

Monomyth Analysis on Katniss Everdeen's Journey in Suzanne Collin's *The Hunger Games* 1st Series

Rohmat Anang Fakhruddin^{1*}, Pratiwi Retnaningdyah².

¹Universitas Negeri Surabaya, Indonesia,
rohmatfakhruddin16070835018[at]mhs[dot]unesa[dot]ac[dot]id

²Universitas Negeri Surabaya, Indonesia,
pratiwiretnaningdyah[at]unesa[dot]ac[dot]id

*Corresponding Author

Abstract- This paper aims to reveal the Journey of Katniss Everdeen by exploring the way *monomyth* concept is established within the *The Hunger Games* 1st series. It employs Joseph Campbell's theory of mythical heroes and quests which he initiates in his book *Heroes with a Thousand Faces*. The analysis discovers that Katniss initiates her Heroine Journey by volunteering herself to join the Hunger Games. She passes various trials that influence her character's transformation. She gains two identities during the Journey, as an innocent girl from District 12 and as a victor of Hunger Games. She achieves the true love act with Peeta as a trigger step to move to the next Journey. This paper concludes that the cycle of *monomyth* in this series ends in the middle of Return stage. It indicates that this series is a trigger act and a beginning step of Katniss Journey for transforming herself to be a heroine at the end of her Journey.

Keywords- Heroine journey; *monomyth*; character transformation; *The Hunger Games*

1. INTRODUCTION

Our life, sometimes, is like a fairytale or a fictional story. It has a sequence of events which is obtained from our various experiences. Its storyline can be predicted since there is a pattern which controls its sequence of events. Similar to the fictional story, we feel like we are the hero of our life when we succeed to achieve our goal. On the other side, when we fail to satisfy our needs, we feel depressed and need someone to support our effort. From this perception, the *monomyth* concept is created. It describes that there is a similar pattern in life. In the *monomyth*, there is a circle of the hero's journey which is supported by many characters, such as his allies, enemies, and guardians (Vogler, 2007, p. 26)[13]. We can explore our pattern of life from this *monomyth* concept. It is also useful to investigate someone's storyline in a certain literary work.

Suzanne Collins' *The Hunger Games* is one of the literary work which can be analyzed using the *monomyth* concept. It is a dystopian novel written by the American writer, Suzanne Collins. It is the 1st series of *The Hunger Games* Trilogy. It tells about a young woman, Katniss Everdeen, who struggles to live in the future nation of Panem in North America. She should join the death match game in order to satisfy the rich city Capitol's citizen as the high-class society who politically controls 12 districts in Panem. The Hunger Games is held at the annual event in which it requires one boy and one girl for each district to be sacrificed as the Hunger Games' participants.

The Hunger Games 1st series contains several quests which lead the hero to make a journey along the story. The quests bring the hero to the psychological development which will transform the hero from the innocence character into the awareness of the survival activities. During completing the quest, the hero obviously faces several characters (allies and enemies characters) that will become either her obstacles to achieve the goal or her guidance to support her to achieve the goal (Vogler, 2007, p. 31)[13]. Campbell (1950, p. 28)[4] initiates *monomyth* as the underlying principle in his theory of the hero's journey. He assumes that various heroes in the fictional story have their own journey which is covered by the plot of the story. Campbell (1950) states that the journey forces the hero to step out of his/her ordinary world in order to receive and achieve the quest from his/her society. The journey is proposed to build the new characteristic of the hero. It can be an initial scheme which will be analyzed using Campbell's hero's journey. *Monomyth* cycle is commonly used for analyzing some classical or fantasy novels. However, it is rarely used for analyzing various modern novels. Therefore, by looking at the possibility of using the *monomyth* cycle in the dystopian novel, this study aims to reveal the *monomyth* cycle of Katniss Everdeen within *The Hunger Games* 1st series.

2. REVIEW OF LITERATURE

Literary studies that investigate the *monomyth* concept has been conducted by various researchers worldwide. Najafi et al. (2012)[9] analyzed the failed quest in Beckett's *How It Is*. The characters of Beckett's *How It Is* were antiheroes

who were given an uncertain quest, so the failure of the quest is the dominant issue in this novel.

Furthermore, Baker (2011)[2] analyzed the predetermined factors and events of Harry Potter as a mythic hero and the way Harry Potter faces his journey of life to become the mythic hero. She found that Harry Potter has accomplished the three steps of the hero's journey in the story by providing several statements related to the *monomyth* stages.

Suzanne Collins' *The Hunger Games* novel also has been analyzed by a bunch of studies using various approaches. In the issue of postcolonial appraisal, *The Hunger Games* portrayed how the colonized people struggled under the domination of the colonizer lifestyle (Ghaffarpour, 2013; Oliver, 2014)[6][10]. Katniss and Peeta should survive in the *Hunger Games* in order to save their district from poverty. As the consequence to be the winners, they should live in the Capitol area where they should adapt to the colonizer's lifestyle and identity.

The current-trending issue of LGBTQ also gained through *The Hunger Games* novels. Abate explored that the narrative structure of *The Hunger Games* novel includes long-standing stereotypes about the white, wealthy, gender-nonconforming gay men community. Katniss's perspective to Capitol accent which seems silly to be spoken and the fashion sense of the queer community are reflected into the Capitol residents' actions and attitudes (Abate, 2015, pp. 400–401)[1]. Furthermore, Byrne (2015, p. 46)[3] found that Katniss' fashion in *The Hunger Games* novels revealed her weaknesses in power inequalities, her mortality, fragility, and dependence on the Capitol system. Various issues have been found in *The Hunger Games* both its novels and its motion pictures, from post-colonial issue (Ghaffarpour, 2013; Oliver, 2014)[6][10], LGBTQ issue (Abate, 2015)[1], and the fashion of the character (Byrne, 2015)[3], but none of them attempted to discover the *monomyth* concept of *The Hunger Games* novels. The investigation of *monomyth* concept has a significant role in exploring how the main character, Katniss Everdeen, overcomes her conflicts in order to transform her innocent characterization into a heroine one. Therefore, this paper purposes to reveal its character's transformation within the story in order to explore the way *monomyth* concept is established within *The Hunger Games* 1st series.

3. METHODOLOGY

This paper uses literary criticism as the theory to analyze the novel. According to Habib (2005)[7], literary criticism is used to "read literature as literature – without the interference of some judge telling us what to look for or how to read." Therefore, this paper uses literary criticism to do critical interpretation toward the literary work. This paper employs the *monomyth* concept of Joseph Campbell as the approach to analyze Katniss' Heroine Journey. Campbell (1950, p. 34)[4] describes that the character should accomplish his/her hero's journey in order to transform his/her characteristic from innocence character

to the hero character. The journey demands the character to do the separation from his/her ordinary world to achieve the reward from his/her society quests.

This paper uses Suzanne Collins' *The Hunger Games* novel published in 2008 as the data source. This novel is published by Scholastic Press. It has 374 pages in the form of pdf files. The main data of this study contain words, phrases, sentences, clauses, discourses, and expressions collected from Collins' *The Hunger Games* novel.

The main instrument of this study is the writer himself since Wolcott (as cited in Richards, 2003, p. 106)[12] assumes that the self as an instrument can be an alternative instrument in investigating phenomena. The writer read the novel, collected the data, classified the data, and investigated the data from Collins' *The Hunger Games* trilogy novels by himself as the main instrument of this study in order to present the findings of this study.

4. DATA ANALYSIS

This paper attempts to investigate Katniss Everdeen's Journey presented in the novel using *monomyth* cycle within *The Hunger Games* 1st series. The writer takes several descriptions which relate to the heroine journey and classifies it into the mythical hero's stage based on Campbell's *monomyth* cycle in order to answer the research problem. This paper collects several data related to the *monomyth* cycle within *The Hunger Games* 1st series. The first data is obtained in page 5 to 6:

"Our part of District 12, nicknamed the Seam, is usually crawling with coal miners heading out to the morning shift at this hour.... Our house is almost at the edge of the Seam. I only have to pass a few gates to reach the scruffy field called the Meadow." (Collins, 2008, pp. 5–6)[5]

This study classifies the data into Ordinary World. Vogler (2007, p. 87)[13] explains that the Ordinary World is the background of the hero's life before he/she take a journey. It means that the Ordinary World is the world or place where the hero and his/her family hold their daily activities. In this case, Katniss Everdeen lives in District 12 with her mother and little sister, Primrose. Katniss takes a risk to go to the woods in order to hunt several animals or harvests various herbs. Her hunting result is exchanged in the Hob market in order to get wheat or bread as her family's daily food.

The other data obtained and analyzed as the preceding technique.

5. RESULTS

5.1 Monomyth Cycle in the Hunger Games 1st Series

Suzanne Collins' *The Hunger Games*, the first series from the trilogy of *The Hunger Games* novels, is the beginning of Katniss Everdeen's Journeys as a heroine. The writer uses the term Journey instead of journey since Katniss faces different journeys in each series which is fulfilled three patterns of *monomyth* in each journey. Therefore, the

beginning of her Journeys is presented in this 1st series as a trigger to the following journeys in each series.

5.1.1 Departure

The beginning of every story has a significant component to set a tone of the story. It should point out the starting point of a hero to take his/her journey. A writer develops the **Ordinary World** as a baseline of the starting point to make a comparison of the **Special World** (Vogler, 2007, p. 87)[13]. The **Ordinary World** is the place where the hero does his/her daily routines that contains the hero's background of life. The plot flows commonly without any crucial challenge for the hero. In *The Hunger Games* novel (1st series), Collin introduces Katniss Everdeen as a teenager who lives in District 12 with her mother and sister, Primrose.

"Our part of District 12, nicknamed the Seam, is usually crawling with coal miners heading out to the morning shift at this hour.... Our house is almost at the edge of the Seam. I only have to pass a few gates to reach the scruffy field called the Meadow" (Collins, 2008, pp. 5–6).

Katniss Everdeen and her family live in District 12 where most of the population work as the coal miners. Katniss is a family primary provider since her father passed away from the coal mine incident. She takes a risk to hunt several animals or harvests various herbs in the woods. The Hob market is a place where Katniss commonly visit after hunting and gathering food in the wood to exchange for better foods or other supplies for her family.

The component of the **Ordinary World** is patterned in this beginning set of the story. The **Ordinary World** of Katniss Everdeen is described as the District 12 where the most population work as the coalminer, however, Katniss decides to hunt and gather her food in the woods and exchanges her hunting result for the better food in Hob market. Due to her incapacity to work as a coal miner, the hunting and gathering activities are the common things that Katniss does to live in District 12. Vogler (2007, p. 87)[13] explains that the **Ordinary World** is the background of the hero's life before he/she takes a journey. It means that the **Ordinary World** is the common and normal place where the hero lives and does his/her daily activities without any crucial challenge from his/her society. The hero should get a turning point to step to the **Departure** stage.

A Call to adventure is the first phase where the hero gains his/her turning point of his/her daily and normal life. Campbell (1950, p. 53)[4] explains that the **Departure** stage begins with a **call to adventure**. The hero's destiny forces him/her to move from his/her **Ordinary World**/society to an unknown, **Special World**. Katniss' **Departure** stage comes when Primrose is chosen as the tribute of District 12 in the Hunger Games event. Katniss spontaneously volunteers herself as the replacement of Primrose as the tribute of District 12. *"With one sweep of my arm, I push her behind me. 'I volunteer as tribute!' I gasp... In District 12, the word tribute is pretty much synonymous with the word corpse, volunteers are all but extinct"* (Collins, 2008, p. 23)[5]. By participating in the

Hunger Games, Katniss moves her life from District 12 to the Capitol where she should live in a different environment from her **Ordinary World**. The beginning point of **Departure** stage is indicated in this scene. Katniss bravely decides to be the Tribute of District 12 for protecting her sister joining the Hunger Games. It means that Katniss accepts her **call to adventure** by volunteering herself as a tribute in the Hunger Games. There is no ignorance from Katniss' **call to adventure** since she willingly volunteers herself as the tribute. Therefore, Katniss does not face the **refusal of the call** phase.

After accepting her **call to adventure**, she meets her mentor, Haymitch, the previous victor of the Hunger Games. Katniss and Peeta, as the District 12 tributes, are trained by Haymitch during their tour to Capitol and before they join the Hunger Games in the Arena. The tributes will be given three days to practice together in order to know their individual and team skills. Haymitch says, *"So, let's get down to business. Training. First off, if you like, I'll coach you separately.... Say if you had a secret skill you might not want the other to know about"* (Collins, 2008, p. 88)[5]. Katniss naturally is able to use a bow and arrow as her weapons, while her partner, Peeta, is capable of wrestling and doing camouflage. Therefore, Haymitch trains them based on their skills. He also provides them advice before the Hunger Games is held:

"When the gong sounds, get the hell out of there. You're neither of you up to the bloodbath at the Cornucopia. Just clear out, put as much distance as you can between yourselves and the others, and find a source of water" (Collins, 2008, p. 137)[5].

Campbell (1950, p. 63)[4] describes that the **supernatural aids** come from a protective figure who provides the hero with a talisman or advice to pass the threshold. The protective figure is reflected in Haymitch character. It is proven that Haymitch trains them during the Training Session and provides them some advice in order both to pass the Training Session and to survive from the Hunger Games. After the hero gains several provision for her journey, Katniss should use the provision/ **supernatural aids** for **crossing the first test/threshold**.

The **Crossing of the First Threshold** is the phase where the hero is tested for his/her preparation to move in the **Special World**. Campbell (1950, p. 71)[4] states that the hero may face the guardian who protects the **Special World** from the outsiders. The hero should pass or defeat the guardian in order to move to the **Special World**. Katniss and other tributes should join the Training Session in order to pass the skill assessments. It will be the **First Threshold** that Katniss should defeat. Her priority is to gain a high score in the Training Session. Katniss shows her skill of archery when she goes to the room where the Gamemakers are gathering to assess the tribute's private session. She releases her first arrow on the dummy through the heart, a few of the Gamemakers approve her, but some of them are attracted to drink, eat, and chat with others ignoring Katniss performance. Katniss is furious, then she *"pulled an arrow from the quiver and send it straight at*

the Gamemakers' table" (Collins, 2008, p. 101)[5]. Her action triggers the Gamemakers' attention and the result of the assessment:

"The Career Tributes naturally get in the eight-to-ten range. Most of the other players average a five... District 12 comes up last, as usual. Peeta pulls an eight so at least a couple of the Gamemakers must have been watching him. Then they're flashing the number eleven on the screen. Effie Trinket lets out a squeal, and everybody is slapping me on the back and cheering and congratulating me" (Collins, 2008, p. 108)[5].

The component of **crossing the First Threshold** has been completed by Katniss. She and other tributes succeed to pass the **first threshold** by gaining their individual scores in the private session. Katniss gains the highest score in her Training Session. Her action to release an arrow at Gamemakers' table succeeds to pass her **first threshold**. It means that Katniss will move to the next stage of her journey, the **Belly of the Whale**.

Campbell (1950, p. 83)[4] explains that the **Belly of the Whale** symbolizes the womb where the hero rebirths. It indicates that his/her previous world is demolished figuratively and the hero proceeds to the **Special World** to complete the quest. After the private session, Katniss is sent away to the interview session where she and other tributes should express their charms to the Capitol's citizen to take their sympathy. In the interview session, Katniss figuratively has been released from her **Ordinary World**. It is proven throughout her description of how they should act in front of the audiences by showing their witty, funny, humble, fierce and charming things in order to get the audience's attention. It also can be indicated by the way Katniss' dressing style and her set-up-manner in front of the audiences. Haymitch leads Katniss to act like a couple in love with Peeta during the interview session. She should act as naturally as she can in order to perform elegantly in front of the audiences.

Her stylist, Cinna, makes over Katniss as beautiful as he can and it makes Katniss dresses like the Capitol citizens as her description, *"My dress is entirely covered reflective precious gems, red and yellow and white with bits of blue that accent the tips of the flame design"* (Collins, 2008, p. 120)[5]. In this phase, Katniss adjusts and develops herself to the Capitol way of life. It indicates that the Capitol-dress-like and the act in front of audiences are the things that Katniss should do during the Hunger Games although she feels it is not her real identity. It means that Katniss rebirths her identity from a District 12 innocent girl to a rising-star girl before the Hunger Games begins. It can be said that Katniss has been passed her **Belly of the Whale** phase and is ready to move to the **Initiation** stage where she should face several trials in order to complete her quest as a survivor of the Hunger Games.

5.1.2 Initiation

In the **Initiation** stage, the hero fully comes into the **Special World** and he/she faces the **Road of Trials** in order to complete the quest. The hero will also learn about his/her potential self during the trials. Katniss' **first trial** is

to avoid the bloodbath in Cornucopia and to seek the source of water around the Arena. In this trial, Katniss meets her first **Tempress**. Campbell (1950, p. 111)[4] assumes that the hero meets the presence of the evil that tries to destroy his/her mission. He also provides the example of the tempress that the presence of the Woman as the distraction. In this case, the food, container of water, weapons, medicine, garments, and fire starters act as Katniss' **Tempress**. Katniss is forced to break Haymitch's guidance to avoid the Cornucopia. She prefers to run to the Cornucopia and grabs some supplies that can help her to survive during the Hunger Games. *"I lunge forward, scoop up the sheet of plastic and a load of bread. I sprint twenty yards to retrieve a bright orange backpack that could hold anything"* (Collins, 2008, p. 149)[5]. She is tempted by various survival sources in the Cornucopia. As the result, she is attacked by the girl from District 2. The **first trial** of Katniss is the effort to prevent the **Tempress**. The **first trial** is passed when Katniss succeeds to evade the bloodbath in the Cornucopia. She can handle her **Tempress** by avoiding the Cornucopia and deciding to move to another place to seek the source of water.

After making a distance with other tributes, Katniss faces her **second trial**. In her way to find the water, Katniss remembers the way she hunts back home. She decides to cut away a pine tree and chew the softer inner bark of it. To pass her second trial, Katniss should make a bunch of plans to keep her alive and to avoid the attack of other tributes. She struggles to observe the activities around her to make a good plan:

"I take one swallow and make myself wait. Over the next couple hours, I drink the entire half gallon. Then a second. I prepare another before I retire to a tree where I continue sipping, eating rabbit, and even indulge in one of my precious crackers" (Collins, 2008, p. 170)[5].

The **second trial** is completed when Katniss succeeds to find the water and to avoid the tribute's attack. The need for water as a source of life is her trial to prove that she can survive in the Games. It leads to her next trial after gaining her safety and supplies.

Katniss' **third trial** begins when the Gamemaker leads her to the Career Tributes. Her priorities are to survive from the Career tributes and to take the weapon from them. Katniss plans to kill the Career tributes using the wasp hive. She finds that the wasp is a mutation creature called tracker jackers:

"Most people can't tolerate more than a few stings. Some die at once. If you live, the hallucinations brought on by the venom have actually driven people to madness. These wasps will hunt down anyone who disturbs their nest and attempt to kill them" (Collins, 2008, p. 184)[5].

From this plan, Katniss gains her bow and arrows from Glimmer, who is killed by the wasp stings. At this point, Katniss can overcome her fear, frustrated feeling of facing other tributes, especially the Career packs. Therefore, she just steps up to the **Atonement with Father** Phase. Campbell (1950, p. 120)[4] expounds that the hero acquires hope and determination from the **supernatural**

aid. She/he feels safe and protected from the enemy. In this case, the **Atonement with Father** Phase is the bonus or achievement that Katniss gets from completing the third trial. She gets a confidence booster after defeating her enemies and gains the weapon.

The **fourth trial** comes up when Katniss and Rue plan to attack the Career Tributes. Katniss and Rue plan to attract the Career tributes out of the Cornucopia. Rue has a responsibility to set out the campfire. When the Career tributes are lured out by the campfire, Katniss will take several supplies for herself and Rue in Cornucopia:

“For a moment, everything seems frozen in time, then the apples spill to the ground and I’m blown backward into the air. The ground still shakes with the explosions. I can’t hear anything at the moment. The Careers aren’t likely to salvage anything out of that” (Collins, 2008, pp. 218–219)[5].

Katniss passes her **fourth trial** by blowing out the Careers’ supplies, yet she gets nothing from the Cornucopia but her lopsided hearing. When she gets back to Rue, Rue is killed by District 1 tribute. It means that at the end of her fourth trials, Katniss gains two losses, she fails to get the supplies and to protect Rue, on the other sides she succeeds to kill one of Tribute and destroy all of the Career’s supplies. It is the crucial point of Katniss to test her maturity to face the fear of death.

After losing Rue, Katniss realizes that the whole trials in the Arena are only for entertaining the Capitol’s citizen and these will change the Tributes as if they obey to the Capitol’s order. The spirit of change from Katniss appears in this point:

“I want to do something, right here, right now, to shame them, to make them accountable, to show the Capitol that whatever they do or force us to do there is a part of every tribute they can’t own” (Collins, 2008, p. 223)[5].

The death of Rue forces Katniss to stand up against the Capitol. She also gains more motivations from Gale’s voice back in the past about the way he confronts the Capitol and his plan to take revenge on them. As a result, Katniss steps to the **Apotheosis** phase. Campbell (1950, p. 152)[4] describes that the **Apotheosis** phase happens when the hero is no longer a fear of death, yet she is aware of the purpose of her journey. Hence, the hero reaches the change of herself. She becomes more mature to take every decision and responsibility. The result of several the trials in the Arena makes Katniss aware that she should change the situation and be more responsible for every decision that she takes. It indicates that Katniss vanishes her fear of death. Hence, she becomes braver and motivated to finish and survive in the Hunger Games.

After passing the **Apotheosis** phase, the hero will lead to the **Ultimate Boon**. However, there is the **final trial** before Katniss reaches the last phase of **Initiation** to prove that she deserves to gain the victory of her own journey. The **final trial** comes when the Gamemaker decides to change the rule that the victor of this Hunger Games can be a couple of tributes from the same district. Katniss suddenly attempt to find Peeta in order to survive in the

last game. Katniss and Peeta plan to go to the Cornucopia and prepare to fight other tributes. However, after Katniss and Peeta kill the last tributes, the Gamemakers change the rule again. *“The earlier revision has been revoked. Closer examination of the rulebook has disclosed that only one winner may be allowed. Good luck and may the odds be ever in your favor”* (Collins, 2008, p. 337)[5]. After gaining her **Apotheosis** in the previous trial, Katniss plans to do a dangerous action by eating the nightlock berries as an attempt to do suicide in order to show her refusal to obey the Capitol. Finally, the Gamemakers stop them and announce the victors of the current Hunger Games are Katniss and Peeta. Katniss personally get her **Ultimate Boon** from her efforts to survive in this Hunger Games. Campbell (1950, p. 168)[4] states that after the hero passes his/her trials, he/she accomplishes the quest and receives the miraculous energy that can help to overcome the conflict in his/her society. In this case, the miraculous energy is indicated by winning the Hunger Games. The victors of this Hunger Games have several advantages, such as their family will be moved to Victor’s Village and will get better treatment from Capitol. Therefore, Katniss does not only get this privilege but also she gets recognition from all Districts that she is a hero and a light of hope to fight the Capitol power.

5.1.3 Return

After the end of the Hunger Games, Katniss does not meet her **Refusal of the Return**, yet she wants to return back to her home and unites with her family. Before going home, Katniss meets her **Magical Flight** phase. Campbell (1950, p. 182)[4] argues that the hero gains various supports from all of his/her supernatural patron as the indicator of the **Magical Flight**.

“Somewhere, Cinna and Portia will be creating our wardrobes for the public appearances. Haymitch and Effie will be arranging the banquet for our sponsors” (Collins, 2008, p. 344)[4]. *“First the prep team, followed by the escort, the stylist, the mentor, and finally the victor. Only this year, with two victors who share both an escort and a mentor”* (Collins, 2008, p. 349) [5].

In this case, Katniss is supported by Cinna, Portia, Effie, Haymitch, and several sponsors to celebrate her victory. These supports indicate that Katniss passes her **Magical Flight** and is ready to return home. However, she cannot really go back to her home since she should do the Victor Tour after the Games is over.

After the celebration party in President Snow’s house, Katniss is driven to the train where she should return to District 12. She tells to the readers that the Hunger Games does not suddenly over. She and Peeta should do the Victor Tour where they will be given various scripts to be announced in front of the stage of each district. It leads Katniss to the **Crossing of the Return Threshold** phase. The hero should cope the **Return Threshold** by adapting and adjusting to his/her **Ordinary World** since not only the hero who develops after the journey but also his/her society changes (Campbell, 1950, p. 201). The hero should survive and overcome the impact of her society change.

“As I slowly, thoroughly wash the makeup from my face and put my hair in its braid, I begin transforming back into myself. Katniss Everdeen. A girl who lives in the Seam. Hunts in the woods. Trades in the Hob. I stare in the mirror as I try to remember who I am and who I am not” (Collins, 2008, pp. 363–364)[5].

Katniss struggles to adapt herself before she returns home. Her identity has changed as a result of her Journey. She is not the girl who hunts in the woods, yet she will be considered as the one who flames the spirit of change for all districts. By removing her Capitol identity, Katniss attempts to pass the **Return Threshold**. She dresses normally as a District 12 citizens and she attempts to do her daily routines; hunting, gathering and exchanging.

Unfortunately, Katniss does not reach the **Freedom to live** phase after returning home. Due to her risky act to eat the *nightlock* berries in the Hunger Games, Katniss will be watched by the Capitol and she should do the Victor Tour in order to cover Capitol’s cruelty by sending the victors of Hunger Games for conveying grief to the death of all tributes in all Districts.

6. DISCUSSION

6.1 The Beginning of Journey

This paper assumes that the beginning story of the first series follows the **Departure** pattern of Campbell’s *monomyth* cycle. **Departure** stage is the beginning step for the hero to leave her **Ordinary World** in order to take a Hero’s Journey. In *Lord of the Rings* novel, the **Ordinary World** was introduced as a small peaceful district in Eriador, called the Shire where Frodo, as the main character, known as a young rascal of Buckland (Mohammadi, 2013, p. 118)[8]. In this modern novel, Collins introduces the **Ordinary World** by showing the daily activities of Katniss Everdeen; hunting, gathering food and walking around the Hob. She is a teenager girl who lives in a poor society of District 12. Her close-friend, Gale, helps her during the hunt and gathering berries in the woods. The **call to adventure** emerges from the **Herald**. Campbell (1950, p. 48)[4] describes that the **Herald** comes to the Hero to announce the challenge that the Hero should achieve. The presence of the **Herald** is the indication of the beginning of the Journey. Frodo receives the Ring from his uncle Bilbo and eagers to destroy the Ring when he knows that it is the Evil Ring (Mohammadi, 2013, p. 118)[8]. While in the first series of *The Hunger Games*, Katniss begins her Journey when she volunteers herself as a tribute. However, the **Herald** comes when Katniss moves to Capitol to hold the interview section (Collins, 2008, p. 125)[5]. Caesar Flickerman as the **Herald** tells Katniss that the initial challenge is to grab the audience’s sympathy toward the tribute’s background of life. It means that the **call to adventure** emerges before the presence of the **Herald**. In this case, Katniss passes her initial **call to adventure** by volunteering herself as a tribute, while the **Herald** appears when Katniss moves to Capitol. As the protective figure, Campbell (1950, p. 65)[4] describes that

the familiar feature of European helper is the helpful crone and fairy godmother. Mohammadi (2013, p. 118)[8] found that Gandalf the Grey is the most powerful figures in *the Lord of the Rings*, so that he is the supernatural figure who appropriate to help Frodo. This study decides that Haymitch Abernathy is the **mentor** of Katniss Everdeen. Collin describes Haymitch as a middle-aged man whose appearance seems unintelligible, strange, and a drinker (Collins, 2008, p. 20)[5]. He does not have a supernatural power as the fairy godmother or Gandalf the Grey, but he has a bunch of experiences that can be useful for Katniss to survive in the Games. There is no **refusal to the call** in this series since Katniss willingly exchanges her sister’s position as a chosen tribute. Haymitch trains Katniss and Peeta to perform their own skills in order to catch the Gamemakers and sponsors’ attention. He also provides advice to pay attention to their supplies and to discover their environment during the Games. Katniss passes her **First Threshold** by taking a risky act. She shoots her arrow on the Gamemakers table. As a result, she gains a high score in training session and attracts several sponsors to help her during the Games. The end of **Departure** stage in the first series is indicated by the way Katniss attracts the Capitol citizen and Gamemakers before joining the Hunger Games in the Arena. It makes Katniss passes her **Belly of the Whale** phase and gets ready to move to **Special World**.

6.2 The Trials

After the Hero enters the **Special World**, she faces various **trials** either from her **mentor**, **ally**, or **enemy**. Campbell (1950, p. 89)[4] explains that the hero will be assisted by her mentor and friends to pass the trial. The **trial’s** presence is purposed to test and prepare the Hero for further ordeal at the end of her Journey. In the first series, there is five kinds of **trials**. The **first trial** forces Katniss to fight with her **Tempress**, in this case, her desire to grab more supplies in the Arena. Campbell (1950, p. 109)[4] describes the **Tempress** as “*the Lady of the House of Sleep who can satisfy all desire and every hero’s quest*”. The **Tempress** can be in the form of antagonist character or it can appear from inside the Hero’s personality. It attempts to block, even to destruct the Hero’s mission. In *Terminator* movie, Sarah is Reese’s both **Tempress** and **Goddess** since her presence is Reese’s main destination and also his only desire to protect and love Sarah (Palumbo, 2008, p. 422)[11]. Katniss’ **Temptation** in this series is the supplies in the Cornucopia. These supplies distract Katniss from her prior mission to find the water. Katniss passes her first trial after remembering her mentor advice to avoid the bloodbath. The **second trial** appears to test Katniss’ awareness of her environment. Katniss should utilize her instinct to discover her surrounding and to plan various strategies in order to avoid the attack from other tributes. The **third trial** forces Katniss to kill other tribute. As a result, Katniss gains her confidence from passing the **Atonement with Father** Phase to face the remaining tributes. The **Atonement with Father** requires the hero to

abandon his attachment to the ego (Campbell, 1950, p. 136)[4]. In *Terminator* movie, John Connor acts to be the priest who sends Reese to 1984 (Palumbo, 2008, p. 422)[11]. It indicates that Reese volunteers himself for the suicide mission since he acts selfless and abandons his ego. In this series, Katniss bravely eliminates some tributes in order to get weapons and supplies by releasing her ego to play hide-and-seek during the rest of the Games. The **fourth trial** emerges after Katniss loses her ally. This **trial** triggers Katniss to step to **Apotheosis** phase where she becomes braver and releases her fear of death. Campbell (1950, p. 152)[4] describes that **Apotheosis** phase makes a Hero realize her main aim of the Journey. This phase leads the Hero to gain her **Ultimate Boon**. When Frodo reaches the Mount of Doom, he initially wants to destroy the Ring as his initial mission, however, he changes his mind and decides to keep the Ring for himself. His decision is driven by the motive of his belief that his mission is not to destroy the Ring, but to use it for himself (Mohammadi, 2013, p. 122)[8]. In this case, Katniss makes a risky decision to end the Games by attempting to commit suicide with Peeta before the Gamemakers decide to announce the winner. She realizes that her main mission is not to survive in the Games, but to fight the Capitol and President Snow's regime. The success of surviving and winning the Games changes Katniss' identity from the innocent girl to the heroine. This achievement indicates that Katniss passes the whole trials and is ready to return home.

6.3 The End of Journey and Reward

The **Return** stage is the last step for the Hero to bring the **Boon** for helping her society to solve the problem. Campbell (1950, p. 179)[4] assumes that the Hero accomplishes her **trials** and brings back the **boon** as the indication to end the Journey. Sometimes, the Hero refuses to bring back the **boon** since she comforts to live in the **Special World**. If the hero accepts to bring back the **boon**, she will be assisted by her **allies** and **mentor** to use the **boon** for the society. In the first series, there is no refusal to return since Katniss eagers to reunite with her family and to bring the **boon** to her **Ordinary World**. The support from Haymitch and Cinna as her mentor and ally indicates that the **Magical Flight** phase has been passed by Katniss. Before returning home, Katniss should face the **Return Threshold** in order to prepare her to face the recent condition of her society. At the end of this series, Katniss releases her identity as the capitol citizen or as the Games tribute during her way to the Victor Village. However, Katniss does not gain her **freedom to live** since President Snow orders her to hold the Victor Tour. Then, Katniss realizes that the Games is not over.

7. CONCLUSION

This study aims to reveal the *monomyth* cycle of Katniss Everdeen within *The Hunger Games* 1st series. There are three main stages within the *monomyth* cycle that are used to reveal Katniss' Journey. The cycle of *monomyth* in the

first series of *The Hunger Games* is almost fully formed. The **Departure** stage begins when Katniss volunteers herself as a tribute of District 12. As the hero, she sacrifices herself to protect her sister, Prim. As the consequence, she should take her journey by winning the 74th Hunger Games annual event. The **Initiation** stage comes when Katniss attempts to survive in the Arena. She faces several **trials** which indirectly changes her identity. She becomes braver and wiser to take a decision after passing her **Apotheosis** phase. The **Return** stage initiated when Katniss succeeds to end the Games and return home. Unfortunately, the cycle should end in the middle of **Return** stage. Even though Katniss returns home, she does not gain her **Freedom to live** since her life is still under President Snow's surveillance. She should hold Victor Tour in order to show her grief to other families in each District. The result of the analysis found that this first journey introduces Katniss' life to initiate her heroine Journey by participating and winning the 74th Hunger Games. She gains the true love pretending act with Peeta at the end of the Games. This achievement is a trigger for Katniss to initiate her next Journey in the rest of the two *The Hunger Games* novels. It can be said that *The Hunger Games* first series is a beginning step of Katniss Journey for transforming herself to be a heroine at the end of her Journey.

REFERENCE

- [1] Abate, M. A. (2015). "The Capitol accent is so affected almost anything sounds funny in it": The Hunger Games trilogy, Queerness, and Paranoid reading. *Journal of LGBT Youth*, 12(4), 397–418. <https://doi.org/10.1080/19361653.2015.1077768>.
- [2] Baker, K. L. (2011). *Harry Potter: A Hero of Mythic Proportions*. Buffalo State College. Retrieved from <http://english.buffalostate.edu/>
- [3] Byrne, D. (2015). Dressed for the part: An analysis of clothing in Suzanne Collins's Hunger Games Trilogy. *Journal of Literary Studies*, 31(2), 43–62. <https://doi.org/10.1080/02564718.2015.1058553>.
- [4] Campbell, J. (1950). *The Hero with a Thousand Faces*. New Jersey: Princeton University Press. <https://doi.org/10.2307/537371>.
- [5] Collins, S. (2008). *The Hunger Games*. New York: Scholastic Press.
- [6] Ghaffarpour, R. (2013). A postcolonial appraisal of Suzanne Collins' *The Hunger Games* in the light of Bhabha's ideas. *International Journal of Applied Linguistics & English Literature*, 2(4), 91–97. <https://doi.org/10.7575/aiac.ijalel.v.2n.4p.90>.
- [7] Habib, M. A. R. (2005). *Literary criticism from Plato to the present: An introduction*. West Sussex: Wiley-Blackwell.
- [8] Mohammadi, F. (2013). Mythic Frodo and his predestinate Call to Adventure. *International*

- Journal of Applied Linguistics & English Literature*, 2(5), 117–126. <https://doi.org/10.7575/aiac.ijalel.v.2n.5p.117>.
- [9] Najafi, A., Ghasemi, P., & Pourgiv, F. (2012). Failed Quest in Samuel Beckett's *How It Is*. *International Journal of Applied Linguistics & English Literature*, 1(6), 247–255. <https://doi.org/10.7575/ijalel.v.1n.6p.247>.
- [10] Oliver, K. (2014). Ambiguity, Ambivalence, and Extravagance in *The Hunger Games*. *Humanities*, 3(4), 675–686. <https://doi.org/10.3390/h3040675>.
- [11] Palumbo, D. (2008). The monomyth in James Cameron's *The Terminator*: Sarah as monomythic heroine. *Journal of Popular Culture*, 41(3), 413–427. <https://doi.org/10.1111/j.1540-5931.2008.00528.x>.
- [12] Richards, K. (2003). *Qualitative Inquiry in TESOL*. New York: Palgrave Macmillan.
- [13] Vogler, C. (2007). *The Writer's Journey: Mythic Structure for Writers* (3rd ed., Vol. 2007). Studio City: Michael Wiese Productions. Retrieved from <http://books.google.com/books?id=NOiNPwAACAAJ&pgis=1>.

AUTHOR'S BIOGRAPHY



Rohmat Anang Fakhruddin is Student of English Language, Literature and Education Postgraduate Program, Universitas Negeri Surabaya (UNESA). After completing his Bachelor's degree in English Literature from State Islamic University (UIN) Malang, he is progressing on completing his Master's degree at Universitas Negeri Surabaya (UNESA).

Dra. Pratiwi Retnaningdyah, M.Hum., M.A., Ph.D is Lecturer at English Language, Literature and Education Postgraduate Program, Universitas Negeri Surabaya (UNESA). She has a Ph.D. in Cultural Studies from University of Melbourne. Her areas of specialization are Literacy Research, Instructional Design, and Teaching English Literature. She is also an active writer and activator of the Indonesian Literacy Movement.