

The Trimetric Projection of the Celt Queen Boudica in *The Hunger Games Trilogy*

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Abstract

Through the time, in a circular reincarnation, fictional heroes inspire many real nations and generations as the real historical heroes do as in Boudica's rebellion. The fictional heroes of the myths or legends become real myths and legends, along similar lines, give birth to new real legendary warrior heroes who rebel for their own will and nations and become real archetypes. This legendary warrior heroes' cycle, as real and fictional, can be analyzed as a trimetric projection. Britain history, which therefore, confronts many legendary rebellious warriors, leaves a legacy, the legendary rebellious women warrior, Boudica, who has correlations with Katniss in *The Hunger Games* trilogy by Suzanne Collins. Boudica is one of the legendary Celt queen warriors during the Roman Conquest of Britain and the British Revolt against Rome in AD 60. Her rebellion and leadership, not as a queen, but first as an ordinary woman inspires her nation to struggle for their liberty. In *The Hunger Games* trilogy, Suzanne Collins deconstructs the real historical character Boudica and reveals the fictional heroine character Katniss as a trimetric projection of Boudica through an archetypal construction and shows correlation of Boudica and Katniss in terms of rebellious women warriors. In her trilogy, Collins reveals how the society emerges the ever-ready heroic qualities in Katniss as in Boudica's legend, and in what ways the dystopian societies force certain roles on the main characters via archetypal, dystopian, postmodern and Post-structuralist literary approach. Katniss's genesis in *The Hunger Games* trilogy poses how the myths of Boudica contribute to the quest and deconstruction of hero's journey.

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

1. Introduction:

When we go through the history, we encounter many rise and fall of nations and secession of the states because of invasions or occupations, which leave anguished stories, romance and victorious or defeated heroes back.

Becoming notorious, these anguished stories engender either victorious or defeated legendary heroes who become the archetype of the nations or societies that reflect their lurked faithfulness, hopes, ambitiousness, or consciousness, which need just a sparkle to come to surface to struggle for their will. Therefore, these real historical heroes, become myths and legends, inspire many fictional heroes through the mythology or literature and flow in the time, from one nation to the other and from one generation to the next. Through the time, in a circular reincarnation, these fictional heroes inspire many real nations and generations in the same manner as the real historical heroes do as in Boudica's rebellion. The fictional heroes of the myths or legends become real myths and legends, along similar lines, give birth to new real legendary warrior heroes who rebel for their own will and nations and become real archetypes. This legendary warrior heroes' cycle, as real and fictional, can be analyzed as a trimetric projection.

Man's history in Greek, Roman, East or West confront many legendary rebellious warriors throughout time. Britain history, which therefore, confronts many legendary rebellious warriors, leaves a legacy, the legendary rebellious women warrior, Boudica, who has correlations with Katniss in *The Hunger Games* trilogy by Suzanne Collins. Boudica is one of the legendary Celt queen warriors during the Roman Conquest of Britain and the British Revolt against Rome in AD 60. Her rebellion and leadership, not as a queen, but first as an ordinary woman inspires her nation to struggle for their liberty. Her legendary story as a rebellious woman warrior takes its place in pagan folks and manuscripts such as the works of the Roman historian Tacitus. In Britain, many roads with arches still keep messages addressing her and her victory in Celtic tongue. Being inspired from her legend, the queen Elizabeth I and Queen Victoria interested in Boudica and carried on searches to reveal her legends (Webster, 1978: 13-15). The legend of Boudica has been an inspiration to many writers and leaders as rebellious woman warrior. In *The Hunger Games* trilogy, Suzanne Collins deconstructs the real historical character Boudica and reveals the fictional heroine character Katniss as a trimetric projection of Boudica through an archetypal construction and shows correlation of Boudica and Katniss in terms of rebellious women warriors. In her trilogy, Collins reveals how the society emerges the ever-ready heroic qualities in Katniss as in Boudica's legend, and in what ways the dystopian societies force certain roles on the main characters via archetypal, dystopian, postmodern and Post-structuralist literary approach. Katniss's genesis in *The Hunger Games* trilogy poses how the myths of Boudica contribute to the quest and deconstruction of hero's journey.

2. Trimetric Projection of Boudica in The Hunger Games Trilogy:

The Hunger Games trilogy refers to our contemporary age and “hero” through the very beginnings of the classical hero times and the definition of “hero with a thousand faces.”¹ In his book *The Hero with a Thousand Faces*, Joseph Campbell explains that:

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

Addressing C. G. Jung’s theory of ‘the archetypal images’ Campbell strikes that C. G. Jung explains the theory of ‘archetypal images’ as “forms or images of a collective nature which occur practically all over the earth as constituents of myths and at the same time as autochthonous, individual products of unconscious origin” (Campbell, 1949: 16).

On the other hand, in his work *Anatomy of Criticism Four Essays*, Northrop Frye, shedding light to “cyclical theories of history which help to rationalize the idea of a return,” contributes to interpret the theory of archetypal images (Frye, 1973: 74). He goes on interpreting the theory of archetype by asserting, “the hero has to enter the body of death, the hero has to die, and if his quest is completed the final stage of it is, cyclically, rebirth, and, dialectically, resurrection” (Frye, 1973: 204). Relying on Frye’s words, Boudica’s resurrection displays a direct projection of Katniss revolutionary rebellion. Defining the ‘myth’ and ‘hero’ in his work *The Double Vision*, Northrop Frye also explains ‘myth’ and ‘hero’ as ‘recurring’ and ‘cyclical elements’ in history which can be interpreted as archetypal images:

There seems to be better evidence, however, that time is irreversible, and general cyclical views of history are not convincing. That there are cyclical elements in history, that is, recurring patterns that exist in events themselves and are not simply fictions in the mind of the historian, seems inescapable (Frye, 1991).

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

1 Inspired by Joseph Campbell’s “The Hero with a Thousand Faces”

A very frequent primitive view of history is that it consists of a series of re-enactments in time of certain archetypal myths that happened before human life as we know it began. In some societies, this dominance of repetition over history is so powerful that in a sense nothing ever happens. In the Egyptian Old Kingdom a Pharaoh may set up a stele recording his defeat of his enemies, with the enemies, even their leaders, carefully named. It seems like a genuine historical record - until scholars discover that it has been copied verbatim from another monument two centuries older (Frye, 1991).

Such example in accordance with what Frye asserts can be found in *The Epic of Gilgamesh* Utnapishtim's immortality after the disastrous flood, which is exactly the same story of Noah that anyone can find in all modern holly books. In *The Epic of Gilgamesh* (Sandars, n.d.), Utnapishtim is asked by gods to build a huge ship, named 'the preserver of life,' and get on the ship with his wife, family, relatives, craftsmen, baby animals and seeds leaving all his worldly belongings as an oncoming flood which destroys all creatures and human except the ones on the ship. After the flood, they spend twelve days on the ship, and then they stay on the Mount Nisir for seven days. When the flood recedes, he sets all the creatures on the ship free, and makes a sacrifice to the gods. The gods come in pleasure and reward him and his wife with immortality. The Utnapishtim's myth is the reincarnation of Noah's myth. Frye explains how the rebirth of the hero or the myth occurs in history as in the archetypal theory; "Sometimes this sense of repetition develops a movement to create a new kind of history by reincarnating a myth out of the past" (Frye, 1991). The legendary warrior 'heroes' cycle', as real and fictional, which is defined as a trimetric projection above, is in the angle of the field of this study. Northrop Frye's definitions of 'hero', 'cyclical elements in history', 'repetition' and 'reincarnation of the myth' enlightens how Collins deconstructs the real historical character Boudica and reveals the fictional heroine character Katniss as a trimetric projection of Boudica. Collins recreates Katniss from Boudica's ashes as the 'reincarnating' myth of Boudica and centers heroic correlations of Boudica and Katniss in terms of rebellious women warriors.

Another correlation is the Fantastic Literature that Collins prefers to lay out her trilogy in, which is a seamless integration to present legendary and mythical figures in a powerful way. The famous structuralist Tzvetan Todorov, who is the author of *The Fantastic: A Structural Approach to a Literary Genre*, clarifies a variety of fantastic as 'hesitation' which occurs between the 'real' and the 'imagery' (Todorov, 1975: 31-36). To assert who hesitates in the story, he goes on defining the real as the events in which "we, the readers, are uncertain not that the events occurred, but that our understanding of them was correct" (Todorov, 1975: 31-36). Then, he defines the imagery as the events in which "we wonder if what we believe, we perceive

is not in fact a product of the imagery” (Todorov, 1975: 31-36). He puts out the reader’s hesitation as the first condition of the fantastic. Thus, he defines the fantastic as a genre of the literature which “implies an integration of the reader into the world of characters; the world is defined by the reader’s own ambiguous perception of the events narrated” (Todorov, 1975: 31-36). The elements of the fantastic, the ‘ambiguity’ and ‘hesitation’ in readers world generates the questions in the reader’s mind reading the fantastic legendary heroic rebellion which is fictional in fact. Todorov explains that fact; the work of literature, which has ambiguity sustained in the adventure, provokes the questions; is it “reality or dream? Truth or illusion?” and the possible interpretations of these questions will lead “us to the very heart of the fantastic” (Todorov, 1975: 25). These provoking questions; ‘reality or dream? Truth or illusion?’ orientate the reader to acquire fictional woman warrior character, Katniss as an inspiring real legendary hero as Boudica. However, these questions of the fantastic orientate the reader not only to the legendary hero in the history but also bring in the reader’s mind the possibility of the birth of this legendary heroic warrior’s trimetric projection in the contemporary age or in the future. In *The Hunger Games* trilogy, through the postmodern and poststructuralist Approach, the references of the contemporary age and the future expose how Collins deconstructs the real historical character Boudica and reveals the fictional heroine Katniss as a trimetric projection of Boudica. On the other hand, through archetypal literary approach, Collins signifies the fantastic elements in *The Hunger Games* trilogy, which are the references to the historical archetypes that are the interpretation of the fantastic literature which inhold the hesitation and ambiguity between the reality or dream and the truth or illusion.

In addition to fantastic elements in the trilogy, which signify Katniss as Boudica’s simulation, the pagan elements are other correlations of Boudica and Katniss in *The Hunger Games* trilogy. For instance, Boudica, comes from paganist religion and pre-Christian traditions and predicates “value to ‘nature’, reclaiming the authority of women, and challenging all hierarchy with the essential plurality of the self-constructing individuals and societies” as her tradition and religion, paganism which “transgress many established boundaries” (Chass and Harvey, 2004: 1). *The Paganism Reader* (Chass and Harvey, 2004: 4-5) describes how the pre-Christian traditions and religion, paganism “reinvented” and “re-valued” from the eighteenth through the twentieth centuries. The book accounts that:

As urbanization and industrialization increased, so too did the positive value of nature. Trends that underlay phenomena as diverse as popularity of Romanticism and the creation of wilderness reserves also led to re-evaluation of the meaning and associations of the word ‘pagan.’ Such re-evaluations of nature ... are part of what underlies the revival

and/or re-creation of paganism in the twentieth century (Chass and Harvey, 2004: 3-4).

The same issue, the “value to ‘nature’, reclaiming the authority of women, and challenging all hierarchy with the essential plurality of the self-constructing individuals and societies” arises in Katniss’s rebellion, challenge all the hierarchy in districts, self-constructing and struggle for the plurality of the self-constructing individuals and societies. Therefore, another affair, the ‘nature’ (Chass and Harvey, 2004: 1) in paganism, which reflects balance, truth, beauty and harmony, is one the correlations of paganism and *The Hunger Games* trilogy. The pagan element, ‘nature’ is observed at the end of the trilogy, as Katniss finds her balance, truth and harmony in nature leaving the district after the victory and returning her home, alone in nature. In paganism, “return to the natural state of living” is one of the basic requirements and pagan rituals (Chass and Harvey, 2004: 3-4). Therefore, nature is associated to the woman, as the woman is associated to the cleansing, purification and the fertility of the nature. The pagans worship the “magic maiden,” the signification of the female principle in nature, the creation and the spark (Chass & Harvey, 2004: 187). In both Katniss and Boudica, a return from ‘violence,’ to the ‘wildness,’ the ‘nature,’ is observed, as in paganism (Chass and Harvey, 2004: 187). The ‘violence’ signifies the destruction of balance, truth, beauty and the harmony both in human nature and nature; the ‘wildness’ signifies the purification of human nature and the nature itself which is balance, truth, beauty, the harmony and the inner movement of the nature. Both the woman warriors, as the ‘magic maiden,’ are the signification of ‘creation’ and ‘spark’ for their nations. The cycle from ‘violence’ to the ‘wildness’ in paganism can be associated to Northrop Frye’s “cyclical theories of history which help to rationalize the idea of a return,” as the interpretation of the theory of archetype (Frye, 1973: 74). Frye’s ‘cyclical theories of history’ submits that “the hero has to enter the body of death, the hero has to die, and if his quest is completed the final stage of it is, cyclically, rebirth, and, dialectically, resurrection,” and as archetypal images, the ‘myth’ and ‘hero’ is ‘recurring’ and ‘cyclical elements’ in history (Frye, 1973: 74). In the same manner as in Frye’s cyclical theory, the cycle from ‘violence’ to the ‘wildness’ in paganism is cyclically rebirth of the hero who deconstructs the ‘violence’ and recreates the ‘wildness’ which is the nature itself, the recurrence of balance, truth, beauty, the harmony and the inner movement of the nature.

In paganism, the witches possess jewels as the symbol of power, which are also the signifiers of identifications. Each jewel, “the form of identity signs,” signifies specific meanings in pagan belief such as good-luck charm, sexuality, success, magical ability or courage as it is defined in *The*

Pagan Reader (Chass and Harvey, 2004: 170-183). Katniss explains her Mockingjay pin:

What they want is for me to truly take on the role they designed for me. The symbol of the revolution. The Mockingjay. It isn't enough, what I've done in the past, defying the Capitol in the Games, providing a rallying point. I must now become the actual leader, the face, the voice, the embodiment of the revolution (Collins, 2010: 10).

Describing her jewel, Mockingjay pin, Katniss presents 'the form of identity sign', which is 'revolution' as in paganism. In the first book of the trilogy, Katniss also discloses why it is the signification of revolution, "during the rebellion, the Capitol bred a series of genetically altered animals as weapons. The common term for them was *muttations*, or sometimes *mutts* for short. One was a special bird called a jabberjay" (Collins, 2008: 42). The jabberjay, which is male, signifies the destruction and the destructed society as they are genetically altered, mutated and used as weapons. Having the ability of recording the conversations, they also transfer private conversations. Nevertheless, she explains that the birds are left to die;

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

The new creation of the female bird, Mockingjay, signifies the rebellion and the new creation of the society, which is not used as a destructing weapon, but is, the 're-created' harmony and beauty. These pagan elements project both in Katniss's and Boudica's rebellion.

In addition to the projection of the paganism, other correlations and affairs in Katniss and Boudica such as 'hero', 'identity', 'power' and 'history' and their symbiosis in the *Hunger Games* trilogy sort out Katniss as trimetric projection of Boudica. For instance, Boudica's rebellion to the persecution and inadmissible autocracy the Roman enforce upon the Britain is the symbiosis in *The Hunger games* trilogy:

Just as the town clock strikes two, the mayor steps up to the podium and begins to read. It's the same story every year. He tells of the history of Panem, the country that rose up out of the ashes of a place that was once called North America. He lists the disasters, the droughts, the storms, the fires, the encroaching seas that swallowed up so much of the land, the brutal war for what little sustenance remained. The result was Panem, a shining Capitol ringed by thirteen districts, which 19 brought

peace and prosperity to its citizens. Then came the Dark Days, the uprising of the districts against the Capitol. Twelve were defeated, the thirteenth obliterated. The Treaty of Treason gave us the new laws to guarantee peace and, as our yearly reminder that the Dark Days must never be repeated, it gave us the Hunger Games (Collins, 2008: 18).

As in the Britain in A.D. 60, before the invasion by Rome, the lines describe two different states of the country, the country before and after the war, the new country balkanized in twelve. The lines ‘gave us the new laws to guarantee peace’ and ‘it gave us the Hunger Games’ describe colonialism and enslavement of the new country after the invasion as in the Britain after the Roman invasion (Collins, 2008: 18). Both nations do not have any eligibility or right of option, the obedience is the only ‘law’ for the ‘peace’ which is just to survive in actual fact and the ‘prosperity’ is based on workforce, the new form of slavery as in enslaved nations. The other symbiosis in *The Hunger Games* trilogy is “the sporting events” the book describes, “to make it humiliating as well as torturous, the Capitol requires us to treat the Hunger Games as a festivity, a sporting event pitting every district against the others. The last tribute alive receives a life of ease back home” (Collins, 2008: 18). The savages ‘sporting event’ is one of the well-known customs in Rome, which is organized for the entertainment of the audience in the honor of the emperor that the only way for the combatants to win is killing all the others to survive. This savage, praised by the audience and displayed with animals and criminals by the slaves, both in Rome and in *The Hunger Games* trilogy is presented as ‘game’ which is the signifier of the ruler’s power. Observing one of the ‘games’ in Roman Empire, Seneca describes it:

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

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

their nations to have this metamorphosis, the shift against the colonial and slavery system and the power enforced upon their countries. These ‘colonial’, ‘slavery’, ‘rebellion’ and ‘revolution’ affairs and ‘deconstruction’ of the heroines take an odyssey through postmodern and post-structuralist approach to initiate Boudica, Katniss and their symbiosis in *The Hunger Games* trilogy.

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

‘Dual nature’ is another correlation that is observed both in Boudica and in Katniss. Collins, depicting her fiction, relies on the fantastic, which reserves both science and fiction, as well as mythological figures. This state of ‘dual nature’ is proposed in psychological science. Psychological science explains a ‘dissociative kind of splitting’, which refers to splitting of personality as a result of traumatic or infantile experiences, as a kind of defence mechanism or developmental process. ‘Dissociative kind of splitting’ is either consciousness or unconsciousness observed in the consequence of awareness of disturbing experiences, and is a reaction to the imposed repression. The human psyche splits into parts—“good and bad, acceptable and unacceptable” (Blass, 2015). Breuer and Freud (1893: 150) declare ‘a state of

consciousness' which he defines as a split from the person's ordinary state of consciousness. He calls this state of split as "double conscience" (dual consciousness) in which the person has more than one personality or ego that functions in different levels (Freud, 1893: 95). Freud notifies that this "double conscience" is also seen in people under hypnosis who is in an unconscious state (Freud, 1910: 21). Freud explains the split as 'defence' that is the consequence of 'repression,' and is a shift from one personality to the other (Freud, 1914: 11). In his famous paper, psychoanalyst Sándor Ferenczi declares, "there is neither shock nor fright without some trace of splitting of personality" and explains the splitting of self as the reactions to the traumas (Ferenczi, 1949: 229). The dual nature, or the dual consciousness, which is defined as the split of the personality, is equally presence in spring festivals of Greek Mythology, which is driven from pagan roots. In mythology, Dionysus, the god of fertility and wine, is worshipped not in the temples but in the woods where worshippers go into a state of ecstasy in madness and wildness (Karas and Megas, n.d.). Dionysus, as the immortal god, is capable of bringing a dead person back to life from the underworld; becomes the symbol of rebirth after death as the consequence of his experience when the Titans dismember him and Rhea brings him back to life. His disruption by the Titans and his resurrection is symbolically presence in viticulture, where the vines are pruned sharply, dead in winter and then come back to life in spring. Dionysus offers re-birth or re-generation as in the cycle of death and rebirth after his experience by Titans. In the spring festivals for Dionysus when re-birth of vines is observed, his followers, Bacchantes drink wine, and then he gives joy and divine ecstasy or brutal and blinding rage for them. While drinking wine they rave and become savages. Dionysus, similarly, "had a dual nature; on one hand, he brought joy and divine ecstasy; or he would bring brutal and blinding rage" (Karas and Megas , n.d.). The 'dual nature' is observed in Dionysus as a result of infantile and traumatic experiences as his disruption by the Titans; is a split and a shift from one personality to the other; a 'defence' that is the consequence of 'repression.' To illustrate the 'split in his personality' and 'dual nature,' his experience with the pirates and his reactions bringing joy and divine ecstasy; or bringing brutal and blinding rage is implied:

The last feat of Dionysus was performed on a voyage from Icaria to Naxos. He hired a ship which belonged to Tyrrhenian pirates; but the men, instead of landing at Naxos, passed by and steered towards Asia to sell him there. The god, however, on perceiving this, changed the mast and oars into serpents, and himself into a lion; he filled the vessel with ivy and the sound of flutes, so that the sailors, who were seized with madness, leaped into the sea, where they were metamorphosed into dolphins. (Apollod. iii. 5. § 3; Hom. Hymn. vi. 44; Ov. Met. iii. 582, &c.) In all his wanderings and travels the god had rewarded those who

had received him kindly and adopted his worship: he gave them vines and wine (Atsma, n.d.).

Dionysus, the god of wine, reflects the dual nature of self in the dual nature of wine, thus, gives joy or grief and sorrow to his followers; he both cures and brings diseases. He signifies “being the promoter of civilization, a law-giver, and a lover of peace,” (Atsma, n.d.) and reflects the dual nature, or the dual consciousness, which is defined as the split of the personality. In the same way, Boudica, a softhearted ordinary woman, an adoring mother of two daughters and a wife in love, transforms into a wild natured woman who fights for revenge and kills her enemies after traumatic experiences when she loses her husband, the leader of Celts who is killed by Romans during the invasion. The ‘dissociative kind of splitting’, which refers to splitting of personality because of traumatic or infantile experiences, as a kind of defence mechanism or developmental process is present in Boudica as in Dionysus, in the mythology. Significantly, as Dionysus, she is “the promoter of civilization, a law-giver, and a lover of peace,” both cures and brings diseases. Furthermore, Katniss undoubtedly echoes the same state of manner, the dual nature, or the dual consciousness, which is the split of the personality. Katniss is a merciful character who devotes herself for her sister and Rue to protect them who are children. After Rue’s death she explains her sorrow as; “Everything beautiful brings her to mind. I see her in the yellow flowers that grow in the Meadow by my house. I see her in the mockingjays that sing in the trees” (Collins, 2009: 61). Nevertheless, in the game she never hesitates while killing the other children, as she perceives them as threat for Rue and her district. Notably, she names the other child in the game as fox-faced girl “the fox-faced girl from District 5 sly and elusive” (Collins, 2008: 125) although the fox-faced girl is a child as her own sister and Rue. The archetypal reflection of Dionysus’s ‘dual nature,’ which on one hand, brings joy and divine ecstasy; on the other hand brings brutal and blinding rage, is seen in President Snow in *The Hunger Games* when he smells blood and rose together.

Another subject corresponding Boudica and Katniss is dystopian subject matter in the fantastic literature, which is the source of paganism as well. Pagan religion in Celtic land before Roman invasion and Christian religion is a passionate love of the natural world. Pagan people do not believe in a single divinity. However, they see a unity in the nature and this divinity is expressed by goddesses with no hierarchy, which means they place any of the goddess above others. The divinity is connected to place, and through place, the divinity is connected to person who has a mysticism, the commitment with nature. In pagan religion, mythology, which is “a narrative or narrative sequences,” is connected with rituals, which are “actions or behaviors that evoke or reflect that myth” (Monaghan, 2004: 81, 374, 384). The pagan religion is the exodus from the violence to the nature, the signification of

“peace,” “purification” and “sparkle” (Chass and Harvey, 2004: 187). Paganism in medieval age and Pantheism in pre-modern and modern times have divinity of nature in common, however they differ. In paganism, which is polytheism, the divinity is plural and has multiple divinities. On the other hand, in Pantheism, which is monotheism, the divinity is singular (Monaghan, 2004: 383). According to the pantheists, “god is present everywhere in everything and saying that God is everything ... the universe itself is in fact God” (Mander, 2016). Prof. William Mander from Faculty of Philosophy in University of Oxford, who is specialist in Pantheism and the Philosophy of Religion, enucleates God and divinity in his article ‘Pantheism’:

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

Mander confirms that the divinity of nature or universe in Pantheism is singular and it is God itself. Having differentiated paganism from Pantheism, the text will try to connect paganism with the aspects of dystopian literature. As it has been stated above earlier, the ‘violence’ in paganism which signifies the destruction of balance, truth, beauty and the harmony both in human nature and nature will be interpreted as the dystopian world and nature of man. Besides, the ‘wildness’ in paganism which signifies the purification of human nature and the nature itself which is balance, truth, beauty, the harmony and the inner movement of the nature will be interpreted as the utopian world and nature of man. Both Boudica and Katniss, experiencing the dystopian world in their countries, initiate their nations the utopian and dystopian realms and the deconstruction of the enforced dystopia. They both evoke their nations, arise the consciousness of the destruction and enforced power, and awaken the power of revolt to deconstruct their land. First, they rebel as an individual and reject the enforced power. Then, they both become myths and archetypes of hero of their nations and inspire each individual to fight for their own identity and their will. The description of the districts by Katniss displays the dystopian world in *The Hunger Games* trilogy:

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

Similarly, the loaf that is sent to her to survive is the reflection of the dystopian world in the trilogy “This bread came from District 11. I cautiously lift the still warm loaf. What must it have cost the people of District 11 who can’t even feed themselves? How many would’ve had to do without to scrape up a coin to put in the collection for this one loaf?” (Collins, 2008: 235). In these lines, Katniss’s self and social awareness is obvious. She starts questioning the destructed districts and unequal relationships between the districts and the Capitol. She is faced with the control over the districts and the lives of the inferior people under the control of the superior ones.

3. Conclusion

The Hunger Games trilogy by Suzanne Collins has correlations of Boudica and Katniss in terms of rebellious women warriors, and Collins deconstructs the real historical character Boudica and reveals the fictional heroine character Katniss as a trimetric projection of Boudica.

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