BUDDHI DHARMA UNIVERSITY

THE HEROINE CHARACTERS OF KATNIS EVERDEEN IN SUZANNE COLLINS'HUNGER GAMES NOVEL USING MONOMYTH CICLE THEORY BY JOSEPH CAMPBELL

Presented as a partial fulfillment of the requirement for the Undergraduate Program

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ii

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I honestly declare that this thesis is my own writing, and it is true that I do not take any scholarly ideas or work from others. Those all citied works are quoted in accordance with the ethical code of academic writing.

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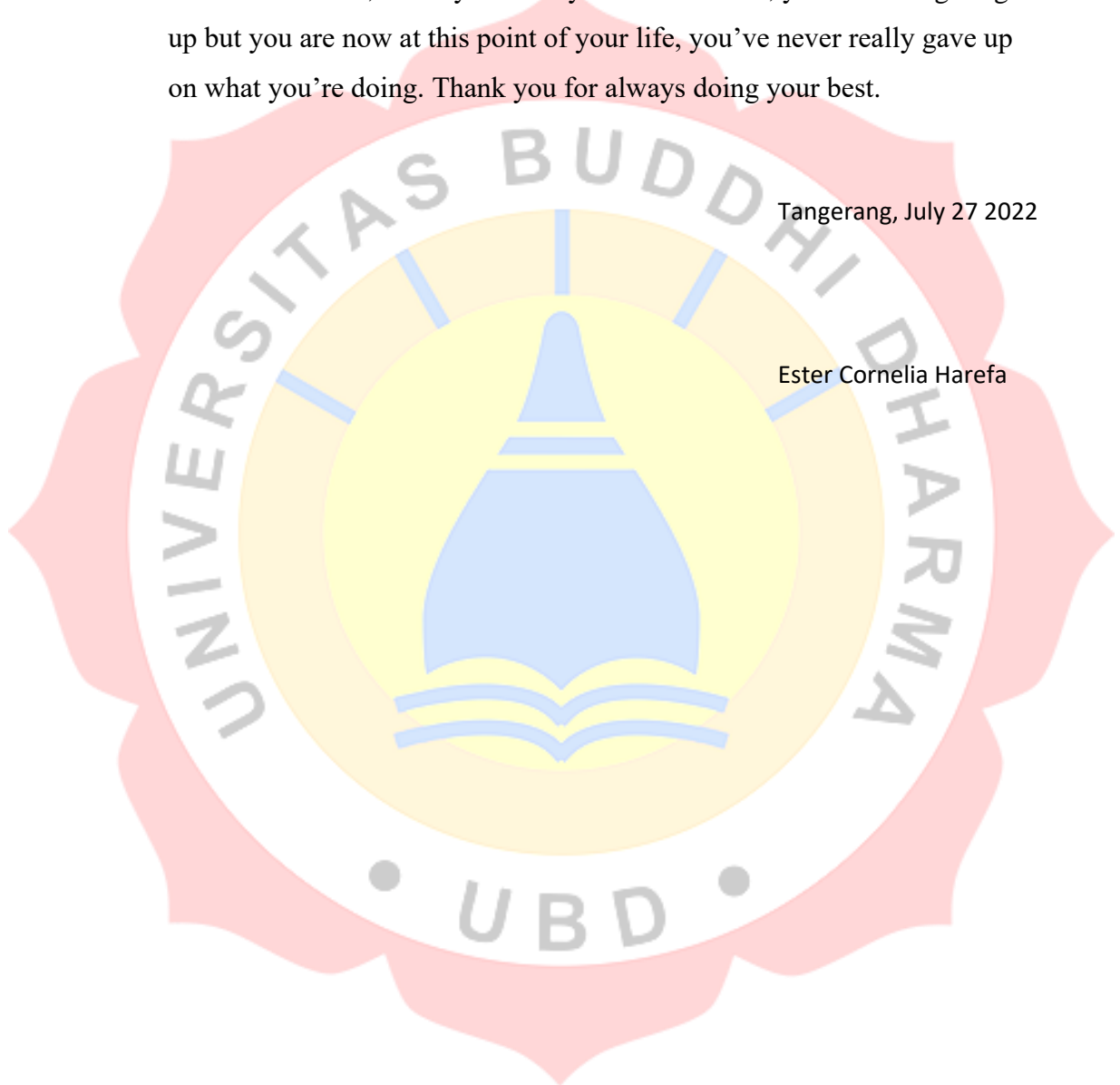
ABSTRACT

The writer analyses the main character's journey of heroine from the novel The Hunger Games by Suzzane Collins. Hunger games are deadly games followed by tributes from district one to district twelve. They have to fight or kill each other until one of them become the victory. The main character of the novel is Katniss Everdeen, the ordinary girl from district twelve. She volunteer herself to join the game instead of her sister Primrose Everdeen. The approach of this research is developed by Joseph Campbell(1950) in his book "Hero with Thousand Faces". The purpose of this study is to obtain information about the main character's heroine journey and the type of hero from the novel. There are 3 main stages of heroes' journey. The stages are The Departure, Initiation and Return. Joseph Campbell (1950) stated that a fiction or non-fictional character is known as a heroine when he/she passes at least three-quarter of the stages. Each of the main stages is divided into several sub-stages. The writer analyses each of the stages and provides the evidence taken from the novel to prove that Katniss Everdeen follow the process to be a hero. There are 6 types of hero and the writer analyses the type of hero from the character. This study applies a qualitative descriptive method of research and the data are collected from the novel. The analysis shows the journey of the main character from an ordinary girl to become a real hero for her district and it changes her life forever. The conclusion of the study is Katniss everdeen can be called as a hero since she has passes almost all stages of monomyth cycle by Joseph Campbell.

Keywords: Heroine, hunger games, journey of heroine, types of hero.

TABLE OF CONTENTS

CHAPTER I

INTRODUCTION

1.1. Background of the Research

This world is a world full of problems and conflicts; conflict of nature, conflict between nations, or even conflict between two persons. Thus the hero as a saviour is always needed in this world. There are so many hero characters that appeared from history or mythology. Many other stories present a hero as an ordinary man that does not have any special skill but he did something good to a person, people or even to the region where he lives. Vogler (2007)in his book states that a hero is needed when the world is in danger. Vogler said that heroes are those people who help other people to face many difficulties with head held high and sacrifice their time, afford and sometimes lives for other people' happiness.

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). 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.

Heroism is one of the common topics in narrative text or novel. Mythologies and children's literature such as Lord of The Ring(1954), Harry Potter(1997), Narnia(1950), Gulliver's Travels(1726), The Wonderful Wizard of Oz(1900), Alice in Wonderland(1865) are examples of narratives that bring heroism to the topic. It can be seen that the hero's term can not be separated from myth and legend because the hero figure often appears in some myth or legend that we heard.

Heroism is a broadly defined characteristic. The characteristic of being admired is a leading quality in heroism. If one is admired by another, chances are this individual is seen as a hero to the one admiring. Heroism is not a learned trait, but rather it is naturally known from birth.

> Heroes are people who transform compassion (a personal virtue) into heroic action (a civic virtue). In doing so, they put their best selves forward in service to humanity. A hero is an individual or a network of people that take action on behalf of others in need, or in defence of integrity or a moral cause. (Kohen, 2010: 45)

Until now, the novel with a heroism theme still has a place in the readers' heart. Contemporary literature about heroes are often adapted into either movie or animation. One of the popular adaptations from novel literature is The Hunger Games's novel which gained its success in 2012 and followed by its sequel the following years. The reputation of this movie makes the original novel become more famous and better recognized, and this for sure made the author, Suzanne Collins, become famous as well.

Suzanne Collins' The Hunger Games (2008) 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 citizens 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 24 participants are forced to eliminate their competitors while the citizens of Panem are required to watch. When 16-year-old Katniss' younger sister, Prim, is selected as District 12's female representative, Katniss volunteers to take her place. She and her male counterpart, Peeta, are pitted against bigger, stronger representatives, some of whom have trained for this their whole lives.

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 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, p. 31).

Campbell (1950, p. 28) 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 analysed using Campbell's hero's journey. Monomyth cycle is commonly used for analysing some classical or fantasy novels. However, it is rarely used for analysing 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

1.2 Statement of The Problem

The writer sees that every hero has his own speciality that makes him different from the other heroes. The writer sees Katniss as a hero that still had so many flaws. As Collin said that Katniss is a hero, the writer wants to know what kind of hero that Collin wants to propose to the reader and what is her ability as a hero. The writer sees that Katniss has a complete process on becoming a hero. The writer wants to know what Katniss has done or passed so that people in the other districts see her as a hero and become a symbol of fight, courage and hope.

1.3. Research Questions

Katniss Everdeen is no doubt to be categorised as a hero. She is a 16 years old girl coming from a poor family and district and finally becoming a symbol of new hope for the other district to fight against the cruelness of Capitol. In order to understand more about Katniss Everdeen, the main purpose of this research is to analyse the heroism of Katniss Everdeen's character. The writer stated a research question and the research question is:

1. What are the processes that Katniss passed through on becoming a hero based on the journey of hero by Joseph Campbell(1950)?

1.4. Goal and Function

Katniss's character is really special and the writer believes that there will be more speciality of Katniss after the writer conducts this research. The goals of the research is:

a.   To find out the information of Katniss Everdeen's journey to be a hero The writer also stated the function of the study. The functions of the study are:

a.   To provide readers of the hero's journey from Katniss Everdeen's character and hopefully it could persuade the reader to live better and be a better person in life.

b.   Readers could learn the moral of the story from each of the characters in the novel, especially how Katniss turns from innocent girl into a symbol of fight.

c.   The writer also hopes this research could be a source of knowledge for the readers.

1.5 Scope and Limitation of Research

The topic of heroism in the novel The Hunger Games will bring this research into a compound research, to make it compact and clear, the writer set a scope and limitation on: The writer focuses only on Katniss' journey as a hero based on Joseph Campbell's theory. The writer only analyses Katniss's journey in the first novel of The Hunger Games Trilogy. The writer only examines the characters that are involved in Katniss's journey intensely.

1.6 Conceptual Framework

In this point, the writer would like to explain how the writer conducts the research. This research will be analysed based on the theories that are used in this research to discuss heroism, the first called Types of Heroes by Brooklyn Reid(2010), a mythologist. It is a theory that can only be applied to stories that contain heroic themes. The second theory is the Monomyth Cycle (or also known as Hero's Journey Pattern) that is also argued by Campbell.
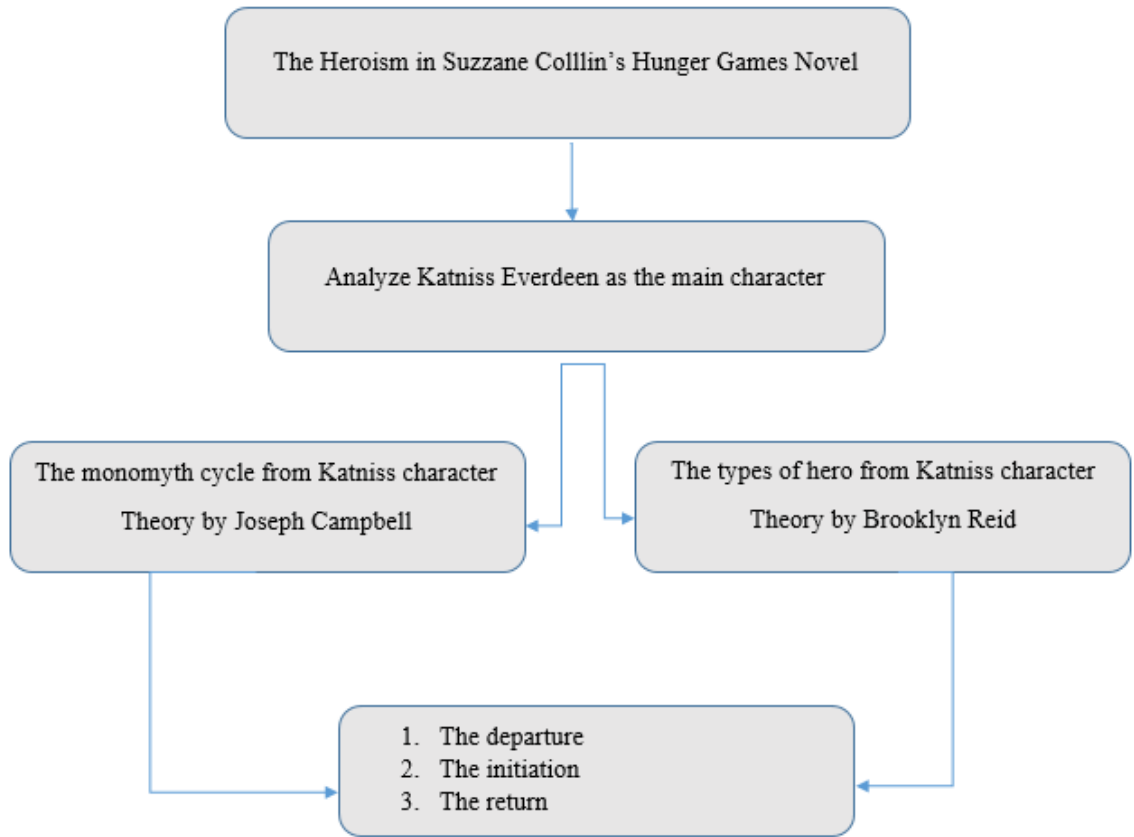
Figure 1.1 Conceptual Framework

CHAPTER II

THEORETICAL BACKGROUND

2.1 Previous Studies

There are severeal researchers that are doing research related to heroism or writings related to Hero's Journey from Joseph Campbell. Based on the writer's searching, the writer found one thesis written by Haris Sibghatullah Fil Quds (2016) from the University of Andalas Padang, his research was about Heroism in How to train your dragon's novel. How to train your dragon is a fictional novel written by Cresidda Cowell in 2002. In his thesis, he analysed the main character from the novel, Hiccup. He analysed the journey of Hiccup's character and how he became a hero from the novel.

The other previous thesis the writer related with heroism is the research from Bella Arti (2015) from University of Soegijapranata, her thesis was about Hero Journey of Harry Potter. She analysed the hero's journey of Harry Potter from Harry Potter's 1st novel. Her conclusion said that Harry Potter has passed all stages of the hero's journey.

The researcher found out one previous study related to the hunger games novel written by Pungky Priska Sari from University of 17th August Surabaya. Her study was focus on The Heroine's Journey in Suzanne Collin's novel. The theory that she took was by Maureen Murdock. Maureen Murdock theories are focus on women's life journey. Maureen Murdock focuses on how a women make a journey as a hero. Her theory of describe more about feminism. She divides

heroine's journey into 10 stages, they are: heroine separates from the feminine, identification with the masculine & gathering of allies, road/trials and meeting ogres & dragons, experiencing the boon of success, heroine awakens to feelings of spiritual aridity/death, initiation & descent to the goddess, heroine urgently yearns to reconnect with the feminine, heroine heals the mother/daughter split, heroine heals the wounded masculine within, heroine integrates the masculine & feminine.

Besides the journal article and reviews on the book and the movie, the writer also found a number of thesis researches related to heroism topic, they are Ryka Hayyu(2018) with research title The Hero Journey in Charles Dickens' Oliver Twist, and Adelina Putri(2018) with research title Hero Pattern in Rick Riordan's Percy Jackson & the Olympians: The Lightning Thief. Those researchers have the same shortage that they only analysed the hero's journey pattern. They did not explore more about another aspect of heroism in their novel. However, they have succeeded in analysing and proving that each main character of those books has passed most of the stages described by Joseph Campbell. The interesting part is that they also made their own concept of a hero by taking a good lesson from each book.

From those researchers the writer states above, they all have the same topic with what the writer focuses on in this research. They all are about heroism and mostly they analyzed the monomyth cycle by Joseph Champbell(1950). As far as the writer is concerned, there is no researcher conducting research on the novel The Hunger Games. That is one of the main reasons why the writer conduct research from the hunger games's novel. All of those reviews definitely would

help the writer in understanding the Heroism topic by comprehensively reading on those writings because they discussed some similar things that the writer wanted to discuss.

2.2 Character and Characterization

Someone who plays in a novel or drama is called the character. The character is a role presented in the story that has some kind of identities. Characters can also be interpreted as a person in a novel, play, or film (Waite and Hawker 143). A character that becomes a central part of the movie should have its own characteristics to differentiate it from the other character. Abrams (2009:32) that character are " Persons represented in dramatic or narrative work, who are interpreted by the readers as possessing particular moral, intellectual,and emotional qualities by inferences from what the persons say and their distinctive ways of saying it – the dialogue – and from what they do – the action." It can be known that a character belongs to people in a story that is created to make the story alive. The character should make the readers or audience believe if that really happens in it. Character is also important to a movie or drama, because if the story is good but the character can't deliver the story right, the movie would fail.

Characterization is an attempt to show the characters or the personalities of the played character. Minderop (2005:6), the direct method (telling) relies on the explanation of the character's characterizations to the exposition and direct comments from the author. So the readers can understand the character's characterizations based on the author's explanation. While the indirect method

(showing) shows the author placing himself outside the story by giving the opportunity to the characters so they can show their characterizations through dialogues and actions.

It was believed by Minderop (2005:8), that there are two kinds of method, which are the direct method and indirect method. In a direct method, the explanation of the story is done directly by the author. This method is usually used by ancient storytelling stories so that the reader only relies on explanations made by the author alone.

2.2.1. Characterization using the name of the character

The name of the character in a literary work is often used to give ideas or to clarify and sharpen the character figures. The characters are given names that describe the characteristic qualities that distinguish them from other characters.

2.2.2. Characterization through character appearance

In literary works, the appearance of the characters has a very important role in relation to the characterization. The appearance of the character referred to, for example: what clothes they wear or how the expression is.

2.2.3. Characterization through speech

The author gives a broad and free place to the author or narrator in determining the story. The author comments on the characters and personalities of the characters until they penetrate into mind's, feelings and inner turmoil so the author constantly monitors the characterization of the characters. The authors do

not merely lead the reader's attention to their comments about the characters but also try to shape the reader's perception of the characters he tells.

While in indirect method, Minderop (2005:22) explained the characters in literary works can present themselves directly through their behaviour. In this case, the reader can analyse the characters themselves through several ways:

2.2.3.1. Characterization Through Dialogue.

Characterization through dialogue is divided into what is said by the characters, the identity of the characters, the location and situation of the conversation, the mental qualities of the characters, a tone of voice, emphasis, dialect, and vocabulary of the characters.

2.2.3.2. Location and Conversation Situation

In real life, conversations that take place privately on an occasion at night usually tend to be more serious than conversations that occur in public places during the day. So, it is possible that this situation happens in fiction, but the reader must consider why the author displays the conversation in places like on the road or in the theatre, of course, which is certainly important in storytelling.

2.2.3.3. Mental Qualities of the Characters

The mental qualities of the characters can be recognized through the strains and flow of words when the characters talk.

2.2.3.4. Tone of Voice, Pressure, Dialect, and Vocabulary

Tone of voice, pressure, dialect, and vocabulary can help and clarify the characterizations of the character if the reader is able to observe and analyse it seriously. Based on the analysis of the characterization through the direct method (showing), the result can be seen from above that the author does not merely convey the characterization of the characters based on what appears through the behaviour of the characters but the author also able to penetrate the thoughts, feelings, turmoil and inner conflict and even motivation that underlies beneath the behaviour of the character.

2.3 The definition of Novel

Novels are literary works. Novel is an invented prose narrative of considerable length and certain complexity that deals imaginatively with human experience, usually through a connected sequence of events involving a group of persons in a specific setting. According to Sumardjo (1998:29) says that "a novel is a story with the prose form in long shape, this long shape means the story including the complex plot, many characters and various settings". The reason why the writer uses "The Hunger Games" novel as her research is because the novel is really interesting and has lots of moral value that can be as lessons for the reader about life

and fight for life.

2.4 Heroes in Literature

Someone like King Arthur immediately comes to mind – a true literary hero, a larger-than-life character, a defender, and a protector. But not all heroes in literature are created equal, which is why there shouldn't be a single, idealised definition of a hero.

Heroes and heroines in literature aren't always the paragons of virtue; in fact, they can be the exact opposite – flawed and lost souls who fail many times along their hero journey. Heroic deeds aren't limited to noble knights, dragon-slayers, soldiers, warriors, prodigies, or fantastical beings. Much like in real life, a hero in literature can also be someone without apparent heroic qualities, an ordinary guy or a girl trying their best in extraordinary circumstances.

Brooklyn Reid(2010) in his book "Heroes in Literature: Types and Examples of True Literary Heroes" defined hero as someone who has courage and has willingness to protect others. He also defines heroes in 6 types. The type of hero is modified and inspired by Joseph Campbell's type of hero. They are:

2.4.1. The willing hero

The willing heroes are committed to the adventure and aren't afraid to take a risk or self-sacrifice if it's for the greater good; they're always bravely going ahead and usually finish their hero's journey (also called *monomyth*) with an "all or nothing" heroic act. Although they may appear narcissistic and self-centred at times, they more often than not have a reason to behave that way. The willing hero is usually self-motivated and "feeds" on adrenaline.

2.4.2. The unwilling hero

The unwilling hero is often someone without any exemplary qualities. And if the unwilling hero does have supernatural powers, they're either afraid to use them or don't know how. This kind of hero in literature has no interest in saving the day and thus may appear selfish or be seen as an antihero. Typically, the unwilling hero is pushed or manipulated into an adventure that requires their rise to heroism. Their journey usually begins with self-doubt and a desire to return to normal life, so they might even try to run away from the situation. Unlike the willing hero, the unwilling hero is not excited about the adventure. They are passive, rarely self-motivated, and might need a little push from their sidekick or a group to keep them on the right track. But once the reluctant hero accepts their heroic duty, they will overcome the obstacles, show remarkable growth, and achieve the end goal with just as much determination as the willing hero.

2.4.3. The tragic hero

A tragic hero is the type of character with all the heroic virtues and a fatal flaw, which is usually some sort of character deficiency (excessive pride, for example). Despite their best efforts and good intentions, the tragic hero's flaw ultimately leads them from triumph to tragedy. Aristotle is credited with being the first to define the tragic hero in his *Poetics*. According to the Greek philosopher, a good tragedy must elicit fear and pity. And it's the tragic hero's flaws and misfortune that make them relatable and draw an emotional response – especially when compared to classical heroes, who might appear too perfect for us lesser folk to identify with them. Aristotle suggested that the tragic hero's downfall should also

serve as a cautionary tale for readers to be wiser in their own life choices. Otherwise, a similar reversal of fortune might happen to them someday.

2.4.4. The classical hero

Classical heroes, sometimes known as romantic heroes, are everyday people that have a great talent! They often possess an attribute or quality that distinguishes them from ordinary people, making them a hero. It's important to remember that classical heroes are equal in their world, but possess a gift that others do not have.Classical heroes are unselfish. They are ready to sacrifice themselves for others.

2.4.5. The epic hero

To put it simply, an epic hero is a larger-than-life character who embodies his culture's values and beliefs and achieves great things through extraordinary or superhuman abilities. The epic hero was first introduced as the protagonist of an epic poem. This is a hero, scratch that, *the* hero admired for his courage and ability as a great warrior.His glorious deeds are universally known, but before all that international glory, the epic hero must be a legend in his own culture.

2.4.6. The antihero

Anti Heroes begin with traits that are very uncommon or unbecoming of a hero. They display qualities that are more in-line with a villain's characteristics. With traits such as conceitedness, immorality, rebellion, and dishonesty, they are not viewed with admiration. Like many of the other heroes, anti heroes start out as average people who are controversially flawed and inherently good at the same time. An anti hero, by definition, is a central character who lacks conventional

heroic attributes. These characters can range from a good person with an unattractive vice to a criminal mastermind who has a heart of gold.

2.5 Monomyth Cycle by Joseph Campbell

According to Campbell(1950), a hero defined as the one who experienced some extraordinary stages in his life. Basically, the stages are: having an adventure, having a great fight, win the fight, and a way back from the adventure after gaining rewards. Furthermore, he described narratively each pattern of stages that every hero in every place and time experienced before they got the title of hero.

In his theory, Campbell argued that there are three main stages that always be passed by a hero in order to complete a single quest, the stages are Departure, Initiation, Return. The writer will briefly explain the Monomyth Cycle stages one by one in the following paragraphs.

2.5.1 The Departure

The Departure stage is a part that leads the Hero from his ordinary world into the adventure until he/she faces the first trouble in the journey. This main stage contains 5 subsections as follows:

The first stage according to Campbell is The Call to Adventure. This is when the Hero gets a call to an adventure whether through an obligatory or something unusual, Campbell also said that the call may also come by accident(p 46). The second stage is Refusal of the Call, Campbell argues that not all of the heroes accepted the call immediately, but some of them refuse the call for so many reasons. Campbell said that if a person refuses a call to adventure and still

doesn't change his/her decision, his or her world will soon get trouble and he/she has a possibility to become the character who needs to be rescued or even become a villain character (p 48).

The next stage is Supernatural Aid. After the hero accepts the call, he will get his first encounter with a figure that will give him supplies to support his journey (p 56). The next stage is The Crossing of the First Threshold. Campbell said that in continuing his journey, the hero must pass the "gate" between his familiar world and unordinary world which is always associated with darkness and danger (p 62). After crossing the threshold, the hero come to the stage The Belly of the Whale which according to Campbell this is where the path after the threshold would not be so easy The hero realise that the way forward would be hard and he must find a way to get out from a condition that traps him then continue his journey (p 70).

2.5.2 The Initiation

The Initiation stage focuses on the main part of the journey of the hero, in this stage the hero experiences the trial and ends with facing the main enemy. This second main stage contains 6 subsections as follows. The first subsection is The Road of Trial, this is where the hero faces his miraculous test and he/she was already covered with advice, amulets, or maybe helper (p 75). After that, the second subsection is The Meeting with The Goddess, in which Campbell said that the hero meets the Goddess who might become his magical helper during his journey. Often happens that the Hero's soul experienced a mystical marriage with the Goddess (p 86). The third is the Temptress, it happens if the hero experienced

a mystical marriage with the Goddess and became a master of life. Campbell argues that this is a 'test' to the hero whether or not he is going to continue his adventure (p 94). The next stage is Atonement with the Father, the hero synchronised his mind with the father, or father-like figure, Campbell said that it would make his journey easier (p 115). The next stage is Apotheosis, this is a scene when the hero gains his perfect being by the help of God. The ego separated from the hero and he became wiser. The hero finds his real identity and also the real goal of his journey (p 116). The final stage of the Initiation stage is The Ultimate Boon, Campbell explained this part as a direct response to The Call to Adventure, and this is the last help (usually bigger help) that leads to the goal of the adventure. With this boon, the hero could finish the task (p 131)

2.5.3 The Return

The adventure does not yet end when the hero defeats the great enemy, he/she must go back to where he/she came from. This third main stage is the process of hero's way back to the ordinary world. There are 6 subsections in this stage, The first is Refusal of the Return. The great enemy is defeated but according to Campbell(1950), the Monomyth norm requires the hero to get back to his normal world bringing anything he/she got from the adventure. But the responsibility to come back home often be refused by the hero (p 145).

After that, the hero experienced the stage called The Magic Flight, Campbell said that the flight here not a literal flight but it means a pursuit, after the hero finished the task, the hero is chased by another villain which could be a curse from the great enemy or maybe the rest of the small enemies (p 148).

Campbell(1950) argues that this time the world comes to save the hero. It happens when the hero is not able to get out from the other world because he/she does not want to, or because he/she is blocked in the magic flight (p 155).

The next stage is The Crossing of the Return Threshold, on the way back home, the hero supposed to pass the threshold once again. The Threshold is the same gate from the other world into the ordinary world that the passed at the first stage (p 163). After passing the threshold, the hero comes to the next subsection which Campbell(1950) called as Master of the Two Worlds. Campbell argued that the hero would be called as the master of two worlds if he successfully passed through the troubles in the other world and also gained respect from people in his ordinary world (p 172). The last subsection is Freedom to Live, the hero's journey ends and Campbell said that the hero can freely choose his path in life for the next coming days; whether the hero will live his life as it is before or he prepares himself for the next call to journey, that is why this theory called Monomyth Cycle, because the call to an adventure would always come again to the hero and the stage would be repeated again as a cycle (p 182).

Talking about Heroism, another thing that needs to be concerned is the other characters besides the hero itself. The writer believes that a hero could never finish his/her journey only by relying on themselves. Christopher Vogler, a Hollywood Development Executive, wrote a book entitled The Writer's Journey: Mythic Structure for Writers that inspired by Campbell's A Hero with A Thousand Faces and Carl Jung's Archetypal theory, he proposed that there are some archetype masks that commonly appear as minor characters in a myth

(Vogler, 1998: 26). Vogler mentioned these following common archetypes (besides the hero) in his book: Mentor, Threshold Guardians, Herald, Shapeshifter, Shadow, Ally, and Trickster. Following are the characteristics of those archetypes according to Vogler.

The first is Mentor, he is the one who provides motivation and gifts to the hero, most of the mentors are former heroes who have survived the trial and journey. The mentor archetype is often related to the image of a parent and often shown as a wise old man or a godmother (p 39). The second archetype is Threshold Guardians, they are the first obstacle that would be faced by the hero and they protect the gate of two worlds from the unworthy, but Vogler said that they can also become allies if the hero can properly understand them (p 50). The next archetype is Herald, he is the character who gives warning and challenge to the hero. Mostly appear at the beginning to announce the call to adventure. Herald may appear as a person or as a force, as a protagonist or antagonist or even as a neutral figure (p 57).

After that there is Shapeshifter, Vogler said that the Shapeshifter is one of the most flexible archetypes because it is an archetype that often appears as a character who can change its form like a werewolf. But Vogler said that in some cases, a character can be called a shapeshifter if he changes his behaviour or even his destiny, for example; from enemy into ally. Shapeshifter can also be the character that changes mood to bring doubt and suspense in the story (p 61). The next is Shadow, the villain figure and the main enemy of the hero. Vogler said

21

that the shadow represents the darkest desire or rejected qualities and it also can symbolise the greatest fear (p 65).

Coming next is Ally, a hero in a journey may need someone to travel with. The hero could not always do things all by himself and that is the function of an ally; as a companion; partner; messenger; and helper. Vogler said that a hero may have more than one ally in a journey, especially on a great epic journey (p 72). The last archetype mentioned by Vogler is Trickster, this is a character that makes a disruption to some certain situations to confuse the hero or the villain. Vogler said that Trickster is often a catalyst character whose behaviour and saying can change others' lives but unchanged him. (p 79)

In conclusion, the theory of Types of heroes, Hero's journey and Archetype mask are going to be applied by the writer to the novel The Hunger Games in this analysis under the topic of heroism. Although the writer uses two theorists in this analysis, both theorists are related to each other as one was inspired   by   the   other.

CHAPTER III

RESEARCH METHODOLOGY

In this chapter, the writer analysed the main character in "The Hunger Games" novels. The writer will focus on analysing the main character named Katniss Everdeen in the novel. This chapter consists of four parts. They are subject, material, approch and procedure.

3.1 Subject Matter

The subject of this research is The Hunger Games' novel by Suzzanne Collin. In an interview with Collins, it was noted that the novel "tackles issues like severe poverty, starvation, oppression, and the effects of war among others." The novel deals with the struggle for self-preservation that the people of Panem face in their districts and the Hunger Games in which they must participate. The citizens' starvation and their need for resources, both in and outside of the arena, create an atmosphere of helplessness that the main characters try to overcome in their fight for survival.

The Hunger Games had a first printing of 50,000 copies, which bumped up twice to 200,000 copies. By February 2010, the book had sold 800,000 copies, and rights to the novel had been sold in 38 territories worldwide. A few months later, in July, the book was released in paperback. The Hunger Games entered the New York Times Best Seller list in November 2008, where it would feature for over 100 consecutive weeks.

3.2 Material

The writer uses "The Hunger Games" written by Suzanne Collins which was published in 2008 which has 374 pages as primary source. For the secondary sources, the writer also collected many datas that related to the subject matter, like the books, article, journal, study about heroism and everything that supports the writer's analysis.

3.3 Approach

This study applies a qualitative approach. In qualitative research, all data used are descriptive data. It means the collection of the data mostly comes from the text rather than a number in quantitative research. In the analysis of the character in The Hunger Games novel, the writer used the archetypal theories by Joseph Champbell(1950) to obtain information and prove that the character Katniss Everdeen has passed several processes or journeys to be a hero.

3.4 Procedure

In this section, the writer will explain about the procedure. The procedure tells about the way the writer collects data and finds some information about her topic. The writer analysed the hero's journey of Katniss Everdeen's character based on the 12 stages of heroes' journey. The writer chooses to analyse The Hunger Games novel because this novel has lots of moral value and is one of the perfect examples about heroism and relevant to the problem. The writer reads many sources relevant to the topic.