
Archetypal situations in Hunger Games by Suzanne Collins

The point of analysis, archetypes can be related to the novel, "Hunger Games" through many ways. In the novel, Katniss, joined in the alliance with Rue, a young girl from district 11. When Rue was faced with near death, Katniss came to help. The "hero" in the Hunger Games, would be Katniss and Peeta. When Primrose's name, Katniss' sister, was pulled from the reaping bowl, Katniss volunteered in her place, Peeta joined a career tribute group to try to stray them from the path of Katniss. The mocking jay pin is an archetype and it symbolizes life. When Prim gave Katniss the pin back, she told her the pin would protect her throughout the games, Katniss had first said this to Prim when she gave it to her before the reaping. The pin would also symbolize unity. Mocking jays could be summoned by a call when multiple would come to the scene. Prim and Katniss had their own unity between themselves.

An archetypal situation evident in the novel is the love trilogy which is between Katniss Everdeen, Peeta Mellark, and Gale Hawthorne. Katniss is torn between her childhood friend and true love (Gale Hawthorne) and her fellow district tribune who doesn't truly love but must pretend to love in order to prevent being executed for false pretenses in allowing 2 victors to be crowned in the Hunger Games and putting her family back into poverty without anyone to look after them. Katniss truly loves Gale but cannot say anything or act upon it because of the fear of facing death at the hands of the capital. Therefore, Katniss is torn and thus making a love triangle or love trilogy.

Like the classical tragic hero, Hamlet does not survive to see the full outcome of his actions and more importantly, this is because he possesses a tragic flaw. In the play "Hamlet" Hamlet's own words and philosophical internal banter are his end since being a highly verbose and introspective man, this is both one of his greatest gifts as well as his tragic flaw. What makes Hamlet a tragic hero is that his actions and tragic flaw is not his fault. Being part of the royal family makes him prone to negative and stressful situations and thus his engagement with words to level in which he is almost crippled is absolutely tragic, even if it is not because of anything he had overtly done. For Hamlet, the power of language and words are the key to both the driving action of the play as well its outcome as all characters have somehow been affected by poisoned words. The reader of this play by Shakespeare is offered some degree of foreshadowing when the ghost of Hamlet's father states, in one of the important quotes from Hamlet that Claudius has poisoned "the whole ear of Denmark" with his words. Although the reader is not aware of it yet, words will drive the action of the play. For instance, it is not necessarily Hamlet's actions toward Ophelia that are part of what drives her to suicide, but his words. He, like other men in the play, scolds her like a child, telling her she should enter a nunnery instead of becoming a "breeder of sinners" (III.i.122-123). While he may have simply

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ignored her, or shunned her in a more physical manner, instead he uses the power of words to act as daggers. Hamlet proves he's a tragic hero by causing his own tragic downfall and death.

As far as Maslow's Pyramid of Needs, the creature's very human nature despite its creation shows that every living creature with a thinking process would eventually require the same needs no matter who they are, or how they developed. The creature's physiological needs were clear in his seeking a shelter to live in, and ending up hiding by the cabin. He saw his shadow as he bent over to get water, and his appreciation of nature and its qualities as he began his quest of self were evident to be necessary for him. His safety needs were met also in the cabin where he hid. He saw the reaction of the villagers as he walked by and he suffered their wrath, understanding the meaning of danger. He also understood the psychological reaction he caused on the passerby and, instead of moving on, he hid to avoid their fear, and his embarrassment. His social needs were evident from the moment he was created, came to live, and immediately seeks to make a connection with Victor. He felt the rejection, and wondered off to make more connections. He formed an attachment by peeping through the hole in the cabin, and he literally formed attachment with everything he saw.

Finally, he wanted a mate, and demands Victor for one. This proves his need for a connection. He had massive esteem needs, he was aware and self-conscious of both his appearance and his nature. This made him feel left out, but curiously, he felt as if he was deserving of a place among the rest of the world. He also wanted Victor's recognition for having been created a monster against his will. After all, he was put on this plane of existence by an arrogant and ambitious psycho.

Finally, his self-actualization needs demanded that he can in some way make a difference. The creature tried his best at times to fit in. he even read Paradise Lost by John Milton, and learned all sorts of things on his own. The fact that he self-taught himself a range of different things means that he wanted to better himself, to be more than just a "creature". Unfortunately, he was not able to ever fit in, and spent the rest of his days in isolation in the temporary company of his evil creator.

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