

HEROIC JOURNEY OF KATNISS EVERDEEN IN SUZANNE COLLINS' NOVEL *CATCHING FIRE*

Perjalanan Kepahlawanan Katniss Everdeen dalam Novel *Catching Fire*
Karya Suzanne Collins

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Abstrak: Penelitian ini bertujuan untuk mengungkap perjalanan Katniss Everdeen dengan menggunakan lingkaran monomitos dalam novel *Catching Fire* (2009) karya Suzanne Collins. Penelitian ini menggunakan kritik sastra dengan menerapkan lingkaran monomitos Joseph Campbell. Teori monomitos digunakan untuk mengeksplorasi perjalanan kepahlawanan Katniss dalam *Catching Fire*. Setiap data diklasifikasikan dalam tahapan-tahapan menurut lingkaran monomitos; kepergian (departure), permulaan (initiation), dan kembali (return). Setiap tahapan merepresentasikan perkembangan watak Katniss selama melakukan perjalanannya. Berdasarkan analisis, ditemukan bahwa Katniss memulai perjalanannya dengan mengadaptasikan dirinya di Desa Pemenang setelah memenangkan *Hunger Games* ke-74. Dia memulai perjalanannya setelah Presiden Snow memberikan tantangan untuk meyakinkannya agar mengurangi pemberontakan di setiap distrik. Katniss menolak kembali ke rumah karena dia harus menyelamatkan Peeta. Oleh karena itu, disimpulkan bahwa novel *Catching Fire* dapat menjadi sebuah langkah lanjutan dari perjalanan Katniss untuk mendewasakan dirinya menjadi seorang pahlawan di akhir perjalanannya.

Kata kunci: Katniss Everdeen; lingkaran monomitos; novel *Catching Fire*

Abstract: This research aims to reveal the journey of Katniss Everdeen by using monomyth cycle in Suzanne Collins' novel *Catching Fire* (2009). This research used the literary criticism that employs the monomyth cycle of Joseph Campbell. The monomyth theory was used to explore Katniss' heroic journey within the novel *Catching Fire*. All data were classified into the following stages of monomyth cycle: departure, initiation, and return. Each stage represented the development of Katniss's traits during her journey. From the analysis, it was discovered that Katniss began her journey by adapting herself in Victor's Village after winning the 74th Hunger Games. She began her journey after President Snow provided her a challenge to convince him to reduce the uprising acts in each District. She refused to return home since she must rescue Peeta. Therefore, this paper concludes that this novel can be a continuity step of Katniss' Journey for transforming herself to be a heroine at the end of her Journey.

Keywords: Katniss Everdeen; monomyth cycle; *Catching Fire* novel

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INTRODUCTION

The novel *Catching Fire* 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 innocent 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: 31). It can be an initial scheme which will be analyzed using Campbell's monomyth cycle. The plot of the story invites audiences to sympathize with the main character, Katniss Everdeen, during the initiation of the Quarter Quell to the end of the story. Katniss Everdeen as the hero in this novel can be represented as the rebellious figure of 12 districts against the Capitol toward the special event of the Quarter Quell. She is driven by her desire to win the game when attempting to complete the game and saving her family life. Campbell (1950: 28) initiates monomyth as the underlying principle in his theory of the hero's journey. He assumed that various heroes in a fictional story have their own journeys which are recovered by the plot of the story. His assumption refers to several plots of mythological and/or religion stories, such as Gautama Budha, the Prometheus who stole fire from the gods, or the legend of Moses in the land of Egypt. The hero's journey describes how the main character or hero is developing him/herself during 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 character of the hero.

The selection of the Collins' novel *Catching Fire* as the subject of the study is based on the fact that it has received several awards; one of which was from Publisher Weekly as the best book in 2008; *Catching Fire* has been translated into at least 26 languages. The other reason emerges to respond the dystopian genre in which several conflicts are

provided in the story. It can be a bridge to the writer to analyze monomyth cycle through the presence of various conflicts in the story.

Literary studies that investigated the monomyth concept has been conducted by various researchers worldwide. Najafi *et al* (2012) attempted to analyze the failed quest in Beckett's *How It Is* using Campbell's monomyth. There are three characters in Beckett's *How It Is*: Bem, Bom, and Pim. The characters are classified into antiheroes. They are given uncertain quest and unable to solve it. Najafi *et al.* found that the description of the darkness and mud from the narrator indicates the ordinary world comparing with the place of light. This indication can be concluded as the part of initiation. The separation phase is vague since the narrator does not belong to the place of light nor the darkness of underworld. The quest for self is believed as the quest for the antihero's characters in this novel. The quest for self requires the character to discover himself so that he will have an identity and a sense of being. The failure of the quest relates the inability of the narrator's consciousness to unify with the outside of consciousness. As the conclusion, Najafi *et al.* stated that the events of this novel follow Campbell's monomyth; there are separation, initiation, and return. However, the concept that Beckett used to follow monomyth cycle is vague.

In line with Najafi *et al*, Kesti (2007) and Mohammadi (2013) investigated Tolkien's *The Lord of the Rings*. Their findings revealed that the four side characters (Aragorn, Sam, Eowyn, and Gandalf) follow the three phases of the hero's journey: departure, initiation, and return. As a result, Campbell's theory is universal and can be applied to not only the main character but also the side characters.

Mollegaard and Belcher (2013) employed the hero's journey concept within a short story. Their study investigated two of Edgar Allan Poe's literary works "Ms. Found in a Bottle" and "The Narrative of Arthur Gordon Pym of Nantucket" using hero's journey concept and the romantic motifs of death and madness. They found that both literary works have similarities in the beginning and ending of the story. Both main characters end or disappear in the South Pole or Antarctica. In Poe's literary works, the protagonist of an ordinary person can become a universal man. The failure to complete the quest will stimulate the madness within the character's psychology which will reveal the male's protagonists' class anxiety in the story. They concluded that Poe's literary works reveal his association with scientific exploration and national identity to the Antarctic's exploration theme. There is also the impact of madness and death motifs within his literary works as the consequence of his narratives' abrupt endings.

Drake (2013) investigated the use of Campbell's hero's journey in two immigrant movies *El Norte* and *La misma luna* as the fundamental theme combined with the immigrant's story as a contemporary mythology. She found that, in *El Norte*, the story is more like the mythological Sisyphus which tells that the immigrant gains a cycle of hard labor. While in *La misma luna*, the character succeeds to reach his goal to meet his mother in the US. Both *El Norte* and *La misma luna* focus on the departure stage where the heroes attempt to cross their ordinary world to the new world which is symbolized in the border crossing. The main aim of both movies using Campbell's hero's journey concept is to show how the immigrants attempt to change and to define the "home" meaning through their journey to reach safety and prosperity in the new land. She

concluded that both *El Norte* and *La misma luna* movies underline the obstacles of the immigrants' journey. Both protagonists in the movies cannot reach their return stage and they should adapt and survive in the new world.

Palumbo (2013) attempted to analyze Star Trek series in 2009 using Campbell's monomyth theory briefly. His study attempted to reveal the quality of heroes and to retell the characters of the heroes in Star Trek. He found that there are similarities on qualities of hero in each Star Trek series. He provided the similarities in the form of table presented in the article, then briefly explained the qualities of hero in each Star Trek series. He concluded that Star Trek series collectively symbolized "transcendence" which is proven by one of the characters, Decker, who transcends his humanity through time-traveling using the space flight.

The other study is from Merlyn (2009) who investigated Lambert's work on his Marxism concept that shaped his moral world. This study attempted to investigate a hero's journey concept within a Marxist concept in Eric Lambert's literary works. She found that the initiation phase emerges when Lambert presumed that his ordinary world was in education field. It is proven by several documents showing that Lambert gave his lectures on world affair during his service in Army Education. The phase continued when Lambert met his mentor, Frank Hardy, at a cottage lecture and joined a certain Party. Lambert, then, left his ordinary world, as an educator, to the extraordinary world, as a socialist realism. In the end of his journey, Lambert expressed his personal exposure from the threshold of moral nihilism through his novel *Glory Thrown In* and *The Dark Backward*. She concluded that Lambert expressed his hero's journey through his life as portrayed in his

several works during his contribution in education to his journey in Australia.

Robbins (2006) investigated the relationship of the hero's journey concept to everyday lawyering decisions. She used several literary works such as the stories of Cinderella, King Arthur, Harry Potter, and others as objects of analysis and a case theory in lawyer's court. She found that the client in the lawyer's court can be classified as a certain hero as in archetypal heroes. The judge is believed as a mentor for the hero to serve him during the hero's journey. Her study concluded that the concept of the hero's journey and archetypal heroes enables the lawyers to provide the structure for the real investigation. The lawyer could use the journey premise as a fundamental structure to the client's own story.

Furthermore, Baker (2011) 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 Trilogy* also has been analyzed by many studies using various approaches. Ghaffarpour (2013) examined *The Hunger Games* novels through Bhabha's perspective of mimicry, ambivalence, and stereotype in the interaction of the colonizer and the colonized to the cultural impact. He classified several scenes related with an aspect of mimicry, ambivalence, and stereotype in the story. He found that the domination of the Capitol's ideology toward the 12 districts make them obey and consider the Capitol the absolute power in the society. He concluded that the two main characters, Peeta and Katniss, are considered the colonized people, while the Capitol the colonizer. The two main characters try to

imitate the colonizer's accent and behavior.

Tan (2013) observed *The Hunger Games* trilogy novels focusing on the childhood dreams in the story related to the development of mind, body, and nation of the characters. She found that in Panem, the physical process of maturation is represented as the journey to adulthood less a process of coming-of-age than it is the result of odds and luck. She used an identification of Lacanian perspective toward a literary work. The term *identification* emerges when Katniss realizes her role to take care of her family when she finds her name's definition from her father's explanation. She concluded that Collins writes her novels *The Hunger Games* as a consumerism which reveals a horror culture of child death. It is related with a loss of humanity in the fragmentation of mind, body, and nation.

Oliver (2014) examined *The Hunger Games* novel focusing on Katniss as the symbol of gender identity toward the traditional patriarchal constraints. She found that Katniss can be symbolized as the gender ambiguity which is proven through her act of wearing hunting items and spending her time with her hunting friend, rather than wearing princess gowns. Katniss also reveals her ambivalent desire through taking up the maternal and paternal roles in relationship to her family and her lover. She concluded that Katniss's role in the trilogy novels *Hunger Games* promotes a feminist aesthetics of ambiguity and imaginary space to the alternative identities. It can represent multivalent meanings for femininity to the future roles of woman within patriarchal culture.

Uluru (2016) examined *Twilight* and *The Hunger Games* focusing on the narrator-focalizer gender. Her study found that in *Twilight*, the text's rhetoric of gender invokes the male focalizer,

while in *The Hunger Games*, there is no ethical gap between narrator-focalizer and the implied author. Both literary works provide the heroine femininity through their dresses. In *The Hunger Games*, Katniss changes her embodiment of hegemonic masculinity, while Bella's *Twilight* goes to the opposite side. She concluded that both authors attempt to engage creatively the narrative gender schemata. Bella's *Twilight* performs her femininity, whereas Katniss' *The Hunger Games* performs her hegemonic masculinity.

Abate (2015) observed *The Hunger Games* focusing on the issues of gender identity and sexuality. Her research found that the narrative structure includes long-standing stereotypes about a specific community; white, wealthy, gender-nonconforming gay men. Not only the way of speaking, but this novel also reveals the fashion style of the queer community in general and homosexual men in particular. She also found that there is a relationship between *The Hunger Games* and the American issues in LGBTQ rights. She concluded that the novels *The Hunger Games* seem to reveal the destruction of society's understanding of gender and sexuality. It blurs the lines between femininity and masculinity as well as framing both heterosexuality and queerness.

Ruthven (2017) observed *The Hunger Games* focusing on the postfeminist dystrophic issues. She found that Katniss's acts of rebellions in *The Hunger Games* trigger her impulse to look after others (her district and her family). She concluded that Katniss is a symbol of a third-wave feminist politics. Its discourse refuses the commodification of girl power representing in the story.

The above previous studies indicate that the analysis of hero's journey concept has been conducted by many researchers. However, none of them have

observed a scifi or dystopian novel, especially Collin's novel *Catching Fire* as the subject of the study. Therefore, by looking at the possibility of using monomyth cycle in the dystopian novel, this paper's purpose is to analyze Katniss heroic journey in *Catching Fire*.

This research takes one significant question: how is monomyth cycle used to observe Katniss Everdeen's journey in the novel *Catching Fire*?

This research aims to reveal the journey of Katniss Everdeen by using monomyth cycle in *Catching Fire*.

This research will contribute to the development of literary analysis, especially on the hero's journey studies of different literary works. It is also expected to give an additional reference to further research of English literature, especially those who are interested in studying the hero's journey in literary works.

Using Campbell's hero's journey theory, this paper employs monomyth cycle to observe Katniss Everdeen's journey. The plot of the story invites audiences to sympathize with the main character, Katniss Everdeen, during the initiation of the Quarter Quell to the end of the games. Katniss Everdeen as the hero in this novel can be represented as the rebellion of 12 districts against the Capitol toward the special event of the Quarter Quell. She is driven by her desire to win the games and come back to her family in district 12. Campbell (1950: 28) initiated monomyth as the underlying principle in his theory of the hero's journey. He assumed that various heroes in the fictional story have their own journey which is covered by the plot of the story. Katniss also faces various quests that should be completed during her journey. She attempts to survive in the Quarter Quell and to end the Games. Hence, Katniss' effort during the Quarter Quell has a significant point to be analyzed through Campbell's theory.

METHOD

In this research, literary criticism employing monomyth cycle of Joseph Campbell is used to discover Katniss' heroic journey within *Catching Fire* novel. The data are classified into the following stages of *monomyth* cycle: departure, initiation, and return. Each stage represents the development of Katniss's traits during her journey. The main data of this study contained words, phrases, sentences, clauses, discourses, and expressions collected from Collins's novel *Catching Fire*. The analysis includes the description or explanation of the phenomena found in the novel. The data were investigated in order to identify the hero's journey stages in Collins' *Catching Fire*. Suzanne Collins' *Catching Fire* novel published in 2009 was the data source. It was published by Scholastic Press. It has 391 pages in the form of pdf.

The writer conducted several steps of data collection technique in order to collect the detail information and relevant data to answer the research question. Firstly, the writer conducted the skimming reading to find various information about the intrinsic elements. Then, the writer conducted a close reading to find out several data related to the hero's journey structure. After reading the novel, the writer classified and investigates the relevant collected data to the topic being discussed in this study based on monomyth phases.

This paper investigated Katniss Everdeen's Journey presented in the novel using monomyth cycle as the guidelines within *Catching Fire* novel. The writer took several descriptions related to the heroine's journey and classified it into each stage based on Campbell's theory of monomyth to answer the research question. At the end of this paper, the writer presents the conclusion based on verified analysis data and discussion.

FINDINGS AND DISCUSSION

Catching Fire is the second series of *The Hunger Games* trilogy which tells about Katniss's adventurous life after winning the 74th Hunger Games.

Departure Stage

The Ordinary World concept in *Catching Fire* novel seems vague. Vogler (2007: 87) explained that the Ordinary World is the basic image of the hero's life which can be compared with the Special World. It means that the hero experiences mostly normal activities in the Ordinary World. Katniss and her family live in Victor's Village where they have a privilege from Capitol. They can buy fresh meat in town without attempting to hunt and exchange the hunting result to the Hob. However, Katniss still enjoys the hunt in the woods even without Gale.

"But my best friend, Gale Hawthorne, and his family will be depending on today's haul and I can't let them down.... Gale has gone to work in the coal mines -and I have nothing to do all day- I've taken over the job." (Collins, 2009: 3)

The statement proves that Katniss' Ordinary World has been reformed after winning the 74th Hunger Games. She gets rich and lives in Victor's Village, while Gale should work in a coalminer to fulfill his family life. It can be the continuity of Return stage of the first series where Katniss succeeds to return home after winning the Hunger Games. She can reunite with her family, but moves to Victor's Village to spend the rest of her life. Campbell (1950: 209) stated that the hero should overcome the difficulty to adapt to the Ordinary World after completing her journey. Katniss attempts to do her daily routines; hunting, gathering, and exchanging food, after winning the Hunger Games even her society has been changed. Yet, she struggles to adapt to her Ordinary World in order to keep in

touch with Gale. Thus, the Ordinary World can also be the place that the hero comes from her last journey (Vogler, 2007: 87). The society might be evolved as a result of his/her journey, but it still his/her Ordinary World.

Campbell (1950: 47) stated that the call to adventure comes when the hero's peaceful life is threatened by the evil presence. It comes as a challenge for the hero to protect her society. In this case, the call to adventure is announced by President Snow when he visits Katniss in the Victor's Village.

"Only you'll have to do even better if the uprisings are to be averted. This tour will be your only chance to turn things around," he says. 'I'll convince everyone in the districts that I wasn't defying the Capitol, that I was crazy with love,' I say. 'Aim higher in case you fall short. Convince me.' he says." (Collins, 2009: 14-15)

President Snow tells Katniss that the uprising increases in several districts. The people question her reason for her act to eat the *nightclock* berries in the end of the Games. Some people believe that she sacrifices her life because of her love to Peeta, but others believe that it is the rebellion act to the Capitol. Therefore, Katniss's call to adventure is to convince President Snow to all eviate the people to defy the Capitol, or else he will vanish the District 12, including Katniss', Gale's, and Peeta's families.

As a victor, Katniss expects to get her freedom to live. She succeeds to reunite with her family and attempts to live in the new society. Campbell (1950: 225) explained that the hero deserves to get his/her freedom to live after passing several trials in the journey. The hero reunites with his/her family and gets his/her peaceful life again. However, Katniss does not get the freedom to live due to the challenge that President Snow gives.

As the tradition, the victor of the Hunger Games will hold the Victor Tour in every district to get the sympathy for the death of other tributes and to remind the people that no one can defy the Capitol. In this tour, Katniss should convince the people that she really loves Peeta and prevent them to do the uprising. If she succeeds, she can Refuses the Call.

Refusal of the Call rarely happens in the mythical world. The hero may refuse to do the journey because she thinks that it is beyond her capacity to save the world (Campbell, 1950: 55). It means that the hero is unable to accept the quest due to his/her incapacity to complete or to face the challenge in the Special World. It can be seen in the novel *The Lord of The Rings* when Gandalf demands Frodo to keep the Ring, but Frodo refuses it because of his incapacity to cope his journey (Mohammadi, 2013: 118). In this case, Katniss is afraid, if she fails to convince President Snow, her family will be in danger. She has a plan to bring her and Gale's families to escape in the wood to avoid the possibility of her failure.

"My mind searches frantically for a way out. I can't let President Snow condemn me to this. I'd try to run away. What would they do if I simply vanished? Disappeared into the woods and never come out? Could I even manage to take everyone I love with me, start a new life deep in the wild? Highly unlikely but not impossible." (Collins, 2009: 23)

She shows her refusal to call by planning to escape in the wood with all people that she loves. Even after winning of the previous Hunger Games and becoming a rising star, Katniss has a little doubt that she will fail the quest. It indicates that Katniss hesitates herself to convince President Snow. Her hesitation emerges due to her inability to show her true love with Peeta in front of the Districts' people.

Vogler (2007: 117) stated that the hero's refusal of the call can be overcome by meeting the mentor. The mentor will serve the hero by protecting, guiding, training, and providing them with several solutions. The hero gains information and confidence to overcome the fear from the mentor. In European myth, the helpful crone and fairy godmother is a symbol of the supernatural aid itself. In a common world myth, it can be in the form of a wizard, a hermit, a shepherd, or a blacksmith. The mentor figure can be seen in the Jane Guy of Liverpool in Pym's Tale written by Edgar Allan Poe. He provides the guidance to Pym when traveling toward the Antarctic. Pym's ship is wrecked by the storm causing his supply decreased. Then, the Jane Guy of Liverpool finds him and provides a lift to Pym and his crews (Møllegaard & Belcher, 2013: 416). Likewise in *Catching Fire* novel, Katniss visits Haymitch when they are preparing to hold the Victor Tour. Haymitch Abernathy is a middle-aged man whose appearance seems unintelligible, strange, and a drinker. He trains Katniss and Peeta during the 74th Hunger Games. He also provides Katniss and Peeta several pieces of advice that might be needed to face their trials. Katniss knows that, as her mentor, Haymitch will give a solution if she tells him all her problems.

"I tell him everything. About the president's visit, about Gale, about how we're all going to die if I fail. His face sobers, grows older in the glow of the red tail-light. "Then you can't fail."
(Collins, 2009: 22)

Haymitch gives her advice that she should marry Peeta in order to convince President Snow and the people that she really loves Peeta. That is the consequence of their pretending actions after winning the Hunger Games, showing true love. Thus, the marriage is the only

way to convince that the uprising should not be held. Haymitch's advice might influence Katniss's decision whether she accepts or refuses the call. Therefore, Katniss realizes that Peeta has a great skill to convince the people with his behavior and pretending actions. Then, Katniss accepts the call and holds the Victor Tour.

Meeting the threshold guardian is a symbol that the hero moves across the Special World. Campbell (1950: 83) argued that this phase is the movement of the hero into a sphere of rebirth. In this phase, the hero reveals his willingness to undergo the self-transformation. As in *El Norte* and *La Misma Luna*, the protagonists are struggling to avoid the border guards, so that they can cross the border to the new land. They face similar difficulty in language, culture, and identity (Drake, 2013: 88). In the movie *Terminator*, Reese crosses to the past year in 1984 from the future in order to change the fate of John Connor's birth. He is supported by the future John Connor in order to prevent the Skynet defense machine to initiate the doom's day (Palumbo, 2008: 419). The hero, sometimes, does not challenge the threshold guardian, he/she can pass the bounds by tricking the threshold guardian (Campbell, 1950: 75). In one moment of Victor's Tour, Katniss suggests Peeta doing the public marriage proposal in order to convince the President and the people of all Panem that their love is real.

"Peeta gets down on one knee, pours out his heart, and begs me to marry him. I, of course, accept. The Capitol audience is hysterical, shots of crowds around Panem show a country besotted with happiness." (Collins, 2009: 35)

Katniss tricks the Capitol audience and President Snow with this marriage. It purposes to convince President and prevent the uprisings. Katniss does not at-

tempt to fight the President to pass the bounds. She tricks him in order to protect her families.

She did manage to pass the threshold by arranging the marriage, but she put herself in more challenge, dangerous situation that leads Katniss to the Belly of the Whale phase. Campbell (1950: 84) stated that the hero completely separates from her Ordinary World and steps forward to Special World. In this case, Katniss triggers President to hold the Quarter Quell that makes her to participate once again in a death match game. The Quarter Quell requires all the former victors of Hunger Games to participate. It means that Katniss will participate in the Quell since she is the only female victor from District 12 that is alive.

Initiation Stage

When the hero comes to the Special World, there will be a crucial contrast with the Ordinary World. The hero will learn various things through several trials and he/she is assisted by his/her mentor (Campbell, 1950: 89). The hero is forced to observe the Special World in order to adjust his/her new adventurous life. President Snow, once again, put Katniss in a challenging situation. He announces to hold the Quarter Quell as a message that the uprising is inevitable.

“And now we honor our third Quarter Quell....On the seventy-fifth anniversary, as a reminder to the rebels that even the strongest among them cannot overcome the power of the Capitol, the male and female tributes will be reaped from their existing pool of victors.” (Collins, 2009: 79)

In this Quarter Quell, President Snow revises the rules by choosing the tributes from the existing victors of the Hunger Games. It means that Katniss, the only living female victor in District 12, should participate in the Quell and Peeta will

accompany her. Katniss faces her Road of Trials in this Quarter Quell as the previous Hunger Games, yet she already knows the overall rules of the Games and is already prepared to face every possible situation in the Arena.

In the Road of Trials phase, the hero should cope with several tests/challenges in order to begin her self-transformation. Campbell (1950: 89) claimed that the hero is assisted by her supernatural aids; it can be an advice, an amulet, or a secret agent. Vogler (2007: 136) argued that the test or challenge can be in the form of the mentor's training continuation. This test can establish the landscape of the unknown world which is dominated by a villain. The hero should cope with the test in order to pass her road of trials. In Lambert's novel, the *Veteran*, Farr attempts to deal with American racism by allowing the African-American to play jazz music. However, his act is opposed by the trio of military police who suddenly causes Farr to be moved to New Guinea (Merlyn, 2009: 70). While in the movie *Transformers*, Optimus Prime takes a role as a mentor who trains Sam to increase his bravery and to get his confidence and faith from earth's people to support him to fight with the Decepticons' invasion (Vindiana & Soelistyo, 2014: 42). Therefore, in *Catching Fire*, Katniss is guided by Haymitch to face several trials that will influence her self-development.

The first trial comes from the Gamemakers decision to pass the tributes for their Private Session. As the previous Private Session in the 1st series: *The Hunger Games*, the tributes should show their skills in front of the Gamemakers in order to gain a high score and get more sponsors to help them in the Games.

“Suddenly I know just what I'm going to do. I drag one of the target dummies out into the middle of the room and using some chinning bars, hang it so it dangles

by the neck. Then I step away quickly to watch the reaction on the Gamemakers' faces as they read the name on the dummy. SENECA CRANE." (Collins, 2009: 108)

Katniss, as usual, takes a risk to show a controversial act in order to give a message to the Capitol that she is a fighter. If in previous Session she shoots her arrow toward the Gamemakers table, now she mocks them by creating a dummy target as the representation of the previous Gamemaker, Seneca Crane, who has been executed by the Capitol after his failure to hold the Hunger Games. As the result, Katniss gains twelve as her score and makes a Hunger Games history. She, once again, passes her first trial by doing a risky action that can threaten her life.

The second trial begins as well as the Quell. Campbell (1950: 89) argues that the hero is unwittingly assisted by the supernatural helper that she meets when entering the region. In the Arena, Katniss and Peeta emerge separately.

"For a moment we're frozen, sizing each other up, our weapons, our skill. Then Finnick suddenly grins. 'Lucky thing we're allies. Right?' Haymitch gave it to him. As a signal to me. To trust Finnick." (Collins, 2009, p. 122)

Katniss's distrust of her ally, Finnick, indicates the beginning of the trial of trust. In Cornucopia, Katniss takes the bow and arrows as her weapon and meets Finnick who claims as her ally when he shows a solid gold bangle patterned with flames in his hand. Haymitch covertly assists Katniss to make an alliance with Finnick. Katniss's distrust toward her ally is based on her previous experience that the ally of the Games can be her enemy. According to Vogler (2007: 136), the test can be a continuation of mentor's training for the hero (Vogler, 2007: 136). In this case, Haymitch

provides Finnick as Katniss's ally in order to test her sense of trust.

The third trial emerges since Katniss, Peeta, Finnick, and Mags attempt to run away from the poisonous fog.

"Maybe it's my eyes playing tricks, or the moonlight, but the fog seems to be transforming. Yes, it's becoming thicker, as if it has pressed up against a glass window and is being forced to condense." (Collins, 2009: 137)

Katniss and her allies struggle to run down the jungle. They work together in order to avoid the fog. Katniss grabs Peeta, while Finnick totes Mags in his back. Mags sacrifices herself so that Finnick can help Katniss to grab Peeta to avoid the fog. In this case, Katniss passes her trial of trust due to the sacrifice of Mags to let Finnick assist Katniss to grab Peeta to avoid the fog. She believes that they are her truly ally in the Arena.

After running away from the fog, Katniss realizes that every territory has its own "surprise". She feels frustrated because of her incapability to solve the puzzle of the Arena. Campbell (1950: 103) explained that when the hero feels frustrated and hopeless, the protecting figure will come up to aid him/her to continue his/her journey. Katniss meets with the Goddess after her effort to observe the Arena. Wiress is Katniss' Goddess who helps her to learn about the Arena. She provides a clue for Katniss that the Arena works like a clock.

"Twelve bongs last night. Like it was midnight. Then lightning. The sun overhead now. Like it's noon. And lightning. In the next pie, wedge overcame the blood rain, where Joanna, Wiress, and Beete were caught. We would have been in the third section, right next to that, when the fog appeared. Tick, Tock.... My eyes sweep around the full of circle of the arena and I know she's

right. "Tick, tock. This is a clock. " (Collins, 2009: 147)

Based on Wiress' clue, Katniss suggests her allies to make a plan and take responsibility in every plan. However, the next trial comes suddenly after Katniss succeeds to solve the puzzle.

The last trial is dictated by the Gamemakers' decision to twist the Cornucopia. Katniss and her allies should resolve the puzzle again.

"Enemy. Enemy. The word is tugging at a recent memory. Pulling it into the present. The look on Haymitch's face. 'Katniss, when you're in the arena. You just remember who the enemy is,' Haymitch says. "That's all." (Collins, 2009: 172)

To pass the trial, Katniss should end the Quell. Katniss remembers her mentor advice that the real enemy is not the tributes, but the Capitol and its Gamemakers. Katniss gains her apotheosis from her mentor's advice. Campbell (1950: 152) explains that apotheosis phase makes the hero realize her real purpose of her Journey. It opens the hero's mind toward her destination. In this case, Katniss realizes that the real enemy is not the other tributes, but the Capitol and their Game makers. Once again, she decides to do a risky decision by wrapping her arrow with Beetee's wire and shoot the roof of the Arena after the lightning comes. As a result, she destroys the Arena and a Hovercraft comes to bring her body. Katniss succeeds to pass the last trial by forcing the Gamemakers to end the Quell earlier. The trials are ended and the other tributes who are still alive can be considered as the victors.

After gaining her apotheosis phase, the hero will gain her Ultimate Boon. The Ultimate Boon is the phase where the hero gains the prize of her effort to complete the trial. The ultimate boon, ac-

ording to Campbell (1950: 159), is the phase when the hero struggles to complete the quest. The hero's prize of her success is not the presence of the hero's life, but the energy, encouragement, or the power that the hero brings for changing her society (Campbell, 1950: 168). In the movie *Star Trek 2009*, the ultimate boon reveals the immortality of humanity through the revelation of Kirk to save the Earth. Kirk's revelation can be symbolized as the end of his journey in the space (Palumbo, 2013: 156). Therefore, the Ultimate Boon of this novel indicated by Katniss' brave to end the Quarter Quell. She is awakened by Haymitch's explanation of the rebellion plan.

"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, 2009: 176)

Haymitch explains everything to Katniss. He arranges her alliance with other tributes, works together with Plutarch, and convinces the sponsors to keep providing her with the supplies. She believes that her risky action in the Quell is unexpected, additional courage that will increase the uprising in all districts as evidence that everyone can fight the power of the Capitol. The intelligence and bravery of Katniss to end the Quell will be a great Boon that will change the situation in her society.

Return Stage

After completing the quest, the hero should be back to her Ordinary World to help her society from the initial problem. Campbell (1950: 179) explains that the hero should turn back to her Ordinary World with "her life-transmuting trophy" in order to restore her society. Campbell (1950: 177) expounded that after the

hero gains her Boon, sometimes, she does not want to return home. It can be caused by the remaining temptation that holds the hero to bring back the boon. Its phase is called as Refusal of the Return. Vogler (2007: 224) argued that sometimes the writer leaves the subplot dangling. It purposes to attract the readers to guess the next story. As the Quell is ended, Katniss does not want to return home. She swears to protect Peeta until the end of the Quell. She needs him to lead the rebellion against the Capitol.

“What I want is to have him back. But I’ll never get him back now. Even if the rebel forces could somehow overthrow the Capitol, you can be sure President Snow’s last act would be to cut Peeta’s throat.” (Collins, 2009: 177)

She refuses to return home before they can save Peeta and bring him back to her side. The Refusal of the Return ends *Catching Fire* series. Katniss does not pass the whole Return stages. It builds a clue for the next series to begin the story of Katniss’s another journey.

CONCLUSION

This paper aims to reveal the journey of Katniss Everdeen by using monomyth cycle within the *Catching Fire* novel. It shows that Katniss’s heroic journey is fulfilled the three stages of monomyth cycle.

The departure stage indicates the introduction of hero’s daily routines and the way she gets the challenge. This stage is initiated after Katniss is challenged by President Snow to alleviate the uprisings act of every district. All phases of departure stage is structured within the story. From the **departure** stage, it is found that Katniss has prepared herself from every possible challenge that comes from President Snow. It happens since Katniss has passed the previ-

ous Hunger Games. She learns many life lessons from her past.

While in the initiation stage, Katniss does not face Atonement with Father due to her maturity to face every problems based on her previous experience in the 74th Hunger Games. She also does not face her temptress in the initiation stage, but in the return stage. This paper found that Katniss completely passed her trials. She used her past experiences on her previous Hunger Games to finish the Quarter Quell. She is assisted by her new teammates to end the Quell.

Katniss does not meet her return stage fully since the story ends with Katniss’ refusal to return home. It is caused by her unfinished problem to rescue Peeta from Capitol’s hovercraft.

Therefore, Katniss’ journey in this novel can be called as the bridge to relate between the first and third novels of *The Hunger Games*. It is proved that in this novel, Katniss develops herself from a former victor of Hunger Games to a rising symbol of revolution in Panem.

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