his deconstructed dystopic world, man encounters with violence and a colonized social and psychological life under the veil of promised civilization and freedom. In fact, man is not as free as he is projected in his real world. As mentioned, in his real world, man is trapped in the fixed truths of dogmas in whatever he believes, under the influence of imposed social norms, teachings, philosophy, or ideology. All these imposed social constructions are the limits around man and his perception. In this manner, man and his perception are silenced and dulled. Individuals are under the influence of imposed fixed ideas and perceptions as a consequence of their experiences, education, moral doctrines or philosophy. Due to the executed laws of nature and the sole truth in their primary world, they perceive no possibility of the other facts. The imprisoned and silenced man under the terror of fear and loss needs to transform from an enslaved one into a hero or an insect like in Kafka's *The Metamorphosis* (2002) to either enlighten or to become worse via his (un)consciousness and to regain or lose his power and free will to challenge the force, and to revolt. In this case, taking what Katniss has chosen into consideration, she has undergone through a process whereby she evolved into a heroine from a naïve huntress. As the thesis purports the very possibilities on Katniss, it is clear that dystopian and deconstructed societies force certain roles on individuals. Man's deconstructed and colonialized society force the ever-ready heroic qualities in him to emerge, to individuate and reincarnate as a hero. Dystopian and deconstructed societies lead individuals to search for a higher life meaning, and to a journey of individuation, self-realization, and transformation into a hero, which is deconstruction as well. The imposed dark power is an awakening force on individuals to find the consciousness to gain the strength and powerful psyche to ascend from the darkness of society, and to deconstruct it. Individuals in a dystopian and deconstructed society dispossess everything they have, or experience death, which impels them to suffer. Man's suffering incites him to evolve and find a higher life meaning. Suffering man gains a higher life meaning to challenge the dark forces and power, which enhances his own psychic notion and power. Suffering makes man transform into a powerful psyche, which is productive and creative, as he individuates and reveals his self. Man's spirit advances and strengthens under oppression and pressure, and gains the power to transform into a hero or in the case of Katniss, a heroine.

Through the time, and all over the world, man encounters the same experiences and transformations repeatedly in an ongoing vicious cycle where he comes back to square each time. Nothing changes through the history of humankind. Everything in man's world is in a cyclical repetition and circular reincarnation. Nothing is new or nothing is original in human's time line and history, which is an ongoing cycle. That is to say, man experiences pre-existed truths and in his life journey, which are the reincarnations of the past. These truths may vary from the basic codes of society range from certain etiquettes of behavior to religious and cultural manners that are not written but existed long before his birth. Therefore, his experiences have sole origin through time and history to determine the landmark of his unique personality to say: "I am done with your rules, here how I lay down my own terms." This is exactly what Katniss does when she even killed President Coin. Neither did she yield to President Snow, nor to Coin since these two presidents were the identical products of the same mentality: domination and subduing. Therefore, Katniss revolted both of these usurpers who were on the surface enemy, but, in fact, fighting for their ultimate sovereignty. Man needs to reveal the sole origin and truths of his notion to learn how he can challenge the dystopic terror of enforced power, and to see how he can gain back his free will. At this point, myths stand in the breach proposing man the way of consciousness and the power to transform and reincarnate as a hero to challenge the dark forces gaining his free will and reconstructing his identity.

Myths have the same and sole origin, which travels through time, through continents, countries, and societies in social and cultural circumstances. Myths have a journey independent of the bondage of place and time. The journeys of archetypes and myths reshape and evolve them according to the new culture and time they have travelled to. However, the origin of the myth is the same, and sole. Everything in cultures is the evolutions of the original and sole myths. Despite the change of place or time through the journey of the myth, the archetypes and myths do not change as the laws of the universe. In this manner, as it is mentioned earlier in this part, nothing is new; nothing is original in history, and in literature as well. Therefore, whatever Boudica represented has echoed through time and finds an awry embodiment in through Katniss.

Myths are the deconstructed supernatural narratives, which reflect the fixed human nature, characteristics, psychology, fear and matters. Myths and mythical figures, the

archetypes, take their subject matters from real world and real man. They are the reflections of sole truths of man and his world. Therefore, men's actions are actually pre-determined, as men are not the creators of their own actions; they are heirs of psychological transformations. However, being aware of archetypes, myths, knowing the cycle, recognizing the archetypal signs reflecting their actions and the power on their experiences differentiate the consciousness, and help them to control the power and individuate, realize the 'Self'.

Myths and archetypes are knowable, and man can reveal the archetypes and myths in his darkness. If a man knows the archetypes, the unknown and the unconscious become known and conscious. When a man becomes conscious and aware of the myths and archetypes that drive his actions, he can recognize and know the function and power of archetypes; and can control them by possessing the power of will. Hence, archetypes and myths empower and liberate man in his conscious state, and convey him to higher deeds and life meaning. The revealed archetypes and myths in man's conscious state advances man's potential and power, and the acknowledged man gains the power, and controls it consciously rather than being controlled by powers unconsciously and instinctively.

Stated in other words, man has the potential of power, the power of myths and archetypes as nature of his character and psyche. Yet, the potential and power in his unconscious state is not under his control; on the contrary, he is in the control of archetypes unconsciously. The revealed archetypes and myths give man the power and consciousness to grasp his possessions. It requires consciousness of the archetypes to grasp the power to lead his own deeds. In this way, man destroys the cycles of archetypal repetition, the power of darkness; and individuates as the archetype, the self, and spirit. Man transforms into a hero, who gains the power to control his own deeds independently with courage; man challenges the dark forces. Man creates his own myth as Katniss leads an ongoing struggle. The individuation of a man, and his transformation and rebirth as a hero is an ongoing transformation and a circular reincarnation of archetypes and myths in a real time and place, and in progressing literature or art as well.

In this dissertation, the psychological and social terror in dystopian societies under the force of power, both in Boudica's time and in *The Hunger Games* trilogy, are analyzed to respond one of the research questions of the thesis, which seeks to find out how rivalry and the vie for hegemony in societies force the ever-ready heroic qualities in Katniss and Boudica to emerge. Under the light of this research question in the thesis, the journey of self-realization, the quest for a higher life meaning, and the individuation of man who gains the power and transforms into a hero, is portrayed to impart that colonized dystopian society forces individuals the ever-ready heroic qualities to emerge under oppression, dispossession, or deconstruction. The monomyth, the journey of the hero, and his quest develops a potentially more advanced psychic notion of being, which is the self. Monomyths and archetypes dispense individuals through their journey and quest to individuate for a higher life meaning through their journey of individuation, self-realization, and transformation into a hero. The individuals, who encounter with the symbolic signification of the hero's journey as myth archetype, stand between the deconstructed world and the power to reconstruct the new. The individuals either respond to individuation and transformation for rebirth and reconstruction, or reject the inescapable change in their notion, and unfortunately fail at gaining the power of free will, and transformation. Katniss and Boudica take the same individuation journey to transform into a hero when their homes and identities are destroyed through the terror and oppression of the power. They challenge to the authority and oppression, and revolt gathering their societies to rise against the power. Boudica was the queen of a pagan society in which women are honored as a leader and warrior. When the savage invaders proscribed Boudica's and her people's freedom and seized their lands, she transformed into a heroine and a warrior woman as her female ancestors and the mythical goddesses in Celtic paganism. The mythical and archetypal significations in Boudica revealed under oppression, which were the ever-ready heroic qualities in her society. In the same way, Katniss takes the individuation journey reveals the ever-ready heroic qualities when she is under oppression and in dispossession. She challenges and revolts against the authority and the power as the leader of her nation.

Furthermore, in this study, the fantastic is examined as the subject matter through myths and archetypes to reveal man's journey of individuation and transformation as a hero to respond the other research question in this study, which is in what ways

Collins utilizes Greek Mythology and the legendary story of Boudica in harmony to create certain aspects of Katniss. THGT is a fantastic work in which Collins deconstructs the real legend of Boudica, the legendary rebellious women warrior, the Celtic queen of the Roman Conquest of Britain in AD 60, and reconstructs her fictional rebellious character Katniss. In this manner, Collins advances Greek mythology and creates the character President Snow to reveal the mythical and archetypal significations of the power, the demon and the serpent in Greek mythology. Deconstruction of Boudica myth and recreation of Katniss is another signification of Celtic myth and Boudica archetype. Collins deconstructs Greek mythology and the archetype of Boudica in such a work to take her readers beyond the realities in her readers' primary world to reveal solutions beyond the seen and known in a secondary world, which is built by readers' imagination. This imaginary world takes its source from myths and history, as well. Due to being the deconstruction and recreation of the myths and the real world, the fantastic proposes the reader his own deconstructed and recreated realities in his real world through fictional narratives. That is to say, the reader is an outsider observing the upside down of his own world through the fantastic. Fantastic literature offers individuals the opportunity to disclose the barrier and limits of his known world, which separate reality and imagery. The fantastic proposes man his social, political and psychological problems and traumas in a reincarnated supernatural world to lead man into consciousness to examine possible solutions beyond the imposed realities and the borders of his world. Fantastic literature leads its reader to gain will and power, and transforms him into an active and challenging individual with an advanced and strong psyche, as the reader gains the power to break the barriers of the known and quest for the unknown to reveal and confront in a conscious state of psyche without limits. Beyond awareness of the archetypes, knowing the cycle, recognizing the archetypal signs reflecting their actions and the power on their experiences will differentiate readers consciousness, and help them to control the power and individuate; and realize their Self. The readers need to take spiritual and psychological journey to individuate and reincarnate as a hero as the one in the fictional supernatural world of the fantastic.

In this way, the reader of the fantastic is not a part of his social enforcements, yet he transforms into a regardful, active individual who possesses his own free will and drives his actions freely. Fantastic literature creates anarchic mental states, as the

reader of the fantastic opposes limits and boundaries. The reader of the fantastic is in an anarchic mental state, because he challenges the bondages of his primary world, attempts to deconstruct the imposed limits and boundaries of the world, and to go beyond them to reconstruct the new. The anarchic mental state transforms individuals into a rebellious anarchic soul. Anarchic and rebellious individuals are no longer passive ones, yet, they are challenging rebellious ones, who possess the strength of a limitless soul and power in self-realization and consciousness. One can challenge the whole world even as an individual. Each evolution brings revolution for man. The evolved man gains the power, and metamorphoses into a hero. The hero revolts and creates his own myth. The hero deconstructs the archetypes and reconstructs his own.

The other research question in this study, which is how the legend of Boudica contributes to the quest and the deconstruction of the hero's journey sheds light on the fictional character Katniss. In the light of the research question it is revealed that Katniss is the reincarnation and evolution of the Boudica myth, which is the cycle of archetypal evolution that will go on in time to reincarnate in realities, or in fictions as well. The Boudica myth is an ancient culture, and is an ongoing transmission in the cycle of archetypal repetition as a timeless and universal prototype, which is immutable. She was the prototype and reincarnation of heroic human nature. Her myth shaped many recreations, deconstructions and symbiosis for millenniums, which declares her timelessness and universality as an archetype. Boudica did not lose her significance in history, politics, or literature until today. Boudica is not only a national hero, yet she is a hero as a mother, as a wife, a gender hero and political hero as well. The real myth Boudica and the fictional character Katniss organized and led their people and masses fascinating them via the archetypes. Through the notion of Depth Psychology in Jung's individuation theory, Katniss takes the individuation journey and transformation process to metamorphose into a hero, as in Boudica legend. Katniss quests for a higher life meaning collaterally, and in accordance with Jung's theory of Depth Psychology.

The individuation process of Katniss has the same and sole origin in Boudica. Katniss's actions and her journey as a hero are pre-given, and the reincarnation of the Boudica myth. The fictional heroine Katniss and real legend Boudica and their individuation journey will reflect into the reader. The real legend of the Boudica myth contributed a fictional hero in Katniss, who is the main character of a fantastic

work that proposes readers a limitless world to break the boundaries and the enforced limits of the realities of their primary world. Through the fantastic, the reader, as Katniss does, takes a journey to quest for a higher life meaning without limits. As the Boudica myth contributed to Katniss's reincarnation as a hero, Katniss contributes to the readers of the fantastic by enlightening the dark forces in their dark unconsciousness to reveal the myth archetype, making them knowable and conscious to possess the power to control their own free will without the bondage of the primary world.

In this dissertation, the journey of Boudica, the Celtic warrior queen, has been displayed through various examples. The legend behind this historical character forms the progress of Celtic England from a tribe like land to a Roman Britain structure. This structure later on transformed into a highly multi-cultured part of empire, namely the Roman Empire. With the upcoming Saxon, Viking and Norman conquests and invasions on this island, Britain became an island where different races and cultures dueled around as it is in the beginning of the thirteenth districts of the post-apocalyptic world of *The Hunger Games*. Katniss's revolutionary progress during the hunger games represents the revolutionary progress of the 'haunting legend' of Boudica, which self-manifests itself as the freedom fight of the Celts against the invaders. Such an affiliation can be found in Katniss's rebellion against President Snow and later President Coin, the usurper. Like the Romans at first and later Saxons and Vikings, who raped Britain's original indigenous people's rights for freedom, Snow and his system claimed its power and sovereignty by simply dominating the free people of the post-apocalyptic world. In this kind of a world, it is not conceivable to talk about a modern god. Similar to the postmodern period after two world wars, the atomic bombs devastated belief of people. In Katniss's situation, her loss of father is one of the reasons why all her credence towards god has been shaken. The same situation repeated itself when she lost Rue. That is to say, these losses were the signs for Katniss the child to turn herself into Katniss the cold blooded huntress (like Boudica), who finds the ways of god strange.²¹ Therefore, like Boudica, Katniss finds the necessary power to fight back both President Snow and his allies in the core of nature. She has renewed and transformed her soul in a re-generational power of nature, which becomes a stamina for her. She had nothing but

²¹ It is a reference to Siegfried Sassoon's poem "They."

the will of freedom to reach the ultimate gift of nature which ever exists: every single entity as born free, therefore, captivity and mental slavery is against nature, thus, the nature of humans. The preliminary essence of the legend of Boudica stands as the core impact for Katniss, who drags this legend to another level. This next level is similar to the revolutionary progress of Celtic people, who took the fight into the last stage. Nevertheless, unlike Celtic people, who came into turns with Saxons for 'a united kingdom,' she deconstructs all the expectations of the readers by simply killing President Coin to show that she is not going to yield or come to an agreement with anybody under any circumstances. This can be only explained through the wild power of nature, which cannot be tamed, nor subdued.

Collins presents her new aspects of prototypical fantastical structures and contexts, and archetypal myths. She deconstructs a well-known archetypal pattern and later reconstructs a new pattern, which leads the reader to recall myth and reincarnation of myth in postmodern qualifications. She does not create a new myth or fantastical pattern; however, she recreates and reconstructs by referring to archetypal patterns and heroes. Her deconstruction of the old instead of taking it originally, and her reconstructing and recreating methodology, which is to display new perspectives shedding light on the old ones, denotes her postmodernity, which encircles traditional patterns, realistic and innovational patterns simultaneously. Collins deconstructs the mythical legendary heroine Boudica and reconstructs her heroine Katniss. Collins reimagines the old Roman Emperor, Roman times and the invasions in Britain in AD 60s and revives President Snow, the Capitol, and invasions of the Districts.

Collins presents the barbarousness of a colonial imperialism, the Capitol in futuristic America, and its brutal actions on splintered Districts, dystopian lands, which were once utopian. The fall of utopian America, and its new hellish condition of dystopic purgatory is the deconstruction of fall of man, the Apocalyptic myth, and Armageddon; on the other hand, the transformation of Katniss, her rebirth, heroic deeds and revengeful actions are Collins's exertions to reconstruct the mythical patterns, the real historical legend of Boudica, and mythical figures such as Artemis. The tyrannical brutal figure of Collins's novel, President Snow, is Collins's recreation of the god myth, and the Roman Emperor. Collins re-contextualizes both history and myth to recreate her fantastic world in THGT. The author uses her reconstructed fantastic

world to veil history, myth and the real in fiction, in postmodern and archetypal approach.

Katniss's legend is a deconstruction of Boudica myth. Because, Boudica is a historical legend; however, she is a linear character. Boudica is a wild woman leader at the very beginning of her life as a queen and rejects to be under the rule of Rome. Boudica's stand from the very beginning is the last stage that Katniss arrives through her transformation, and that is why Katniss's transformation is portrayed as Collins's deconstruction in this study. On the contrary to Boudica, Katniss is a pure and defenseless child of a poor and enslaved family at the beginning of the trilogy, who goes beyond the fences into the forbidden woods to hunt just for her family. On the contrary to Katniss, Boudica is a wife of King, a queen in a pagan society in which women are welcomed as a leader and warrior, and which forces ever-ready heroic qualities on women and queens, and as well on Boudica. However, Katniss has never experienced such ever-ready heroic qualities or social expectations consciously as she was a pure child under her father's protection.

Katniss's destroyed nation, dispossession and loss forced her into a transformation from a pure child into a wild and rebellious heroic character, which might be proposed as a variable and metamorphosed character, opposite to linear heroic leader Boudica. Boudica's first stage, as a warrior woman leader, is opposite to Katniss's first stage, a pure child of a poor enslaved family. Boudica's quality that makes her a legend is not being a wife or a mother, however being a noble Celt queen in a pagan society. She was the wife of a king. On the contrary, Katniss is a member of an ordinary family. Boudica is a legend from the very beginning; however, Katniss is a lost member of a lost society. Therefore, they both have symbiosis; they both lost their beloved ones, family and freedom. They both have male protectors, such as Boudica's husband and Katniss's father. However, they have divergences, which are proposed as Collins's deconstruction in this study. Katniss herself transforms into a protector when she volunteers for her sister, or when she fights to protect Rue and Peeta in the games. Katniss's transformation brings her to the same point as Boudica, the rebellious warrior queen; moreover, Collins deconstructs Boudica myth and takes Katniss beyond Boudica's legend, the mythical archetype. Boudica rebels and fights for her nation, but she is defeated; on the contrary, Katniss defeats both President

Snow and President Coin, and destroys their power. So that, Katniss goes far beyond Boudica's legend and myth creating her own legend and becoming a myth.

In her transformation, the revolutionary issue in Katniss is that Boudica acts according to and in accordance with the requirements and expectations of her society as a pagan woman leader and queen. However, Katniss acts divergently and contrary to her society and condition. In a pagan society, it is expected to see their queens as a heroine, as a leader of their army; and Boudica fulfills their expectations leading the army after her husband's death. On the contrary to Boudica, Katniss does not have an army, or any supporters. She rebels and challenges to the authority as an individual, and alone. The only supporter for her is the nature itself, the plants, and etc.

Moreover, Katniss does not have a society behind her to receive any support or get help as her nation is in zombie notion hypnotized under the control of dark forces and power. On the contrary, before the war, Boudica's nation was not enslaved yet; Celts were still free and conscious. Celts were courageous and greedy for fight for their independence, honor and future. Yet, Katniss's was alone even in District 13, where she was approached with suspicion. The people in District 13 used her as a means for their propaganda televising her in the war; Katniss was not a real leader or heroine there, but a means of propaganda to drive masses. Katniss has to create her own legend and myth to persuade her people and society to awaken them and to help them gain self-consciousness to devote themselves for their independence and future generations challenging and rebelling in unity. On the contrary, even at the very beginning of the invasions, Boudica was an ever-ready heroine, as she was the queen of a pagan society, the leader of warrior hood Celts, the commander of a libertarian and rebellious army.

In this manner, Katniss is a deconstruction of Boudica. The revolutionary act in Katniss is her transformation from a pure child into a rebellious heroine and a leader in an enslaved and dead alive society.. Katniss is not an ever-ready legend as Boudica; yet, she is the creator of her own legend and myth. Boudica is a linear revolutionary myth; on the contrary, Katniss is an upright character, and a transformer. Boudica's notion is an evolution from a wife of king into a warrior queen in accordance with her role in a pagan society, and in ever-ready heroic qualities; on the contrary, Katniss's notion is a revolution. Katniss starts from the point of a pure child and finishes as a revolutionary, a rebellious warrior heroine;

Boudica starts from the point of a king's wife and finishes as a warrior queen. Katniss, the hunter girl becomes the symbol of rebellion, the mythmaker. The revolutionary notion in Katniss is individuating, metamorphosing, and being a mythmaker. Katniss reaches far beyond Boudica myth, and creates her own myth; along the similar line Jung proposed in his theory of Depth Psychology, the transformation of man through archetypal myths and the individuation as a mythmaker.

As in Jung's theory, Katniss reveals the hero myth in her nature, which each man possesses in the darkness of unconsciousness. Katniss discovers the unknown hero myth in her own dark unconsciousness through the nature, which is proposed as the origin of myths. The nature is wild and untamed, and in the condition of the force to be tamed, it is destructed and turned into violence as in industrial societies. Katniss discovers her hero myth in the nature, and reveals that she is an untamed character, independent and wild under the condition of violence. The origin of Boudica's rebellious hero myth was the nature itself, and Katniss revealed this nature in her unconsciousness, goes far beyond Boudica myth, and creates her own myth. Katniss becomes a revolutionary mythmaker. In accordance with Jung's archetypal myth theory, Katniss's transformation from an underdog into a revolutionary hero myth starts, which is her notion of fallen man and dispossession. It is the point where Katniss steps forward from the darkness into the light, from the unconscious into the consciousness, challenging President Snow's power consciously and being aware of the hero myth; her own power hidden in her darkness and in her nature until that time. Katniss individuates and uprises from the underworld to the light. Katniss herself becomes an archetypal myth, a revolutionary.

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Gözen, H. (2017). “The Trimetric Projection of the Celt Queen Boudica in The Hunger Games Trilogy.” International Journal of Linguistics, Literature and Culture (LLC) September 2017 edition Vol.4 No.3 ISSN 2518-3966

Edition on the link below:<http://ijllc.eu/index.php/2015-02-25-20-42-47/archives/vol-4-no-3>

