



The Psychological Effects of War in The Hunger Games: Mockingjay

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Abstract

This study examines the representations of psychological trauma and the impact of war in Suzanne Collins' novel "The Hunger Games: Mockingjay", emphasizing the profound psychological effects that wars and conflicts have on individuals, particularly through the character of Katniss Everdeen. The study explores how the novel embodies symptoms of post-traumatic stress disorder (PTSD), including nightmares, panic, and loss of identity, thereby reflecting the psychological realities faced by war victims. Additionally, the study analyzes Collins's perspective on war, which transcends mere physical confrontations to encompass the suffering and internal conflicts of survivors. By tracing Katniss's journey, the research investigates the relationship between trauma and resistance, comparing the effects of violence both inside and outside the "Arena" on war fields. Ultimately, this aims to demonstrate how Collins employs literature to illuminate the psychological and social effects of war, making "Mockingjay" as a work that goes beyond the confines of young adult literature to address profound human issues.

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الآثار النفسية للحرب في "ألعاب الجوع: الطائر المقلد"

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المستخلص

تهدف هذه الدراسة تصويرات الصدمة النفسية وتأثير الحرب في رواية سوزان كولينز "ألعاب الجوع: الطائر المقلد"، مُركزةً على الآثار النفسية العميقة للحروب والصراعات على الأفراد، لا سيما من خلال شخصية كاتنيس إيفردين. تستكشف الدراسة كيف تُجسد الرواية أعراض اضطراب ما بعد الصدمة، بما في ذلك الكوابيس والذعر وفقدان الهوية، مُجسدةً بذلك الواقع النفسي الذي يواجهه ضحايا الحرب. إضافةً إلى ذلك، تُحلل الدراسة منظور كولينز للحرب، الذي يتجاوز مجرد المواجهات الجسدية ليشمل معاناة الناجين وصراعاتهم الداخلية. من خلال تتبع رحلة كاتنيس، يبحث البحث في العلاقة بين الصدمة والمقاومة، مُقارناً آثار العنف داخل "ساحة الحرب" وخارجها في ساحات الحرب. في نهاية المطاف، يهدف هذا البحث إلى توضيح كيف تُوظف كولينز الأدب لإلقاء الضوء على الآثار النفسية والاجتماعية للحرب، مما يجعل "الطائر المقلد" عملاً يتجاوز حدود أدب الشباب ليتناول قضايا إنسانية عميقة

1-Introduction

Suzanne Collins's writings, particularly her novel "The Hunger Games: Mockingjay", are deeply influenced by the effects of war and trauma. Collins's own experiences with trauma, including her father's service in the Vietnam War, have profoundly shaped her understanding of the lasting effects of violence and the importance of addressing psychological well-being. Collins states, "For several years, I had this little wicker basket next to my writing chair with the postcards my dad had sent me from Vietnam and photos of that year" (1). Moreover, the Iraqi War has had significant repercussions, as noted by Yarub: "which included mistreatment of civilians, the killing of prisoners, the use of chemicals or bombs on villages, and the mutilation of bodies. These rates are comparable to those of Operation Iraqi Freedom (OIF)" (2). The Hunger Games explores themes such as government control, the horrors of war, the neglect of children's rights, and the psychological trauma experienced by individuals. Collins draws inspiration from her interest in war history, reality television, and her personal experiences to create a story that reflects the real-world issues of war and entertainment. The novel also reflects the psychological aspects of war, such as "shell shock" and post-traumatic stress disorder. Overall, Collins's writings serve as a powerful commentary on the impact of war on individuals and society.

Trauma plays a significant role in *The Hunger Games: Mockingjay* and is explored through the experiences of the protagonist, Katniss Everdeen. Drawing on the work of Caruth and Freud (3,4), it is evident that trauma is characterized by overwhelming
2. The Impact of War in Suzanne Collin's Writings
Suzanne Collins, an American author was born in Hartford, Connecticut, USA 1962. She studied at the School of Theater Arts at the Alabama School of Fine Arts in Birmingham. In her acclaimed trilogy, *The Hunger Games* Collins adeptly explores significant themes, including the effects of war and trauma on children, the fundamental concept of survival, and the transformative power of violence on individuals. Her personal experiences with trauma, combined with her skill in weaving these themes into a story, contributed to the widespread popularity and influence of *The Hunger Games*. "The Hunger Games: Mockingjay" is the third and final part of the trilogy, concluding the epic story of Katniss Everdeen and her fight against the oppressive Capitol.

The Hunger Games trilogy has achieved massive popularity due to its protagonist, Katniss Everdeen, and explores significant themes that consistently provoke discussion. These themes encompass government control, the horrible facts of war, the neglect of

and unexpected events that leave a lasting impact on an individual's psyche. Katniss's traumatic experiences include the violence and pain she endured in the Hunger Games arena, the loss of her loved ones, particularly her father and sister, and the ongoing struggle to survive in a dystopian society. Katniss states, "Then I know Prim is right, that Snow cannot afford to waste Peeta's life, especially now, while the Mockingjay causes so much havoc. He's killed Cinna already. Destroyed my home. My family, Gale" (5). These experiences manifest as intrusive memories, physical sensations, and emotional distress, aligning with Caruth's concept of trauma as deferred and overwhelming. Furthermore, Katniss's trauma stems not only from the initial violent events but also from their subsequent haunting and recurrence. This aligns with Freud's and Caruth's theories, which suggest that trauma arises from the survivor's ongoing struggle to comprehend the traumatic experience. Katniss's trauma is further exacerbated by her experiences of disconnection from reality, silence, and repression. This aligns with Freud's and Caruth's theories, which suggest that trauma arises from the survivor's ongoing struggle to comprehend the traumatic experience. Katniss's trauma is further exacerbated by her experiences of disconnection from reality, silence, and repression. However, it is through her resilience and determination that she confronts and overcomes her trauma, ultimately transforming into a strong and empowered individual. Overall, the exploration of trauma in "The Hunger Games: Mockingjay" sheds light on the complex and lasting effects of traumatic experiences on individuals' lives. children's rights, and most notably, the review of psychological trauma. Katniss' experiences highlight the lasting effects of being subjected to violence, fear, and loss, emphasizing the significance of attention to the psychological welfare of individuals amid such traumatic events. The text explores themes such as the decline of innocence and the resultant psychological harm experienced by individuals implicated in the events, as illustrated by the following quote:

The rules of the Hunger Games are simple. In punishment for the uprising, each of the twelve districts must provide one girl and one boy, called tributes, to participate. The twenty-four tributes will be imprisoned in a vast outdoor arena that could hold anything from a burning desert to a frozen wasteland... the last tribute standing wins. Taking the kids from our districts, forces them to kill one another while we watch—this is the Capitol's way of reminding us how totally we are at their mercy (5). This statement summarizes the Hunger Games competitions, after, which the novel is named. It highlights the severity of the Games, a competition in

which children between the ages of 12 and 18 are selected from each of the twelve provinces or regions. Collins's father served in the U.S. Air Force, and her uncle was also in the military. Collins recounts the stories that her father shared with her, emphasizing her responsibility to incorporate these narratives into her writing that young people can learn about the horrors of war. This sense of responsibility and her interest in war history, new media, and reality television, inspired her to *The Hunger Games*. According to Bailey, she draws significant inspiration not only from her father's time in the military and the Air Force but also from her fascination with Roman history and the emergence of reality television. Ultimately, however, the story will focus on the trauma television. Ultimately, however, the story the children in the novel.

Collins also admits in her work *Year of the Jungle* in 2013: "I believe he felt a great responsibility and urgency about educating his children about war" (6). On another occasion, she also mentions:

"For several years, I had this little wicker basket next to my writing chair filled with the postcards my dad had sent me from Vietnam, along with photos from that year. However, I could never quite find a way to access the story. It contains elements that may be scary for the audience" (1). In this quote, Suzanne refers to her father, as Collins' father served in the army during the Vietnam War. This experience likely had a significant impact on her sense of his experiences, which in turn influenced her portrayal of the devastating effects of devastating war and violence on individuals and society. Freud was intrigued by the psychological aspects of the notion that the symptoms of this condition were not solely the result of physical injuries but were also significantly shaped by the psychological ramifications of wartime experiences. Through the stories her father shared, it is possible that he was affected by he frequently recounts the war and the tragic events he endured.

In one of her television interviews, Collins, explained that she was profoundly affected by the war and that her

3. Symptoms of Trauma in *The Hunger Games: Mockingjay*

Caruth's influential work *Unclaimed Experience: Trauma, Narrative, and History* represents a significant advancement in trauma theory, taking it to a heightened and necessary level. She states, "In its most general definition, trauma describes an overwhelming experience of sudden or catastrophic events in which the response to the event occurs in the often delayed, uncontrolled repetitive appearance of hallucinations and other intrusive phenomena" (7). The quote is consistent with Caruth's concept of trauma's deferred and overwhelming depth. The immediate showing of a sudden or catastrophic event may not occur, but it might

intention to write about the trauma was not a coincidental. She stated:

Approximately half of Vietnam combat veterans reported having taken the life of an enemy combatant, while just under one-third reported witnessing acts of abusive violence. This violence included the mistreatment of civilians, the killing of prisoners, the use of chemical agents or bombs on villages, and mutilation of bodies. These rates are comparable to those observed during Operation Iraqi Freedom (OIF) (2).

When analyzing this quote, one will notice that Collins draws inspiration from many events from bitter life that affect the writer himself when writing the novel. She said that the idea that came to her mind to write *The Hunger Games* came from watching the channels between the reality TV competition. From the natural world and the footage from the Iraqi War and the Vietnam War, the tragedies that happened, and the injustice of an authoritarian regime that thinks about control, which made her think outside the box with the idea of combining war and entertainment by creating an idea that resembles our natural world in which we live.

Regarding the Iraq War, there are several arguments, Ansam Yaroub mentioned in her article *Allusions to Iraqi Wars in Suzanne Collins's the Hunger Games* (2008), in which she talks about Collins being influenced by her novel and how it was inspired by the Iraq War, and find in this statement:

"I was lying in bed, late at night one night and I was channel surfing and I found myself going in between reality television programs and footage of the Iraq war and these images sort of began to melt together in my mind in a very unsettling way and that's when it sorts of struck me as the idea of these games." (8).

This quote is by the writer Suzanne Collins, who talks about how she was affected by the war in Iraq and the scenes appearing on television. All of these are indications that she was affected by the war and that it explains the trauma experienced by civilians who fought wars because, most often, post-traumatic stress disorder comes because of wars.

subsequently show as intrusive experiences such as hallucinations.

To further clarify trauma theory, Freud employs Tasso's *Gerusalemme Liberata*, an epic work depicting the story of Tancred, a man who tragically ended the life of his beloved. Later in the text, the love interest conveys that Tancred has once again inflicted harm upon her by cutting a tree carrying her soul. Caruth conducts a comprehensive analysis of Freud's assumptions about trauma and argues that:

The example of Tasso is not just the unconscious act of the infliction of the injury and its inadvertent and unwished-for repetition, but the moving and sorrowful voice that cries out, a voice that is paradoxically

released through the wound. Tancred does not only repeat his action but...he for the first time hears a voice that cries out to him...The voice...bears witness to the past he has unwittingly repeated (3 Caruth, 1996, p. 2).

The horrific events that transpired keep playing in Tancred's head. Tancred is currently enduring the constant recurrence of the traumatic incidents that took place. Freud argues that trauma is not derived from the initial violent event in a person's past but rather from the subsequent haunting that the survivor will endure because of that event. Caruth agrees with Freud. She adds, "is not just any event but, significantly, the shocking and unexpected occurrence of an accident" (3). The concept is that traumatic situations frequently encompass sudden and unplanned occurrences that disturb an individual's perception of normality. Trauma can arise from diverse encounters, such as accidents, violence, or other upsetting incidents that exceed an individual's capacity to handle. Katniss Everdeen, the heroine, may be an excellent example of a character to apply Caruth's trauma because of all the terrible things that have happened to her. For most of her adolescence, Katniss suffered from the pain of violence that she had in the games, such as when she says, "A pain stabs my left temple, and I press my hand against it, right on the spot where Johanna Mason hit me with the coil of wire" (5). The statement implies a prolonged and intrusive experience of trauma. Katniss is currently undergoing a physical feeling, specifically pain in her left temple, which serves as a trigger for distressing memories from her time in the Hunger Games arena. This is accordant with the concept of trauma, and if this event happens again, it can be classified as a type of recurrent trauma. Moreover, the initial event's shocking and unexpected characteristics align with Caruth's idea of trauma caused by accidents.

Katniss is undergoing a recurrence of distressing occurrences, which aligns with Caruth's description of trauma in her work. Caruth probably believes that due to Katniss's inability to perceive these events as traumatic, her brain is persistently reenacting them to comprehend them. According to Caruth's notion, Katniss is likely experiencing Post-Traumatic Stress Disorder based on the symptoms she displays in the novel. Caruth poses the question, "Is trauma the encounter of death, or the ongoing experience of having survived it" (3). She asserts that the response to her inquiry is twofold. In *The Hunger Games*, Katniss suffers from trauma because of witnessing the deaths of her loved ones and surviving near-death experiences. Katniss's trauma begins before all the events that occur in the novel. The first is the death of her father, whom she loved very much. He had a great influence on her, and she always remembers him and refers to him often throughout the novel's events. Some moments are specifically related to trauma, but other times it is a

simple reflection of her loss, and here in this statement, Katniss says:

My father. He seems to be everywhere today. Dying in the mine. Singing his way into Peeta's muddled consciousness. Flickering in the look Boggs gives me as he protectively wraps the blanket around my shoulders. I miss him so badly it hurts (5).

Katniss is involuntarily and intensely reminded of her father in different contexts, suggesting that the memories of his death are intruding into her present experiences. This is a typical expression of trauma, in which previous experiences persistently impact an individual's cognitive and emotional state, occasionally reemerging suddenly and powerfully.

Katniss's trauma caused by her father's death and his lack of presence in her difficult circumstances is closely linked to how her sense of community and the people around her has changed. When she lost her father, she lost both of her parents, as her mother became sad, weak, and neglected her daughters. Katniss also lost her sister, Prim, because of a bomb being dropped, and this made matters worse. Since her father's death, Katniss's protective efforts primarily concern her sister. In the event of losing her, Katniss said:

Then I know Prim is right, that Snow cannot afford to waste Peeta's life, especially now, while the Mockingjay causes so much havoc. He's killed Cinna already. Destroyed my home. My family, Gale, and even Haymitch are out of his reach (5)

In this quote, the heroine of the novel talks about the loss of her loved ones, especially her sister, and how they were all killed and that their loss was difficult for her. Thus, after her failure and her sister's disappointment in keeping her alive and protecting her from the unjust regime, this was her main goal from the novel's beginning. When the novel's heroine, Katniss, learns that her sister Prim was not killed by enemies in the Capitol, she was killed because of a trap set by the resistance and the people she was fighting with, so she was killed by friendly fire. Despite all the losses that Katniss has suffered, she can overcome the shock and confront it; in the novel's final chapters, she becomes more able to confront her trauma rather than repress it. We will see what she said in this statement: Slowly, with many lost days, I come back to life. I try to follow Dr. Aurelius's advice, just going through the motions, amazed when one finally has meaning again. ... We seal the pages [of our memory album] with salt water and promises to live well to make [the deaths of those we loved] count (5). Everything that happens around the heroine Katniss indicates her strength, and in the end, everyone knows that she will overcome all the traumas. The traumas made Katniss what she is today: a strong person. In all the scenes of trauma surrounding her dead father, he usually comes in her nightmares and dreams, but Katniss has no reaction or effect and

continues to focus on her goals. On the contrary, the shock may have been what made her strong.

The emotional and psychological consequences following a traumatic event can be equally significant to the physical injuries sustained. Caruth highlights that traumatic experiences frequently elude the individual's immediate comprehension and can manifest in delayed or fragmented reactions. According to Caruth's trauma theory, there is a strong connection between physical injuries and psychological trauma. The individual may not immediately realize or fully comprehend the effects of these injuries. The psychological shock took over Katniss incredibly, and she became very sad to the point that she became silent, according to this statement: The doctors' puzzlement grows over why I'm unable to speak. Many tests are done, and while there's damage to my vocal cords, it doesn't account for it. Finally, Dr. Aurelius, a head doctor, comes up with the theory that ... my silence has been brought on by emotional trauma (5). The source of her difficulties does not lie in any physical damage to her vocal cords or any medical cause. Instead, they originate from the psychological and emotional distress she experiences because of the brutal events she faces in the Hunger Games arena. Freud, in his work *Beyond the Pleasure Principle*, explores the fundamentals of traumatic experiences and their influence on the psyche. An important concept presented in this work is the repetition compulsion, which refers to the unconscious repetition of traumatic experiences to gain control over or comprehend them. Freud employs the instances of war neuroses and traumatic dreams as illustrations to elucidate his concepts. Nightmares, characterized by the recurrence of distressing or traumatic content during sleep, are regarded by Freud as a manifestation of the mind's attempt to process and manage traumatic experiences. He thinks that dreams, including nightmares, fulfill a function in addressing unresolved psychological conflicts. Caruth, in her work *Unclaimed Experience: Trauma, History and Narrative* thinks:

The experience of the soldier faced with sudden and massive death around him, for example, who suffers this sight in a numbed state, only to relive it later on in repeated nightmares, is a central and recurring image of trauma in our century (3). Nightmares are one of the symptoms of the comprehended trauma that befell the characters in this novel, and Caruth suggests that we can analyze nightmares as one of how the subconscious transforms the processing of painful experiences and the mechanism for confronting them. These nightmares are often linked to the traumatic events that occurred to the characters in the novel. Authors can portray the bewildering impact of trauma on human psychology, the persistent repercussions of traumatic experiences, and the haunting presence of past events using nightmares and dreams. The recurring reexperiencing

of the traumatic event in dreams is regarded as an expression of the psychological suffering and influence that trauma can exert on a person. Hence, the assertion underscores that the soldier's nightmares, characterized by effectively reliving distressing visions of mortality, serve as a symbol of the traumatic experience and are a common and identifiable manifestation of trauma in contemporary society. Katniss's nightmare is meant to hint at the trauma that shapes her personality; we don't see any evidence of that trauma influencing her in the minutes that follow the nightmare or in any other area of her life. We have nothing to compare Katniss with since we cannot observe the nature of her connection with her father. She talks about the same bit as she talks about in the novel. Thus, her voicelessness is maintained, but we are not informed that these traits result from a terrible experience because there is no catastrophic occurrence. Katniss is having repetitive nightmares about the people who have died in the arena; dreams and nightmares appear to serve as a symbolic portrayal of Katniss's psychological distress and the emotional weight she bears because of the loss of individuals she loves nearby. She states:

I fall asleep on the sofa in the formal living room. A terrible nightmare follows, where I'm lying at the bottom of a deep grave, and every dead person I know by name comes by and throws a shovel full of ashes on me (5).

The quotation you have presented comes from the Hunger Games franchise and depicts a distressing dream encountered by the main character, Katniss Everdeen. During this distressing dream, Katniss visualizes herself reclining in a profound burial site while deceased acquaintances approach and cast a shovel filled with ashes upon her.

In the novel, there are many other traumatic events and situations present in the book, where Katniss, in matches and during the fight in the Hunger Games arena, kills other young people and children to survive and not to win according to the rules of the game. But her painful response to this only appears once. Caruth and other authors have discussed the importance of remembrance and flashbacks in the representation of trauma in literature; they explore how the fragmented and non-linear structure of traumatic events represented by flashbacks can reflect the fragmented and disordered trauma itself. Caruth thinks: Unlike the symptoms of anormal neurosis, whose painful manifestations can be understood ultimately in terms of the attempted avoidance of unpleasurable conflict, the painful repetition of the flashback can only be understood as the absolute inability of the mind to avoid an unpleasurable event that has not been given psychic meaning in any way (3).

The distressing recurrence of flashbacks is regarded as a manifestation of trauma. Caruth's main argument

is that flashbacks, unlike symptoms of typical neurosis, cannot be interpreted as a strategy to evade distressing conflicts. Instead, they have distinct characteristics when experienced in the context of trauma. Katniss is trying to shoot an arrow and hunt a deer. Instead, she remembers an entirely different scene, where she imagines that the arrow, she shot hit a boy she killed in the games, and she experiences symptoms such as an attack of not being able to breathe, and the scene is as if she has returned to the games. Rue, a youthful participant from District 11, establishes a strong connection with Katniss throughout the competition. Katniss experiences profound emotional distress when Rue is killed, and the distressing recollection of Rue's demise persists as a haunting memory for her. Rue's death is frequently portrayed in the flashbacks, causing Katniss to experience a resurgence of emotional anguish in her dreams and thoughts.

One can say that the pain due to the injury may lead to psychological trauma that continues with the heroine and the pain that she suffered from her left temple when she fought with one of the participants. Joanna hit her, and this pain may cause thoughts that haunt her throughout her feeling of pain, which is called physical trauma and becomes a threat to the memory and is called 'intrusion.' Katniss recalls memories of her return to dangerous places and the events that nearly killed her while she was in the hunger games, as she never forgets: "Things I will never be able to erase from my memory." (5). This flashback that comes to Katniss's memory will make her believe that she is in the same danger she was in, and she will imagine that she is in the same situation, which will have a long-lasting effect. Speaking of memories, it makes her dream and have nightmares while sleeping at night. This is the result of the symptoms of 'intrusion' and intrudes on her in the form of disturbing dreams, and most of these memories are usually painful.

Although other traumatic events occur in the novel, they are never fully depicted or explored. As a participant in the hunger games, she is compelled to eliminate other young individuals to ensure her survival. However, her traumatic reaction to that event is only exhibited on a single occasion. During the hunger games, she endeavours to shoot a deer but instead imagines her arrow striking the boy she murdered. She experiences hyperventilation as she looks around in a state of panic. It is plausible to infer that she believes she still participates in the Games. This is a beginning, but it lacks elaboration. Survivor guilt was previously recognized as a manifestation of Post-Traumatic Stress Disorder (PTSD), as stated in the DSM-IV (Diagnostic and Statistical Manual of Mental Disorders, 5TH edition, American Psychiatric Association, 1980). This classification was influenced by research conducted on Vietnam War veterans, who

frequently reported experiencing intense survivor guilt. Cathy Caruth's studies regarding trauma do address the presence of guilt as a component of the indicators and manifestations linked to trauma. Caruth's investigation of trauma focuses on the intricate emotional and psychological reactions that individuals may undergo following traumatic events. Guilt can manifest as one of these reactions: "This experience of guilt around one's trauma suggests the moral dimension inherent in all conflict and suffering" (7). These memories, anger, and terror haunt her constantly because the matter is grave, as the Capitol destroyed her town, killed her family, and tortured Peeta, whom she considers her lover, and this is what puts her in a state of guilt, which leads to mental disorder. These causes form some sequences of the effects of Katniss's life. The impact of these sequences also restricted her life. It can be seen in the following statement: I haven't left the house. I haven't even left the kitchen except to go to the small bathroom a few steps off of it. I'm in the same clothes I left the Capitol in. What I do is sit by the fire. Stare at the unopened letters piling up on the mantel (5). Here, the heroine of this novel, Katniss, begins to restrict the nature of her life and her daily activities because she feels that her life may have ended entirely. Therefore, her statement is withdrawn, as she never leaves the house and her room and does not interact with others. She doesn't even leave her place in the kitchen.

4. Conclusion

This Study examines how trauma and intrusive PTSD symptoms are depicted in "The Hunger Games: Mockingjay" novel and how the characters' experiences reflect real-life struggles with post-traumatic stress disorder. It also explores the impact of war on the author's life and writing process. The author investigates the psychological effects of trauma on the characters, illustrating how they become traumatized by their horrific experiences. It highlights their struggles with recurring flashbacks, nightmares, and hypervigilance, in accordance with Cathy Caruth's theories of trauma. By analyzing these symptoms, the study sheds light on the authenticity and depth of the portrayal of PTSD in the novel. Additionally, it explores how the author's experiences with war have shaped their storytelling, adding a layer of emotional resonance to the narrative. The chapter provides valuable insights into the author's intent and enhances the reader's understanding of the novel's themes. Examining the psychological trauma experienced by a group of individual characters in the novel, Peeta, Finnick, and Johanna, who have all been deeply affected by the consequences of war. To accomplish this, through Trauma theory. This literary work additionally portrays several strategies for overcoming traumatic experiences or symptoms. Consequently, Peeta Mellark, a contestant in the Hunger Games and

the boyfriend of Katniss Everdeen, suffers a traumatic experience when he is apprehended and tortured by the Capitol. This unfortunate turn occurs after Peeta is implicated as a potential traitor against the Capitol regime. Peeta undergoes torment and manipulation to get intelligence about Katniss and the insurgent plan. He said: "My home is District 12. I was in the Hunger Games. I escaped. The Capitol hates me. Peeta was taken prisoner. He is thought to be dead. Most likely he is dead. It is probably best if he is dead" (3).

In the sentence, Katniss conveys that the Capitol has apprehended Peeta. Within the confines of the Capitol, Peeta suffered abuse and underwent a process of psychological manipulation referred to as hijacking. Within the narrative, Katniss Everdeen experiences contradictory emotions for Peeta, particularly when he is captured by the Capitol and assumed dead. Their emotional conflict is shaped by the horrible suffering they both experienced during the hunger games and the ensuing occurrences in the Capitol. The possibility of Peeta potentially experiencing post-traumatic stress disorder (PTSD) because of torture has been proven by the problematic situations and psychological manipulation utilized by the Capitol. Katniss may have considered the potentiality of Peeta, who, if still alive, is undergoing profound anguish. Nevertheless, it is crucial to recognize that Katniss undergoes a spectrum of emotions throughout the trilogy, encompassing grief, guilt, and anger. The protagonist's emotions regarding Peeta's destiny are intricate and transform as the narrative unfolds.

Upon encountering Katniss, Peeta's physiological response exhibits signs of hyperarousal, indicating a heightened state of danger within his body. The recollection of Katniss triggers a heightened state of self-preservation inside him, prompting his body to respond to any threats instinctively. The statement presented herein demonstrates that: "Peeta looks down at me, gone, mad, flashing back into the land of the

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hijacked, his gun raised over me, descending to crush my skull." (5). Individuals who have experienced trauma, particularly combat veterans, often exhibit startled reactions, heightened attention, and a state of constant vigilance in anticipation of potential threats. Based on Peeta's state, it can be inferred that he experiences heightened vigilance, leading his body to respond to his fury by directing aggression toward Katniss. Peeta, too, exhibits symptoms of intrusion, persisting much beyond the initial traumatic event, rendering him unable to resume his regular daily functioning fully. Caruth posits that trauma can disturb conventional narrative frameworks and is frequently communicated indirectly through fragmented, disconnected, or repeating testimonies. Caruth argues that dreams and nightmares are crucial in the portrayal of trauma. Peeta experiences disruptions caused by distressing incidents that he has encountered. Additionally, he encountered nightmares during his sleep. In summary, the individual's experiences of trauma result in the formation of enduring traumatic memories. Following his distressing experiences, he undergoes a state of heightened vigilance when ordinary situations are perceived as potentially hazardous, particularly when he encounters Katniss. After experiencing trauma, the individual in question continues to have nocturnal disturbances in the form of nightmares.

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