

People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research

University of 8 Mai 1945 / Guelma
Faculty of Letters & Languages
Department of Letters and English Language

جامعة 8 ماي 1945 / قالمة
كلية الآداب واللغات
قسم الأدب واللغة الإنجليزية



Option: Literature

**Trauma in Suzanne Collins' *The Hunger Games: Mockingjay*
and Its Film Adaptation**

A Dissertation Submitted to the Department of Letters and English Language in Partial
Fulfillment of the Requirements for the Degree of Master in Language and Culture

Board of Examiners

Chairwoman: Mrs. BOURAGAA Miriam (MAA) Université de 8 Mai 1945/Guelma
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June 2020

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Signed and approved!

Dedication

To **Zahia BENSELIM**, my mother; to **Ikram BOUKHAROUBA**, my favorite sister and other half; to my lovely **Faiza BOUKHAROUBA**, my emotional support system; and to **Dikra** and **Amal BOUKHAROUBA** my spoiled little brats; I love you all and could not finish this without your support.

To **Feriel DAFRI**, the best friend one could ask for; and **Saoussen MEKHALFI**, my advisor; I could not have survived college without your company.

Thank you....

Acknowledgements

To my advisor, **MOUMENE Soumia**, who provided me with the needed information, feedback and help, I managed to finish this task with your support, patience and dedication.

Thankyou for your hours of reading drafts, discussing ideas, and guiding me through this entire process.

To my committee members, **AIOUNI Leila** and **BOURAGAA Miriam**, for taking the time and effort to review my work and providing insights on the field of literature and feedbackon my research, youradvice and encouragement areappreciated.

And to my teachers, **HAMDI Houda**, **CHIHEB Amel**, **CHETTIBI Mohammed Walid**, **LESSOUED Sabrina**, **HENAINIA Hossna**, **ABDAOUI Mounia**, and **ABDAOUI Fatima**, you all taught me how to perceive, you have offered me knowledge, tolerance and encouragement throughout my academic journey. It has been both an incredible resource and welcome respite in stressful times.

And most of all, to every researcher, critic or writer whose name is cited in this dissertation, the field of literature; film studies and Trauma Theory, are what they are today because of your contributions, so thank you.

Abstract

This dissertation deals with the theme of trauma, and highlights the different techniques used to represent it in both literature and cinema. This research focuses on Suzanne Collins' *Mockingjay* novel, the third part in *The Hunger Games* trilogy, along with its two film adaptations *Mockingjay- Part 1* and *Mockingjay- Part 2* as a case study for trauma representation. By following the psychoanalytical approach and Trauma Theory, the study shows how certain narration techniques, in the *Mockingjay*, introduce the problems of "voicelessness" and "inaccessible memory" to its young adult readers. Indeed, the literary techniques in the novel function as a lens to introduce trauma and its obstacles from a trauma survivor's perspective. Moreover, the present study seeks to investigate the impact of camera movements, sound and lighting on the viewers of the movies and how it enables them to understand the interior struggle of Katniss, the traumatized protagonist, without her expressing it. Finally, this thesis also highlights the role of literature and film studies at initiating real life discussions about the notions of trauma and healing by explaining how the *Mockingjay*, *Mockingjay- Part 1* and *Mockingjay- Part 2* revise the idea that recovery is an immediate process. Instead, *Mockingjay* –the novel and its adaptation- teaches young adults that healing is a long and challenging journey that requires the survivors to invest time, show understanding, and provide support for each other in order to be able to move on forward.

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Introduction

When the *Hunger Games*' first film was released, the world was taken by storm as almost everyone who had watched it had something to say about it. From the high production cost and strategic special effects of the movie, to the revolutionary setting it was set in and the futuristic plot it was based on, the *Hunger Games* movie offered many elements that viewers could not simply overlook. For me; however, the most captivating element in the film at the time was its main protagonist, Katniss. She was too quiet, too defensive, and too frustrating for the sixteen year old me to understand. Thus, I perceived her as a challenge; one that would increase my curiosity in the field of psychoanalysis, lead me to read the book trilogy, and finally introduce me to the concept of trauma. Many years later, this curiosity became an inspiring idea to discuss *The Hunger Games*, its film adaptations, author, purpose and impact on teenagers in this research.

One of the most interesting elements in *The Hunger Games* trilogy is its author and her purpose behind writing it. Suzanne Collins is one of the most prominent American writers of this era who happens to have a personal experience with trauma. Collins' father himself suffered nightmares after surviving The Vietnam War, and this made her realize the emotional and mental impact that war can have on people (Walker independent.co.uk). In one of her interviews, Collins explains her reasons behind her father telling her stories about that time of his life "I believe he felt a great responsibility and urgency about educating his children about war"(Italie 56). Indeed, Collins' inspiration from her father's experience in the air forces, her fascination with Roman history, and the popularity of reality TV shows, has eventually led her to develop the idea of *The Hunger Games*.

The main aim of this dissertation is to analyze the representation of trauma, as a phenomenon and narrative, in Suzanne Collins' *Mockingjay*. In addition, it is concerned with the two film adaptations of the novel, *Mockingjay- Part 1* and *Mockingjay- Part 2* as well in

order to investigate which techniques film makers relied on to represent the theme of trauma and the extent of their impact on the audience. Hence, this study seeks to answer the following questions: why are traumatic symptoms not only considered as a consequence of destruction but also a sign of seeking help? To What extent did Suzanne Collins succeed at representing serious issues, like trauma, in a young adult novel? How the execution of the adaptations affect Collins message about the notions of trauma, healing and recovery?

Starting from the early twenty-first century, researchers in the field of literature, starting from Anna Soter in 1999 to Deborah Appleman in 2009, have opened a new window for promoting the use of young adult fiction to teach literary theory (qtd. in Connors 1). Among these works, Suzanne Collins' *The Hunger Games* Trilogy has become subject to many scholarly works, *Space and Place in The Hunger Games: New Readings of the Novel* by Anne Garriott, Whitney Jones and Julie Tyler, *The Politics of Panem* by Sean Connors, and *The Hunger Games: A Conversation* by Margaret Skinner and Mailyn MacCord, for it succeeded at both capturing readers' heart and being raising their awareness about oppression, identity, war, and trauma. In fact, the trilogy was so successful that it was adapted into a film series under the same name, which is also subject to many cultural, post-colonial and psychoanalytical studies.

At the same time, and since the Vietnam War, as Cathy Caruth explains, in *Unclaimed Experience: Trauma, Narrative, and History*, scholars have shown an increasing interest in trauma as one of the most sensitive issues influencing people's lives, especially teenagers, nowadays (16). Hence, it would only make sense for the one literary genre dealing with teenagers, young adult fiction, to discuss trauma as well. Caruth's book, *Trauma: Explorations in Memory*, highlights how representing trauma, in literature, and other creative forms of art, is a challenging task on its own, let alone once paired with the fragility and sensitivity of the youth(7). However, the idea of using two forms of expression; novels and

films for instance, to represent the same issue of trauma may help at filling the gaps in each field. Moreover, the availability of movie adaptations of the same novel allows for a more concrete and detailed analysis of the literary and cinematic devices used to represent the phenomenon.

Michael Cart's book, *Young Adult Literature from Romance to Realism*, discusses the reasons for the global success of the young adult genre, i.e., its shift from "romanticism to realism" (75). The shift Cart mentions has created a new space for of the silenced youth to address their concerns; even the ones considered taboos. Young Adult fiction, hence, was not only read for entertainment, but rather for perceiving reality through the eyes of youth (95). Furthermore, scholars like Vander Staay defines the genre as that of which contains both teenage characters and concerns (1), yet its targeted audience is broader since the majority of its readers are more than eighteen years old (Hill 5). In this case, young adult fiction could make the perfect platform for both representing the youth's concerns and raising their awareness on important issues such as trauma.

The aspect of understanding, according to Walker's *Trauma Cinema: Documenting Incest and the Holocaust*, is the unique property of visual media (XIX). Thus, one should not only focus on who wrote the experience but rather how well it was represented. Walker's perspective opens new possibilities for Trauma theory and its representation as it leads us to investigate the potential of combining both literature and cinema to compensate each one's inadequacies at tackling the issues. Moreover, the availability of film adaptations of literary works allows a more concrete comparison between the two fields to decide which approach is more reliable to representing trauma. *The Hunger Games* by Suzanne Collins; for instance, is a Young- adult novel that received much love and acknowledgement for its authentic depiction of reality. In fact, its success led to its adaptation to a movie series thus making it

the perfect case study for investigating how trauma is represented differently in a novel and its two film adaptations.

This study follows the analytical method to examine; not necessarily compare, the literary and cinematographic devices used to depict trauma and its effects on teenagers, the victors, in Suzanne Collins' *Mockingjay* and its two movie adaptations (a reference to other parts of the novel is made whenever it is necessary). Such study is conducted through the psychoanalytical approach and Trauma theory to uncover the inner struggle, flashbacks, hallucinations, insomnia and disassociation, characters face in the novel. Moreover, the cinematic techniques, including "Camera Movements and Angle", "Sound" and "Lighting" will be dissected under the psychoanalytical approach to extract the symptoms victors have after surviving the arena. The analytical approach here, is not only used to highlight the psychological, societal and political elements affecting teenager's mental health, but also show how these elements serve Collins' purpose from creating *The Hunger Games* series.

This dissertation consists of three chapters. The first chapter tackles trauma as a theory; its origins, recognition, and how scholars broadened its scope to reach interdisciplinary fields. In addition, it also discusses the obstacles of representing trauma in different art forms and how scholars have conflicting opinions on the matter. Moreover, the chapter also addresses the phenomenon of adaptations; how they were criticized and redeemed, in order to explain why they are considered independent art forms despite being based on previously existing stories. Finally, the chapter also introduces a brief overview on the young adult genre; its characteristics and constrictions, to provide an explanation to Collins' choices while representing trauma.

The second chapter addresses *The Hunger Games* trilogy and its purpose. First, it provides a brief summary of the novel and introduces the author, Suzanne Collins, and her inspiration behind writing the story before explaining why she decided to tackle trauma, a

serious and sensitive issue, in a book series targeted for teenagers. The section following the overview focuses on trauma narrative in the *Mockingjay*; how Katniss- one person narration serves the purpose of representing trauma by narrating the events from the perspective of a trauma survivor. By discussing how Katniss, despite being hunger games victor, is emotionally and physically damaged after the arena, the final section broadens the scope of trauma in the novel by observing the extent of damage on other victors, how it makes the hunger games a source of collective trauma, and how victors find consolation by understanding and supporting one another.

The final chapter is mostly concerned with the movies *Mockingjay- Part 1* and *Mockingjay- Part 2*. It starts with a brief explanation on the criteria and vision Collins had for her trilogy's adaptation, and discusses the decisions film makers take during the process. The next chapter dives into the cinematic techniques used to manifest trauma in the movies, and explains how these techniques depict trauma in a different manner. Finally, the last section explores the notion of healing by taking passages from the final chapters and the epilogues of both the novel *Mockingjay* and the film *Mockingjay-Part 2*.

This dissertation seeks to investigate the possibility of representing trauma, in two different forms of art by taking Suzanne Collins' *The Hunger Games: Mockingjay* and its two films *Mockingjay- Part 1* and *Mockingjay- Part 2* as case studies. The work analyzes how adaptations of the same work may manage to fill in the missing gaps in trauma narrative and serve the original message of the work. In other words, the main focus is shedding light on Suzanne Collins' attempt to represent the impact of violence on teenagers and how irreversible it can be. Moreover, it aims at illustrating how complementary the novel and movie can be at conveying Katniss's inner struggle with trauma and how representative they are to real life teenagers who went through the same experience.

Chapter One: Trauma Theory, Literature, and Adaptations: An Overview

This chapter is a theoretical examination of Trauma in relation to contemporary literature and cinema; it specifies the origin, definition and development of the theory while providing the important features and themes tackled within this genre. The first section deals with the definition of trauma and its expansion to include fields; such as literature. The section answers questions like: How is Trauma Theory defined by scholars? What are its features and major concerns? The second section exhibits the most sensitive question when dealing with Trauma, i.e. How can we represent it? It attempts to introduce scholars' perception on trauma as a literary concern and why it is so difficult to represent? The third section sheds light on the shared characteristics and unique differences between literature and cinema in order to analyze the strengths and weaknesses of their hybrid; cinematic adaptations. It reports on the misconceptions about adaptations and how they were received by the public in order to explore the possibility of using them to represent Trauma as well.

I. 1. Origin of Trauma Theory: A Brief Overview

Trauma theory as we know it today is considered to be a relatively new field, for it was not even discussed up until the nineteenth century. In fact, if it was not for the French neurologist, Jean Martin Charcot, and his interest in hysteria and neurology, trauma would not have been dealt with as a dissociative illness instead of a physical one (qtd. in Ringel 1). Inspired by Charcot's discovery, Pierre Janet, who is a student of the former, and Sigmund Freud wanted to investigate the same possibility on the concept of trauma. By dealing with the issue as a psychological phenomenon, Janet and Freud managed to broaden the definition of trauma to what Joshua Hirsch describes as "an experience that overwhelm[s] a person's normal means of mentally processing stimuli. The unprocessed memory of the experience remain[s] embedded in the mind, resulting in pathologies of memory, emotion, and practical functioning" (8). In other words, Janet and Freud revolutionized the field of Trauma Studies

by indicating that the biggest obstacle when dealing with trauma lies in the patient's inability to overcome those experiences, hence, making the physical and emotional healing almost impossible.

As a continuation to Charcot's idea, Janet argued that narrative memories differ from post-traumatic ones, for the former can be remembered, ordered, and perceived differently by the person reciting them. Furthermore, narrative memories are accessible to the person at any moment which makes altering them possible depending on the changing context and circumstances. Post-traumatic memories; on the other hand, are inaccessible as they could come and go at random times, get stimulated by similar experiences, and then disappear into bits and fragments as randomly as they appeared (qtd. in Hirsch 22). In his work, *Afterimage: Film, Trauma and the Holocaust*, Joshua Hirsch summarizes Janet's difference by explaining that "In normal memory, the 'I' that remembers in the present is different from the 'I' that experienced the event in the past. The point of view has changed. In posttraumatic memory, on the other hand, the present 'I' is invaded by the memory of the past 'I'. The point of view remains that of the witness"(22).

As much of an obstacle this difference was to diagnosing trauma, Pierre Janet believed that this difference could be a lead to "the mastery" of this issue of inaccessibility (Hirsch 21). In other words, if patients were suffering from these hysterical symptoms because they could not access the fragmented pieces of their memory, words could not be used to frame their post-traumatic memories into a narrative one as well. However, by putting their trauma memories into words, patients could restore, reflect on and make sense of their experiences to reconstruct their past, hence, control these hysterical symptoms and move on from this trauma.

Sigmund Freud contributed to Charcot and Janet's achievements by asserting that it is indeed fright, Schreck, that traumatizes human beings and disturbs their psyche not

necessarily the fear of the unknown or the anxiety from the unexpected (Di Laurentis 5). In her book, *Freud's Drive: Psychoanalysis, Literature and Film*, Teresa Di Laurentis defines this 'Schreck' as "the shock of something unexpected that suddenly attacks the ego [– the psychic apparatus –] from outside the body, piercing or rupturing the skin, and produces the excess of affect commonly referred to as panic" (5).

Hirsch, in his reading of Freud's contribution to trauma, argues that Freud has determined the true source of trauma and introduced it under three separate theories. In the beginning, Freud thought that external events cause exogenous trauma; however, he later asserted that illusions, phantasies and other psychic events can cause another type which is endogenous. Whether it is images from exogenous or endogenous trauma, Freud explained how the type of memories haunting these patients were also responsible for such hysterical attacks (8).

In *After Image: Film, Trauma and the Holocaust*, Joshua Hirsch discusses Freud's first model of trauma; deferred action or 'Nachträglichkeit'. The main idea behind this model is how trauma is caused by the way an event is interpreted after it happened instead of the moment it was experience itself (8). According to Angelika Rauch, Freud believed that "the trauma must be understood in relation to the subject's belated and repeated restructurings of the memory of the event as time passes and circumstances change" (114). The main case studies that inspired Freud's 'Nachträglichkeit' concept were victims of sexual abuse hence it was coined 'The Seduction Model' (Ringel 2; Hirsch 8). Consequently, and by focusing on exogenous trauma, Freud concluded that people react to traumatic events differently depending on the way they deal with and reinterpret them post that experience.

Though 'the seduction theory' provided a detailed explanation of patients' reactions to traumatic events, Freud's new interest in the sexual drive and his belief that it is the one affecting people's decisions and behaviors would lead him to shift his attention to people's

repressed thoughts and memories. According to Di Laurentis, a drive is “felt in the body as a continuous pressure, an urge, impulse or tension driving one towards a particular object that alone can relief the pressure and temporarily provide satisfaction” (21); which is consistent with Freud’s *pleasure principle*; i.e. “people’s unconscious mental processes – their psychic apparatus or ego” leading them to “strive towards gaining pleasure” while “from any operation which might arouse unpleasantness, pain, mental activity draws back, repression” (14). In other words, Freud believed that people’s unconscious dreams and repressed desires, would clash with society’s norms and expectations which leads to their incarnation as dreams, hallucinations and other disturbing mental representations for their ego. Hence, he attributed those symptoms to what he coined as “The conflict theory”.

The difference between ‘the conflict theory’ and ‘the seduction theory’, though stemming from the interest in the sexual drive, was mainly represented in the shift from exogenous to endogenous trauma. Freud emphasized the role of internal processes, such as dreams and wishes because he believed they were the only space to express people’s unconscious desires. Nevertheless, the theory would be refuted by scholars dealing with trauma theory shortly after the beginning of the twentieth century, for the pleasure principle could not interpret every case of psychological phenomena. Therefore, a new kind of drive was introduced by Freud: ‘the death drive’ which would tackle the issue from another perspective.

By 1919, the effects of the First World War on surviving soldiers could no longer be neglected. Freud’s ‘conflict theory’ could no longer explain soldiers’ re-incarnated memories of battlefields. In contrast to the pleasure principle, those soldiers were committing psychotic and violent public behaviors because they could not tolerate re-living the same suffering and experiences over and over in their heads. Acknowledging the inadequacies of his theory, Freud suggested another model to study those people’s case; a theory termed “The Death

Drive” which is based on the idea of humans’ drive towards self-destruction (“Beyond the Pleasure Principle” 316).

Freud introduced the death drive as an innate, active yet unconscious force within every human being leading him or her towards their doom. Di Laurentis’ book, *Freud’s Drive: Psychoanalysis, Literature and Film*, also describes it as “the presence in the human organism of a force driving the apparatus to lower excitation beyond the pleasure threshold to a zero level of energy or the total absence of tension characteristic of inorganic matter” (8). Though this theory would also be refuted by the introduction of Post-traumatic Stress Disorder (PTSD) as the accurate diagnosis for those veterans case, the death drive, at the time, provided a logical explanation for the suffering and agony people suffered after experiencing traumatizing events.

In fact, Cathy Caruth’s admits that trauma theory would not have enjoyed the attention it does today, if it was not for the American Psychiatric Association’s acknowledgement of Post-Traumatic Stress Disorder (*Exploration in Memory* 3). With the recognition of the PTSD as a mental illness in 1980, studies of trauma became more common, and the term was applied more liberally to circumstances beyond war until it reached the meaning we have today. Trauma theorist, Laurie Vickroy, provides a clear definition of trauma as “a response to events so overwhelmingly intense that they impair normal emotional or cognitive responses and bring lasting psychological disruption” (ix). It was then that the focus of scholars has shifted from defining the phenomenon and theorizing the field to the possibilities of representing it to the world.

I. 2. Trauma Theory and the Issue of Representing the Unrepresented

Despite the official recognition of trauma as a psychological disease, scholars still argued that diagnosis, on its own, was not able to explain this pathology, and that they needed more than just a definition for trauma in order to tackle it. In her book, *Exploration in*

Memory; for instance, Cathy Caruth affirms that “this powerful new tool has provided anything but a solid explanation of disease”(3). For this reason, she suggests the implementation of different tools in order to better understand the disease which would revolutionize the field, make it “multidisciplinary”(ix), and create trauma theory as we know it today. As a start, Caruth was most interested in the domain of literature and the reciprocal relationship between it and trauma i.e. “how trauma affects literature and; especially, in how literature can help to understand trauma”(ix).

Due to her experience with literature, Cathy Caruth finds the tension between the known and unknown similar in both fields; she goes further to consider that “literature, like psychoanalysis, is interested in the complex relation between knowing and not knowing. And it is at the specific point at which knowing and not knowing intersect that the language of literature and the psychoanalytic theory of traumatic experience precisely meet” (*Unclaimed Experience*, 3). Under the light of this belief, she thinks that one of the two fields can be used to explore the other and vice versa. In her book, *Explorations in Memory*, she believes that literature can help us understand traumatic experience, as it “teaches readers to listen to what can be told only in indirect and surprising ways” (vii) – to what can be known only through what is not.

With her perspective on how trauma can be understood and represented, Caruth would introduce the psychoanalytical poststructural approach as a way to represent trauma while still preserving its defining characteristics. However, this approach would later become the basis of two opposing camps. The one, influenced by Caruth’s classical model, which argues that trauma could not be fully represented in literature, hence, it should always be portrayed as disconnected thoughts and inaccessible memories, and the second one which builds on Caruth’s approach to include other alternatives which represent trauma in different historical, cultural and societal contexts (Balaev 1).

Since its early inauguration, trauma was referred to as “the unspeakable void”(Balaev 1). In fact, Michelle Balaev, in *Literary Trauma Theory Reconsidered*, argues that Caruth’s perception of trauma as a “recurring sense of absence that sunders knowledge of the extreme experience, thus preventing linguistic value other than a referential expression” rendered her work, *Unclaimed Experience*, an influential and revolutionary work in the field (2). The idea that trauma is unrepresentable would trend after its introduction by Caruth to become the basis of the psychoanalytic poststructural approach (Balaev 1). In other words, Caruth, and many other literary scholars, believe that traumatic experiences take away people’s knowledge, memories and words which leaves them confused, fragmented and speechless. Hence, the model’s main emphasis is on the undeniable and irreversible damage trauma cause to the human psyche. In addition, its reliance on psychoanalysis to understand the linguistic; and semiotic, malfunctioning of traumatized victims attracted scholars and critics from multidisciplinary fields; not just poststructuralists, to support and advance it.

Though, in her work *Unclaimed Experience*, Caruth shares Freud’s view on the reincarnation of traumatic memories as flashbacks, she also thinks that these memories were compulsory; ones that cannot be controlled or summoned by the survivors. Also, she argues that the traumatic events witnessed by the victims also manifest themselves through the patients’ unconscious behaviors and thoughts and this led her to believe that this repetitiveness is a result of the accumulated repression from not being able to process the event during its occurrence (Balaev 8). Though this idea is compatible with Freud’s claim of the need for the unconscious to processed forgotten traumatic events (Caruth 4), *Unclaimed Experience* still broadens it to more than just forgotten or resurfacing memories by adding the concept of repression into the picture. In other words, these memories do not just reappear because they were forgotten or late during the first experience; they are revisiting the survivors to give them an opportunity to process the feelings they should have had during that

event which would change their perception on it. Though Caruth's claim seems logical, Michelle Balaev finds it "Paradoxical" as these revisiting memories do not really offer the experience like as accurately as it happened in the past (8). Balaev explains that "the event is preserved in its literality, even though it could not be fully perceived" (8). Hence, these memories are not useful to the victims in the processing of the traumatic events because they offer an external perspective on it which keeps it inaccessible.

The popularity of the "unspeakable" in the field of literature goes back to its prominent impact on trauma and Holocaust studies. Scholars like Shoshanna Felman and Dori Laub, Cathy Caruth, Marianne Hirsch, and Geoffrey Hartman are all influenced by and promoted the idea of the inaccessible memory; however, it is worth mentioning that even before such emphasis was put on interdisciplinary initiative, critics such as Dominic LaCapra and Michael Rothberg were still exploring it. For instance, *Parsing the Unspeakable* by Barry Stampfl reports Michael Rothberg's argument that "the horror of the Holocaust and of other overwhelming events can be researched, mentally digested, and expressed" (15). Still, the alleged unrepresentability of the traumatic event widely was accepted as a starting point of discussion, and has continued to be regarded as an intellectually respectable position even by those who disagreed with it.

Shoshana Felman and Dori Laub were the pioneers of studying trauma in relation to history by publishing their book, *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*, in 1991. In addition, they deepened the interest in the topic by publishing many additional essays on it. Unlike Caruth, Felman and Laub's focus is the issue of witnessing. Both authors consider the Holocaust as one of the most traumatizing events of the previous century as; for instance, Laub explains in her essay "An Event Without a Witness", that no witness can be found to recite what happened at the time, for victims were

so fragmented that no one could narrate his or her experience (80). After all, how can they talk about something that they could not making sense of?

Laub's emphasis on the idea of testimony led her to distinguish three types of people that are linked to the Holocaust. In her work, "Truth and Testimony", she describes that there were perpetrators, victims and by-standers involved, yet very few of them could actually recite what happened accurately (66). In a simpler term, Felman and Laub's writings acknowledged the need for Holocaust survivors to know what exactly happened during that period; however, they discovered that traumatic events alter patients' memories and concluded that these survivors' testimonies could not be regarded as reliable as long as they are traumatized. *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History* has had a major impact on the historical field of study; nevertheless, Laub and Felman's research highlighted the idea that trauma forms an obstacle to the truth as it keeps survivors from accessing their memories.

While scholars and critics acknowledge the utility of the psychoanalytical poststructural model, they still believe it needs to be accompanied by alternative model; not only to deepen their study of "language's inability to locate the truth of the past", but also to revise the claim suggesting "determinate value exists in traumatic experience" (Balaev 1). It is worth mentioning that conflicting opinions and contradictory theories are not new to the trauma theory; in fact, the history of trauma studies is filled with them. Hence, there is always a space for scholars in the fields of psychology and literature, to explore more on the concept of trauma and its impact without the need to stick to one approach or model.

In this regard, many alternative approaches challenge the classic model's definition of trauma by offering new ones of their own. For instance, Michelle Balaev asserts that critics such as Ruth Leys, Ann Cvetkovich, and herself believe the impact of a trauma on individuals, society and language to constitute a new psychological framework apart from

that of classic model (2). In other words, these critics question the established universal characteristics and effects of trauma by opening a new range of representational possibilities. In addition, Michelle Balaev argues that psychologists were able to shift their attention from trauma's specificity and the processes of remembering to the purpose of highlighting the rhetorical, semiotic, and social implications of trauma (2). This shift in trauma theory has juxtaposed the specific social components and cultural contexts of traumatic experience by initiating a different perception for defining trauma and introducing new approaches (3).

As these contemporary approaches grew more varied and multidisciplinary, they were placed under the umbrella term of "the pluralistic model" (Balaev 3). After all, no matter how different the theories and approaches adopted by these contemporary scholars, they had the same emphasis which is the linguistic, social and cultural context of trauma. In this regard, Stampfl categorizes pluralistic scholars depending on their orientations (22). On one hand, critics interested in the representation of traumatic experience in literature, such as Irene Visser and Laurie Vickroy, tend to combine the psychoanalytic theory with postcolonial or cultural studies, for their main focus is the rhetorical components of trauma (Balaev 4). On the other hand, other scholars like Rothberg and Forter diverge from the classic model by adapting certain Freudian theories while to achieve a starkly different destination may well be called revisionist (Balaev 5). In general, these revisionists prove trauma's complexity and variability in different fields by taking Caruth's concept of "the unspeakable void" and adapting it to new theoretical perspectives (Balaev 1).

Caruth argues that the repressive, repetitive, and dissociative nature of trauma, in her work *Unclaimed Experience*, connects individual trauma to the cultural and historical ones (24). Still, critics; including Naomi Mandel, are not as satisfied with the model. In *Against the Unspeakable: Complicity, the Holocaust, and Slavery in America*, Mandel labels the concept of "Holocaust piety" as a hypocritical excuse to "those who wield the rhetoric of the

unspeakable” (15). In other words, the unspeakable to them is more of a tool to claim morality and sophistication rather than a way to express inaccessibility which leads her to conclude that it is unethical to use the concept of “the unspeakable” in the field of trauma studies.

Greg Forster, provides a more detailed evaluation of the unspeakable by offering a pros and cons study of the model in relation to trauma. On one hand, he believes, in *Melancholy Manhood*, that Freud’s “Death Drive” model influenced Caruth’s “punctual” one. To him, they both “account[s] of historical violence that are both socially specific and psychologically astute” (98). On the other hand, he expresses his reservations towards its limitations as it is unable to represent “those forms of trauma that are not punctual, that are more mundanely catastrophic than such spectacular instances of violence as the Holocaust”(260). In general, Greg Forster leans towards an alternative model that is more representative, yet he does not reject Caruth’s classic one and takes many guidelines from it to build on his work which renders him a Revisionist as well.

In conclusion, the unspeakable maintains a solid position in the field of trauma studies. Despite sometimes the scorching criticism of scholars such as Naomi Mandel, who considers it unethical in the context of trauma (Balaev 17), and Roger Luckhurst who seeks a newer definition of trauma (qtd.in Balaev15), the classic model of trauma is still vital for Revisionists, such as Forster, who use it as a theoretical basis to build on their contributions regarding the importance of memory, narration and impact of trauma in relation to victims and survivors.

Though there are several approaches to the issue of trauma representation, this study seeks to investigate how writers and filmmakers attempt to represent the unrepresented. The study aims at investigating the artistic devices used by these artists to make the experience of trauma comprehended by the audience. In addition, the two art forms this research focuses on

are literature and film adaptation. Hence, it is necessary to explore the origins, obstacles and advantages of the field of film making.

I. 3. Trauma, Literature and Cinema

Due to the emotional impact they have on people, traumatic events inspire works in different artistic domains such as painting, music, theater, sculpting, architecture and writing. Furthermore, these artistic domains could be combined together to create new means of expressions revolving around the same genre. As a result of cinema and literature merging together, adaptations rose as a new and controversial tool to represent trauma. With their shared elements yet unique characteristics, the two media are able to prove that they are appropriate for representing trauma which suggests the same potential in their hybrid mode adaptation.

The depiction of trauma in both literature and cinema has many common elements. As a start, Nancy Miller and Jason Tougaw highlight, in “Extremities: Trauma, Testimony, and Community”, that the shared aim of correcting misconceptions about traumatic experiences while defying the taboos to voice out victims’ muted suffering (2). Similarly, Sidra De Koven Ezrahi, in *By Words Alone*, acknowledges the two field’s utility as testimonial platforms for victims which not only represent them but also help them overcome these painful experiences (5). Hence, cinema and literature contribute greatly in the fight for representation, confrontation and healing of these traumatized survivors.

In addition, literature and cinema both rely on Pierre Janet’s distinction between narrative and traumatic memories (Hirsch 22), to repeat the structure of a traumatic experience and call attention to the complexity of memory (Hirsch, 3; Whitehead, 82). In other words, creators use modernist narration; such as making use of repetitions and indirections, and playing with montage (Whitehead 3), to offer content similar to traumatic memories rather than narrative ones. It is important to note that traumatic effects resulting

from these works are less severe than the primary ones. Still, they can cause enough psychological disturbances to help the audience understand a bit of the victims' struggle (Hirsch 17; Whitehead, 38). Literature and film, thus, do not only aim at representing traumatic historical events, but also embodying and reproducing a similar effect on their audience.

Despite their common aims and styles when dealing with trauma, literature and cinema have different strengths when representing trauma. On one hand, Hirsch argues that cinema "constitutes a kind of witnessing to both the outer [...] reality of historical events and the inner, psychological reality of the effects of those events on people" (7). Under this light, audio-visual media have many advantages including how "visual representations [...] make historical events more real, tangible, and immediately accessible [...] than written ones"(103). In other words, the audio-visual properties of film-making provide a multi-sided illustration for the traumatic event hence a better understanding of the experience by the viewers. On the other hand, literature enjoys the property of being written by trauma victims themselves which gives it a healing effect. Since writing offers victims a chance to voice their own stories, confront their past and articulate their feelings to overcome their trauma, literary works are accepted by them; unlike cinematic creations, which are often accused of "exploiting" people's experiences and stories to use them "as a source for dramatization and financial profit" (Whitehead 39). Though many critics are rigid to accept any cinematic works as representative of trauma, many others refute this claim since both media share the aim of remembrance and honoring of survivors' experiences, and often base their creations on testimonial materials.

Regardless of the obstacles faced in some aspects, trauma literature and trauma film have shown great potential in the field which makes it only reasonable to discover if this potential is developed or wasted in their hybrid form, cinematic adaptations. The Cambridge

Dictionary defines adaptation as “a film, book, play, etc. that has been made from another film, book, play, etc.” (14). Since, it takes the properties of a written and audio-visual work, Barbara Tapa Lupack believes that cinematic adaptations are immune of censorship, for the content is literary, while still being able to benefit from other creative options found in a film-making (3).

Although both media have their specific advantages, filmic adaptations are often regarded as inferior to their source due to many common perceptions about it. Still, Robert Stam asserts that filmic adaptations can be seen as updated versions of their source, thereby helping it to survive in a different form (3). Adaptations, hence, contribute to the survival of its source, adaptations are seen as something positive. Lupack, however, argues that adaptations are often considered “parasite[s]”, sucking the life out of their hosts (5). Indeed, common perception focuses on what has been lost when transposing novel to film, without considering those things that may have been gained. For instance, many people believe that an adaptation should remain loyal to its source despite scholars, such as McFarlane(8) and Stam (14) arguing that the essence of the original work is all that needs to be kept. Another misperception is what Lupack terms the ‘appeal to anteriority’ which dooms the adapted version to be worse just because it is not as old as its literary one (6).

In addition to the pressure of living up to expectations, cinematic adaptations are cursed by the “myth of facility” (7) as well. In other words, these adaptations rarely receive recognition even if they are of high quality because many believe writing a novel is more difficult than making a film; similarly to how it is easier to watch than read. Furthermore, being based on a fictional literary work creates another obstacle which Stam refers to as a distaste for the unseemly “embodiedness” of the filmic text” (6); which means it is to receive criticism regardless of its content. In general, the shared characteristics between these

assumptions is the fact that they stem from historically and socially constructed prejudiced hence time would deconstruct them as societies change.

As mentioned earlier, these prejudices would decline progressively by the beginning of the 1960s with the development of Structuralist and Post-structuralist movements. For instance, Kristeva's intertextuality (85) and Genette's transtextuality (1) have broadened the notion of 'text' to include inspirations of previous works and promote more tolerance towards adaptation. Jacques Derrida's deconstructionism (255-6), as well, served the idea that a text only receives its meaning in relation to other texts which applied to adaptations, in that the original text only receives its meaning and recognition based on the success of its recreations (Stam 8). Hence, these theories create more tolerant views towards the adaptation, people would focus less on comparing book to film, and instead start to treat it as a creative work of its own.

While theoretical movements were slowly revising the misperceptions surrounding cinematic adaptations, the latter were also benefiting from developments in other fields. In her work, *Beyond the Multiplex: Cinema, New Technologies, and the Home*, Barbara Klinger explains how new technological innovations and the emergence of new technical insights helped at conveying and illustrating ideas that were too complex or abstract before (18). The arrival of new types of editing, color, less expensive special effects, sound, and 3D, helped filmmakers strive for what André Bazin referred to as "the myth of total cinema" (236). Simply put, abstract thoughts and complex events; such as that of trauma, could now be incarnated into a reality-like film. These developments hence did not only improve the conditions of film making and viewing, but also allowed for more popularity and acceptance towards cinematic adaptations based on the new perspectives they offer.

In conclusion, we can see that literature and film adaptations are indeed different art forms. One may be based on the same story of the other, but the execution of the works does

not have to be the same. In addition, the development of quality and popularity of film adaptations have provided film makers with more space to transgress the limits of the previous works and provide their own interpretation of the themes. The changes made may not always have a similar effect; similarly to how young adult fiction and PG-13 movies have different impacts. However, they can still serve at complementing the original work's message as long as they have the same purpose.

I. 4. Young- adult Fiction and Trauma

One of the most important elements literature offers its audience is the moral lessons. Whether it is fantastical, historical or even inspired by real-life experiences, the readers are able to witness new experiences in different settings and with relatable protagonist. Nevertheless, the impact of these lessons depends on the readers' age, gender, status, etc., for these factors influence their own expectations towards the stories they read. One genre that is particularly acknowledged in this area is Young-adult fiction as it is directed towards a more sensitive audience and tailored to highlight their own concerns in a frame that helps them both raise their awareness and develop their own critical thinking skills. So, what is exactly Young-adult fiction? And how can it help readers become more aware?

As Young-adult fiction consists of stories about teenagers for teenagers, the newly established genre distinguishes itself by two elements; its readership, and its protagonists' age. Regardless of their different techniques and styles, Rachel Falconer finds that Young-adult novels share two common features: "the central protagonist [...] is between 11 and 19 years of age and the text's addressee, or implied reader, is assumed to be of similar age" (90). Vander Staay also defines Young-adult fiction as "literature wherein the protagonist is either a teenager or one who approaches problems from a teenage perspective. Such novels are generally of moderate length and told from the first person" (1). Furthermore, and despite Young-adult fiction targeting readers between twelve to eighteen years of age, Hill reports

that fifty-five percent (55%) of its devoted fans are above eighteen years old (5), proving its popularity reaches an audience from different ages.

In the short history of Young-adult fiction, two streams seem to be taking turns in popularity among teenage readers – the realistic and the fantastic (often dystopian) novels. With William Golding's *Lord of the Flies* (1954) as their predecessor, the popularity of the Young-adult novels shaped into the form of fantasy and/or dystopia peaked around the end of the twentieth century with Louis Lowry's *The Giver* (1993), J. K. Rowling's *Harry Potter* series (1997–2007), Suzanne Collins' *The Hunger Games* (2008–2010), James Dashner's *The Maze Runner* (2009) or Veronica Roth's *Divergent* (2011). Nevertheless, the majority of the current Young-adult novels are written in a realistic mode situating the teenage protagonist in a contemporary world to address issues previously considered taboo, such as teenage pregnancy, homosexuality, poverty, bullying, and racism (Bubíková 2).

Most of the previously silenced and taboo subjects surfacing currently in Young-adult fiction involve some kind of trauma, which Giller believes to “overwhelm[s] the individual’s ability to cope, and leave[s] that person fearing death, annihilation, mutilation, or psychosis. [...] The circumstances of the event commonly include abuse of power, betrayal of trust, entrapment, helplessness, pain, confusion, and/or loss” (1). There are many coming-of-age novels addressing different kinds of trauma the maturing protagonists struggle with. As Piątek states in accordance with critics echoing psychiatric research, such as Soshana Felman, Dori Laub, and Dominic LaCapra, “literary fiction is a particularly well-suited medium for explorations of trauma” (184). The dissertation focuses on the ways Suzanne Collins' *The Hunger Games: Mockingjay* and its two-part cinematic adaptations confirm this premise.

Chapter Two: Trauma in *The Hunger Games: Mockingjay*

The second chapter is dedicated to discussing the narrative of trauma in *Mockingjay* through the voice of Katniss, a trauma survivor; in addition to highlighting the extent of trauma each victor had to face and how that affected their mental and physical state. Furthermore, the identification of the victors' coping mechanisms along with the analysis of their fragmented memories would provide a deeper understanding of post-traumatic struggles and allow us to discover whether there is an actual possibility for trauma survivors to recover, or if, in Johanna Mason's words, "There's no going back" (267).

II. 1. Suzanne Collins and her Trilogy: An Overview

Suzanne Collins' *The Hunger Games* (2008-2010) is a young adult dystopian series consisting of three novels with more than 100 million copies in print worldwide. In addition to the trilogy spending more than 260 consecutive weeks on The Times best-seller list, it is broadly considered to be a mainstream favorite among teenagers and adults for the unique plot, interesting settings and strong characters introduced by Suzanne Collins (nytimes.com).

Suzanne Marie Collins, the author of the trilogy, is an American novelist and television born on August 10th, 1962 in Hartford, Connecticut. She the author of The New York Times best-selling series *The Underland Chronicles* and *The Ballad of Songbirds and Snakes* (2020) (suzannecollinsbooks.com). The increased interest in her work, *Gregor the Overlander*(2003), had guaranteed Suzanne Collins a large fan base of loyal readers of different ages (Egan 6) which further supported the success of her major hit trilogy, *The Hunger Games* (2008-2010).

On her inspiration to write the series, Collins explains how her interests in Roman history, war and modern reality television have all collided in one idea one day. There was a reality television programming on TV channel and real war scope of the Iraq War in the news on the other; she could not separate between what was genuine and what was entertainment.

Thus, the idea crossed her mind. With a personal experience with trauma as her father himself suffered nightmares after surviving The Vietnam War, Collins realizes the emotional and mental impact war can have on people (Walker independent.co.uk). She says: “I am sitting there flipping around and on one channel there is a group of young people competing for...And on the next, a group of young people fighting an actual war... and the lines began to blur in this very unsettling way, and I thought of this story” (“Suzanne Collins – Scholastic” 1). Finally, the author decided to consolidate between current unscripted television and the ancient Roman gladiator games to develop the modern idea of *The Hunger Games*.

The Hunger Games book series consists of three young adult novels; *The Hunger Games*, *The Hunger Games: Catching Fire* and *The Hunger Games: Mockingjay*. The story of the work takes place in a post-apocalyptic time in the nation of Panem, what used to be the USA and North America. Katniss Everdeen, the story's narrator and main protagonist, tells the tale of a dominating Capitol and the mistreated twelve districts of Panem. Yearly, each district is forced to send a boy and a girl between the ages of 12 to 18, tributes, to fight to the death in an annual ‘Hunger Games’ as a punishment for a revolution in the past. Once Katniss volunteers as a tribute instead of her selected little sister, Primrose, she finds herself in the arena, a whirlwind of violence, confusion, and domination, as she struggles to survive.

Despite managing to survive the games by adopting the persona of “The Girl on Fire” and negotiating her relationship with Peeta, the male tribute from her district, Katniss Everdeen fails to find peace as she faces a new series of threats. In addition to the retaliations of her defiance of the Capitol, and the rebels looking up to her for leadership, Katniss is sent to the arena, as a punishment of the Capitol, to relive those horrors which haunted her for an entire year again. From mutations of the Capitol and people she is about to lose to the ghosts of the dead tormenting her, the lines start to get blurry and Katniss loses control by the end of the second book *Catching Fire* (2009).

As it was mentioned in the first chapter, YA fiction is expected to help teenagers' transition to adulthood in a safe environment. However, the element of children as not only rebels but also murderers in the story makes it challenging to label this trilogy. Indeed, many critics argue that Collins' series is not similar to its "safer" counterparts within a tradition of children's and young adult literature (Garriott et al. 20); this is why, many adults may be reluctant to approve it for young adult audiences. Nonetheless, Anne Garriott, Whitney Jones and Julie Tyler still believe that *The Hunger Game's* "transformative energy and unwillingness to be content with safe topics and easy- to-manage narratives, can rightfully be labeled a Young Adult text" despite its violent and harsh content (20).

Furthermore, the editors of the essay collection, *Space and Place in The Hunger Games*, do not see that the work is about Katniss, "the Girl on Fire, and her fight against the Capitol". They do not limit their perspective on the protagonist's "romances with Gale, the vengeful rebel, and Peeta, the Boy with the Bread.", or her journey towards creating a new Panem. Instead, Garriott and her peers focus on "how space and place can be conceptualized, carved out, imagined, and used" (1). In other words, *The Hunger Games* series is not considered Young Adult fiction only for containing teenage characters who are confused by love and war; the work is a 'safe space' because it offers a new canvas for adolescents to discover the different dimensions of such themes and become aware of their serious retaliations on people's lives.

In an online interview, Suzanne Collins expressed her desire for readers to look for "how elements of the book might be relevant in their own lives." She asks: "Was there anything in the book that disturbed you because it reflected aspects of your own life—and if there was—what can you do about it?" ('Suzanne Collins Answers Question' Scholastic Teens). Hence, the element of deconstruction would lead to teenagers' curiosity, and it is through this curiosity that they will be able to raise their awareness about these issues.

Amongst the many issues Collins urges her fans to think about through the series, the one of trauma is impossible to miss; especially in the third part, as the protagonist herself, along with the remaining victors, show obvious symptoms of alienation, confusion, dissociation, displacement and even self-destructive behaviors after surviving the Games.

Although post-traumatic symptoms could be found since Katniss's first arena, *The Hunger Games: Mockingjay* highlights the peak of the victors' struggle with trauma as they finally face reality. The opening of the third book, *Mockingjay*, is set in district thirteen, a way from the Capitol's threats and the arena's mutations. With nothing but morphling, a strong painkiller, and silence, Katniss Everdeen, along with Finnick Odair, the male tribute from district four and her ally during the seventy-fifth hunger games, find themselves trapped inside sedation with their own memories and lost loved ones haunting them. With no distractions from the horrors of what has been done to them, the two victors are torn by the guilt of causing so many deaths, frightened of losing their loved ones held hostages by the Capitol, and haunted by the mutations of the Capitol living in their memories.

It is also worth considering that Katniss, and Finnick are not the only victors suffering trauma, for the book uncovers more traumatic experiences of the victors the more the story progresses. Through Katniss's narrative, readers get to know more about Peeta, Katniss's only partner in the games, Annie Cresta, the female victor from district four, Johanna Mason, the female tribute from district seven, and even Haymitch Abernathy, Katniss and Peeta's alcoholic mentor, who is tormented by his tragic memories after the arena; specifically, how there are no victors in the game. After witnessing murder, torture and even loss, the victors are all traumatized and damaged, and though they all play a role in the rebellion in one way or the other; none of them is able to function properly without a coping mechanism of his or her own.

II. 2. Trauma in Collins' *Mockingjay*: Possibilities of Representing Trauma in a Literary Narrative

As it is mentioned in the first section, one of the series' strongest elements is characterization. With a teenage female protagonist as the breadwinner in her household, the haunting partner of her childhood friend, Gale, the role model of her sister, the victor of district twelve, the lover of Peeta, the sweetheart of the Capitol, and the symbol of rebellion, Katniss Everdeen manages to capture Panem's heart because she does it all; and she does it in front of an audience. Nevertheless, readers are able to realize throughout the novels that Katniss is not the Mockingjay, a bird that symbolizes the voice of the silenced, as everyone perceives her. After two arenas, one rebellion, and countless losses of her loved ones, Katniss Everdeen is just "A badly burned girl with no wings. With no fire. And no sister" (*Mockingjay* 394).

From Katniss assuring her sister Primrose about the reaping in the first book (*Hunger Games* 2) till her considering the right way to tell her kids about what happened in the games (*Mockingjay* 348), the protagonist, never manages to utter her tragedy, her trauma more specifically, without some silence in the middle, "The scream begins in my lower back and works its way up through my body only to jam in my throat. I am Avox mute, choking on my grief. Even if I could release the muscles in my neck, let the sound tear into space, would anyone notice it?" (153). This inability to speak is labeled by Caruth "Unspeakable" as she defines trauma as a "delayed experience"; one that can neither be easily accessed nor coherently articulated (4).

Still, by making her adult-self narrate the story, Collins gifts Katniss an actual voice to articulate her trauma; a narrative that, despite being disrupted, allows her and her readers, to access what was in her head as a teenager, and how the games, the rebellion, and death truly damaged her. Indeed, Garriott, Jones and Tyler, all agree that the unconventional

narrative Katniss presents is enlightening, for “Readers, scholars, and authors certainly can gain valuable insight about story telling from their encounters with *The Hunger Games*, from adolescents telling their own stories and adults looking back on their own experiences about adolescents, to the tradition of young adult literature telling its own narrative of trauma”(19). In other words, the voice of Katniss can give new perspectives on storytelling and trauma narrative even if ordinary readers cannot fully relate to it at first.

Collins acknowledges the last point in *The Mockingjay* by highlighting the difference between Plutarch and his assistant Fulvia, privileged Capitols who never had to experience torture, and the damaged Katniss who cannot understand their_ and probably the readers’_ sensitivity to seeing her scar. But instead of denouncing these differences, Collins comforts the readers by explaining that "knowing it and seeing it are two different things" (*Mockingjay* 69). Unlike Katniss, who experiences pain instead of hearing about it, and the Capitols, who grow up sheltered from it, the readers of *The Hunger Games*, are offered both perspectives, to know and witness what pain is, to better understand how damaging it could be and become more sympathetic with victims who are less fortunate than them.

In her essay, “The Privileged Reader as Capitol and Learning Sympathy through Narrative,” Ann Childs supports this idea as well as she argues that the readers’ identification with Katniss is not necessarily broken by their circumstantial differences. One reason is that “the safety of textual space made of paper and ink encourages the reader’s acceptance of those less privileged than themselves depicted within the text” (9). In other words, Katniss being a fictional character reduces the readers’ guilt for being more fortunate than her. Hence, reading *The Hunger Games* could help readers to reach greater respect for the real life traumatized.

This sense of empathy and respect is built gradually by following Katniss’s struggle. The girl whom most of Panem sees as the “Girl on Fire” or “The Mockingjay” has had a truly

wounding experience since childhood; even before the games. Coming from the poorest and smallest district in Panem, and having to provide for her family since the age of twelve, Katniss was already struggling. However, it was the two arenas that truly broke her, for she lost many people she cares for in there which made her realize that she never really processed death, not even her father's. Though the nightmares start after winning her first arena, Katniss' true trauma starts to resurface after the second one; when she is saved by district 13 and left to her own thoughts. The numerous life-threatening events she went through including, being burned by a fire wall, blistered by poisonous gas, haunted by a pack of human-faced monsters, struck by lightning, and even stung by deadly mutations called 'tracker jackers' all overwhelm her mind and blur her memory. Indeed, the traumatic event does not have an immediate impact on the person but it has a 'belated' one as Caruth explains that "Trauma is a response to an unexpected or overwhelming violent event or events that are not fully grasped as they occur, but return later in repeated flashbacks, nightmares, and other repetitive phenomena"(90).

With all of these tragic events, Katniss is traumatized, yet since her younger-self is not aware of it yet, she relies on the symbol of mutts to convey it to readers. Mutations or mutts are genetically engineered monsters by the Capitol, which victors have to face in the arena. These mutts are deadly but also damaging to the tributes' mental state as Katniss explains,

No mutt is good. All are meant to damage you. Some take your life, like the monkeys. Others your reason, like the tracker jackers. However, the true atrocities, the most frightening, incorporate a perverse psychological twist designed to terrify the victim. The sight of the wolf mutts with the dead tributes' eyes. The sound of the jabberjays replicating Prim's tortured screams. The smell of Snow's roses mixed with the victims' blood. Carried across the sewer. Cutting through even this foulness. Making my heart

run wild, my skin turn to ice, my lungs unable to suck air. It's as if Snow's breathing right in my face, telling me it's time to die. (*Mockingjay* 350)

The readers can almost feel Katniss's misery while describing how mutts can take the forms of her biggest fears, and she goes further to add that mutts are not the only thing haunting her, "Roses. Wolf. Mutts. Tributes. Frosteddolphins. Friends. Mockingjays. Stylists. Me. Everything screams in my dreams tonight" (*Mockingjay* 274). In simpler words, Katniss's nightmares are no longer limited to mutts; her post-traumatic memories all resurface, creep into her head through flashbacks and nightmares, and end up isolating her from the rest of the world. Katniss attempts to verbalize such unfortunate and painful state as: "Trapped for days, years, centuries may be. Dead, but not allowed to die. Alive, but as good as dead. So alone that anyone, anything no matter how loathsome would be welcome"(393). Katniss becomes more isolated the more the mutts in her memories take control. In fact, they chase her everywhere she goes, in every nightmare she has, and with every person she loses until her memory becomes inaccessible and she can no longer distinguish what is real and what is not.

The flashbacks and nightmares in Katniss's case are common post-traumatic symptoms within survivors which Freud called "repetition compulsion" (qtd. in Chemengui 47). In simpler terms, when a painful event is not fully seen or processed at the time of its occurrence, the experience later "expresses itself belatedly through sudden and intrusive flashbacks, nightmares and repetitions" (47). Chemengui also quotes Caruth on how Trauma "is not locatable in the simple violent or original event in an individual's past, but rather in the way it's very unassimilated nature-the way it was precisely not known in the first instance- returns to haunt the survivor later on" (47).

This is what Katniss suffers from; unprocessed memories that can no longer be contained, as she recites, "I want to go back to sleep, but I'm restless. Images from yesterday begin to flood into the present...the faces of the wounded who no longer exist. I imagine

death from all sides... Things I saw, in person or on the tape. Things I caused with a pull of my bowstring. Things I will never be able to erase from my memory” (*Mockingjay* 125).

Katniss’s memory is no longer accessible to her, and *The Mockingjay* addresses repeatedly.

To make this point more evident to the reader, Collins writes about a brainwashing technique that alters a person’s memories. This technique relies on venom, produced by mutations called tracker jackers, to alter the memory and make it scary and hard to recall. This is to some extent what a traumatic event can do to a normal memory. In *The Mockingjay*, Beetee Latier, the victor of district 3 and the rebels’ brain, introduces Katniss to the technique of ‘hijacking’ in order to help her understand how the Capitol changed Peeta Mellark “imagine that I ask you to remember something...and while that experience is refreshed, I give you a dose of tracker jacker venom...just enough to infuse the memory with fear and doubt. And that's what your brain puts in long-term storage”(202). Having an experience with them herself, Katniss knows what tracker jackers do to a person’s memory, but is unable to express it for the others at that time.

It is only when her adult-self describes the “Terror. Hallucinations. Nightmarish visions of losing those I love. Because the venom targets the part of the brain that houses fear”(202), that the readers are able to understand what the experience is like. Indeed, tracker jacker venom and traumatic events both target the normal memory and alters it making understanding or comprehending nearly impossible for the person. Because of the fear blended with the memory, the traumatized find it challenging to understand and even retell what has happened let alone articulate to people unfamiliar with the experience.

In this vein, Caruth argues that trauma narrative should be disrupted in meaning and unconventional in style, for the phenomenon itself is characterized by that (qtd. in Chemengui 46). Simply put, trauma narrative focuses on the element of disruption because it

puts readers in the same state of confusion and frustration that the traumatized feel when they can neither access their memory nor articulate their feelings.

In conclusion, Katniss' individual trauma is manifested in the narrative of her adult-self barely managing to recite the experience; in addition to, the symbols linked to her trauma distorting her awareness and rendering her unable to access her memories without being tormented. Finally, she also has her repetitive flashbacks and nightmares keeping her from moving forward and reminding her of what happened. Through portraying Katniss as both a young protagonist and an adult narrator, *The Hunger Games: Mockingjay* manages to introduce readers to the elements of trauma while representing an accurate narrative of a trauma survivor.

II. 3. Surviving the Games: Victors and Trauma

The final book in the series, *The Hunger Games: Mockingjay*, is different from its precedents because its focus is not on surviving the games anymore; instead, it tackles how victors deal with the aftermath of the games while still being at war. The book opens with Katniss Everdeen rescued from the second arena along with her allies, Finnick Odair, victor from district 4, and Beetee Latier, victor from district 3. With the help of the rebels, they are taken to the safety of district 13 where the first half of the events takes place. Later, the other victors; Peeta Mellark, Katniss's partner from district 12, Johanna Mason, victor from district 7, and Annie Cresta, Finnick's lover from district 4, who were held hostages by the Capitol, join them, and together, they show another dimension of trauma.

Allying with the victors for the Quarter Quell, was not a good idea to Katniss at first: "We sit in silence awhile and then I blurt out the thing that's on both our minds. 'How are we going to kill these people, Peeta?'" (*Mockingjay* 265). After surviving the first arena, Katniss knew that victors are not cold-hearted murderers but rather victims _like herself_ hence she could not think of killing them so easily:

I spend time with almost everybody headed for the arena... the morphlings, who...paint me into a field of yellow flowers...Finnick, who gives me an hour of trident lessons in exchange for an hour of archery instruction. And the more I come to know these people, the worse it is. Because, on the whole, I don't hate them. And some I like. And a lot of them are so damaged that my natural instinct would be to protect them. (*Mockingjay* 263)

Katniss saw herself in the victors, and that was a luxury she could not afford at that time. “I don't want them as allies...It'll make it so much harder than last time” (265). Reminded of Rue, the friend she could not save in the first arena, and Peeta, the one she would sacrifice her life to protect in the second one, Katniss knew she could not afford any more friends; not when she is unable to save them.

Before getting rescued by the rebels or abducted by the Capitol, the victors saw their biggest nightmares come to life in the arena. Through the poisonous gases, bloody rains and cannibal monkeys, Katniss, Peeta, Finnick, Johanna and Beetee saw their loved ones' lives go in vein. On one hand, Katniss almost lost Peeta after he gets electrocuted (*Catching Fire* 313), Finnick was forced to lose Mags, his mentor to the poisonous gas (337); and Peeta watched a tribute he barely knew sacrifice her life to save his own (345). On the other hand, Johanna lost her partner from district 7 in a rainstorm of blood (358); and Beetee watched his wife, Wiress, go with a knife in her neck after their encounter with the Career tributes (373).

It is only when the victors had some safety on the beach that Katniss started assessing their losses. Silently observing them, Katniss reflected on the situation: “I look at the others' sober faces. Now Finnick, Johanna, and Beetee have all lost their district partners. I cross to Peeta and wrap my arms around him, and for a while we all stay silent” (375). After realizing what truly breaks a victor, Katniss is more determined to protect her partner; not only for him to live, but also for the Capitol not to break her.

Once she is rescued from the arena, and safe in district 13, Katniss is hysterical after knowing about the rebellion and Peeta's abduction:

Technically, I am unarmed. But no one should ever underestimate the harm that fingernails can do, especially if the target is unprepared. I lunge across the table and rake mine down Haymitch's face causing blood to flow and damage to one eye.....Other hands help Finnick [drag me out] and I'm back on my table, my body restrained, my wrists tied down, so I slam my head in fury again and again against the table. A needle pokes my arm and my head hurts so badly I stop fighting and simply wail in a horrible, dying-animal way, until my voice gives out. (*Catching Fire* 434-435)

Katniss is tired, helpless, but mostly angry at Haymitch and Finnick, people she trusted, for not telling her about the rebellion. It is clear that Katniss is unable to rationally react to the news of another rebellion attempt against the Capitol, so, she became hysterical.

Nevertheless, Katniss quickly overcomes her anger and forgives Finnick. On her feelings about Finnick, Katniss explains, "I had to forgive Finnick for his role in the conspiracy ... he, at least, has some idea of what I'm going through" (*Mockingjay*14). After all, they were the only ones haunted by the Jabber jays, mutt birds that excruciated them in the arena using their loved ones' pain (*Catching Fire* 386), and the only ones crying and screaming in the hospital of district 13. Katniss's reasons for forgiving Finnick support what has been discussed previously about her isolation and need for understanding.

Moreover, Katniss's decision is driven by another reason as she puts it "And it takes too much energy to stay angry with someone who cries so much" (*Mockingjay*14). By going on to show that she is not the only one hurting, Katniss understands that she may not be the only one traumatized by the games and hints a possibility for compassion between the victims. Indeed, Katniss's prediction turns out true as the one who relates to her the most is

not Gale, her childhood friend, but rather Finnick, her fellow victor who witnessed the same horrors she did. Consequently, Katniss and Finnick regain some of their sanity by sharing their worries for Peeta and Annie which later convinces them to participate in the rebellion to save them.

In addition to understanding each other, Katniss often seeks Finnick's counseling about her theories on the Capitol torturing them: "I ...tiptoe through the cavern until I find Finnick, feeling for some unspecified reason that he will understand. He sits under the safety light in his space, knotting his rope, not even pretending to rest. As I whisper my discovery of Snow's plan to break me, it dawns on me. This strategy is very old news to Finnick. It's what broke him" (*Mockingjay*173). With this new realization, Katniss is finally able to see that it is not just the arena experience they share; it is also their trauma, their thoughts and their fear of losing who they love.

By choosing Finnick over Gale to confide in after losing Peeta, Katniss highlights the complexity of trauma, separating it from romance and linking it to collective experience. In other words, readers would expect Katniss to trust Gale the most because Peeta, his only rival for her trust and heart, is not there. However, Gale did not participate in the games; consequently, Katniss observes how the change of their circumstances is changing their current relationship: "There's no District 12 to escape from now, no Peacekeepers to trick, no hungry mouths to feed. The Capitol took away all of that, and I'm on the verge of losing Gale as well. The glue of mutual need that bonded us so tightly together for all those years is melting away" (143). Katniss's remarks on what Gale and her no longer share leads her to realize that the bond of understanding they once had no longer exists either. Hence, the readers are encouraged to focus on another aspect of the story; not her romance with Peeta and Gale as a way to recover, but rather the solidarity between the victors that helps them avoid alienation.

In his article, *Collective Trauma and the Social Construction of Meaning*, Gilad Hirschberger defines collective trauma as:

The psychological reactions to a traumatic event that affect an entire society; it does not merely reflect a historical fact or the recollection of a terrible event that happened to a group of people. It suggests that the tragedy is represented in the collective memory of the group, and like all forms of memory, it comprises not only a reproduction of the events, but also an ongoing reconstruction of the trauma in an attempt to make sense of it. (1)

In other words, people who witnessed the same traumatic event would also share the same purpose to articulate meaning from their trauma. Thus, they are more likely to form a community based on their traumatic-memories and mutual understanding of it. The only survivors left from the arena by the middle of *The Mockingjay* are Katniss, Finnick, Johanna, Annie and Peeta, and indeed, we can see how they develop a community throughout the remaining events.

For instance, Finnick and Annie get married and all of the victors join the wedding preparations (253), Johanna and Katniss move in and train for battle together (265), Katniss and Finnick encourage each other when they find out they are going to a third arena in the Capitol (281), Peeta seeks Katniss and Finnick's help to regain his hijacked memory (305), and eventually, all victors eat at one table in district 13 (268). The habits developed by the victors in district 13, are what Hirschberger calls "culturally-derived traditions" (2). In other words, the victors' collective memory indicates that their alliance in the arena assured their survival. Hence, they should seek each other's company to embed their trauma into a symbolic system of meaning and make sense of it.

Katniss, the protagonist, chooses silence because: "No one will fully understand" (*Mockingjay* 17). She believes no ordinary person can understand her thoughts about the

arena, the mutts and President Snow because they have never seen them. This is why she chooses hunting in the woods, alone or silently with Gale, as a coping mechanism to relieve herself temporarily. Similarly, the other victors each takes on one, or multiple, coping mechanisms to escape the pain they cannot stop. For instance, Finnick confesses his truth to Katniss when she asks him how he can bare the pain: “I don't, Katniss! Obviously, I don't. I drag myself out of nightmares each morning and find there's no relief in waking” (*Mockingjay* 175). This struggle is something Katniss is already familiar with, however, Finnick also adds what he learned over the ten years of being traumatized: “Better not to give in to it. It takes ten times as long to put yourself back together as it does to fall apart ” (175), which takes us back to Freud’s “repetition compulsions” and how they torment every trauma survivors the more they cannot access their memory (qtd. in Chemengui 47).

Finnick being traumatized himself, is not able to provide a solution for Katniss, yet he gifts her something that relieves his pain: “The more you can distract yourself, the better...First thing tomorrow, we'll get you your own rope. Until then, take mine” (175). The act of giving his rope, the only coping mechanism he has against his thoughts, to Katniss shows how badly Finnick wants to help her, a fellow survivor, even at his own expense. By taking on the initiative of sharing coping mechanisms, Katniss decides to take Finnick hunting too until she realizes that he, after spending half of his life mentoring for the games, prefers to be in military training where he is allowed to carry his beloved trident. Together, however, and with this unspoken pact they establish, Katniss and Finnick take on the habit of helping victors; especially the hijacked Peeta and the morphling-addict Johanna, survive their trauma. Eventually, victors join this pact one by one until a community is created at the dining table (*Mockingjay* 269).

Even when dwelling on the fact that Peeta, the only person who shared her pain, has “changed” after being hijacked, Katniss finds wisdom in the words of another victor; this

time Johanna Mason: “So have you [changed]. So have I. And Finnick and Haymitch and Beetee. Don't get me started on Annie Cresta. The arena messed us all up pretty good, don't you think? Or do you still feel like the girl who volunteered for your sister?” (*Mockingjay* 264). Johanna’s reply reminds Katniss once again that there are no victors in the games, but it also keeps her on her feet when Johanna acknowledges: “That's the one thing I think my head doctor might be right about. There's no going back. So we might as well get on with things” (267). By hearing those facts, Katniss, and the readers, are both made aware on the permanent damage of trauma, yet are consoled by the powerful solidarity of its survivors.

Katniss does not specify what Haymitch sees in his sobriety that he is always drunk, or what Johanna remembers about the water that she can no longer shower. She also does not know what Annie sees that she “laughs at odd places in the conversation or...presses both her hands over her ears as if to block out a painful sound” (*Mockingjay* 251). The mutts in their dreams are not the same as hers, but she knows what they feel like. She remembers how “Finnick's sleep is restless. Every now and then I hear him murmuring Annie's name” (*Mockingjay* 392), because the Jabberjays mimicking Annie, Peeta, Prim and Gale’s screams are still in her dreams too (388). This is why she does not try to ask them about the nightmares, or the flashbacks; neither do they. The only thing victors do is understand each other’s silence and share each other’s misery when there is no room for distraction.

Solidarity, however, is not always successful at consoling victors as many of them, including Haymitch Abernathy and Johanna Mason, still use self-destructive mechanisms to relief their pain. Johanna Mason, for instance, chooses morphling-dependency and revenge to articulate her trauma instead of relying on safer coping mechanisms like the ones of Katniss and Finnick. Despite her advice for Katniss to move on, Johanna has little to no desire to live when she says, “Maybe they were onto something in Six.”, referring to the two addict victors from district 6 who were with them in the arena “ Drug yourself out and paint flowers on

your body. Not such a bad life. Seemed happier than the rest of us, anyway" (*Mockingjay* 245). This statement, though perceived by many as a joke, is an explanation of Johanna's fear of being sober enough to remember what she went through.

Johanna's trauma is voiceless too; she is unable to express her pain. Thus, Katniss is not aware of it either. In fact, it is not until she collapses, when flooded with water at military evaluation, that Katniss shares her perception on her fellow victor: "At the hospital room door, I watch Johanna for a moment; realize that most of her ferocity is in her abrasive attitude. Stripped of that, as she is now, there's only a slight young woman, her wide-set eyes fighting to stay awake against the power of the drugs. Terrified of what sleep will bring" (285). By showing that even the strong sarcastic Johanna cannot repress her trauma, Collins is, again, emphasizing Caruth's argument that "Such an event which is reiterated unconsciously remains, despite its repeated return, a trace or a presence that is at the same time an absence as Dominick Lacapra contends" (*Exploration in Memory* 4). Johanna may not be able to talk about her trauma with water, yet she is still tormented with its memories in every encounter she has with it.

Haymitch, Katniss's mentor; as well, faithfully keeps his alcoholic behavior throughout the series no matter how many times Katniss and Peeta try to help him. In this vein, there is a period in *The Mockingjay* where hints for his recovery, or at least bonding with the other victors, peaked through Katniss's narrative. An example of that is when he was forced to go into sobriety in district 13 (170), or when he reveals to Katniss that the murder of his family and lover by the Capitol was the reason he started drinking (186). Nevertheless, the readers realize that Haymitch's motive behind joining the rebellion, his sobriety and resistance was keeping Katniss and Peeta, the only tributes he managed to save from the arena, alive; and once that was achieved; he had nowhere to go, no one to fight for and no reason to stay sober and endure the pain of his memories.

Of course, the concept of collective trauma is far more complex and far more difficult to grasp than with the use of solidarity and understanding. However, by introducing a simplified version of the concept throughout her series, Collins manages to emphasize another lesson about trauma and recovery. Since they found other people that relate to their struggles, and share their thoughts and horrors with, victors became less isolated and more open to the idea of therapy and these are tips readers may consider when trying dealing with trauma survivors in real life as well.

In conclusion, *The Hunger Games: Mockingjay*, can be read through a trauma theory, for it contains the needed elements of representation. First, Collins includes many notions and symptoms related to trauma such as violence, death, loss, war, and memory in a simplified yet unique way for readers to both understand and empathize with the characters. Moreover, the narrative itself is told through the lens of a trauma survivor; by her own disrupted style, and on her own terms. In addition, the representation of the majority of victors as trauma survivors allows readers to realize that there is something called collective trauma too, where survivors are not only left with their own scars to handle but rather an entire community to fight for its recovery and healing. Finally, the notion of ‘Inaccessible Memory’, is also introduced through Peeta and Katniss’s characters to help explain what Caruth calls “the unspeakable” (4), which raises awareness about the survivor’s inability to articulate an experience that was not fully witnessed or processed.

Chapter Three: *The Mockingjay- Part 1 and Part 2*: Can Trauma Narrative be Adapted?

This chapter is concerned with the analysis of the cinematic adaptations of *the Mockingjay* novel; *Mockingjay- Part 1 and Mockingjay- Part 2*, in order to uncover the decisions, techniques and themes used by film makers to represent trauma. The first section is a brief overview on the process of adapting *The Hunger Games*; what Suzanne Collins thought was crucial to keep and what was not, and how her fan readers reacted to these changes made in the adaptations. The second section focuses on the technical aspects of adapting trauma from the novel to the two movies, and explains how they are different yet complementary to the literary ones used in the novel. Finally, the last section deals with the notion of memory and healing by explaining how *Mockingjay*, the novel and its cinematic adaptations, *Mockingjay- Part 1 and Mockingjay- Part 2*, revise established notions about it.

III. 1. Overview on *The Hunger Games* Film Adaptations

Following the international success of Suzanne Collins' *The Hunger Games* (2008) and its sequel *Catching Fire* (2009), it was only a matter of time before film makers approached her to make a live adaptation of the books. However, Collins had her conditions on the matter. While expressing her desire to protect the spirit of the story to her editor, Kate Egan, the author described her criteria of selecting a producer: "I was looking to get a feel for who they were, how they operated, what their priorities and game plan might be for a movie." (Egan 17). In other words, Collins was not just interested in protecting *The Hunger Games*' content; she also had elements she could not compromise throughout the process. Luckily, she found the producer who shared her vision by the end of her first draft of *The Mockingjay* (2010).

Film producer Nina Jacobson, of Color Force Productions, having experience with film adaptations before, could not but recognize the uniqueness of Collins' story. She has

always seen the commercial possibilities in Suzanne Collins' book, but it was the idea of a credible heroine and kids regarded as disposable that "obsessed" her (theguardian.com 5). In fact, it was her desire to make a movie that stays within Katniss's character and comments on the violence in the books "without ever exploiting it" (Egan 16) that convinced Collins to sell her the rights (theguardian.com 5). After the selection of Jacobson as the producer, Gary Ross as the director, and Billy Ray as Collins' co-screenwriter, the production of the first movie began.

Five years later, Collin's young adult dystopian novels became worldwide successful motion picture series consisting of four films; *The Hunger Games* (2012), *The Hunger Games: Catching Fire* (2013), *The Hunger Games: Mockingjay- Part 1* (2014) and *The Hunger Games: Mockingjay- Part 2* (2015). With a strong cast including Jennifer Lawrence as Katniss Everdeen, Josh Hutcherson as Peeta Mellark, Liam Hemsworth as Gale Hawthorne, Woody Harrelson as Haymitch Abernathy, Donald Sutherland as President Snow and a script almost identical to the original texts, the fans did not have many complaints watching their favorite series come to life.

Francis Lawrence, the successor of Gary Ross after the first movie, explained his approach to directing by stating, "One of the big pitches I made was that I didn't want to reinvent, I wanted to make the book. Everybody was with me on that; obviously so was Suzanne Collins... Fans get attached to things... [and] I would rather fans be happy" (latimes.com). With almost three million dollars as worldwide revenues, and *The Hunger Games* series ranking as 21st-highest-grossing film franchise of all time (Egan 2), it is safe to say that the film makers have succeeded to satisfy their fans.

Many scholars in the field of trauma theory; nonetheless, may not be as satisfied; and even disappointed, with Collins for allowing Katniss to lose her first-person narration (Turnbull 8). After all, it is Katniss's disrupted narrative that sheds light on her trauma in the

books. Not to mention, all the pioneers in the field of trauma agree that the main, if not only, element for explaining the complexity of trauma is the victims' internal struggle which causes their external "voicelessness" (Caruth 4; Vickroy1; Balaev 150). In other words, how can viewers see Katniss's trauma while her adult-voice is not there to narrate the interior chaos in her head? Moreover, how can Collins, an author familiar with trauma on a personal level as explained in the introduction, agree to omit the core element of the experience?

Acknowledging this concern, Collins justified her and the film makers' decisions: "There were several significant differences from writing the book. Time, for starters. When you're adapting a novel into a two-hour movie you can't bring everything with you. So a lot of compression is needed. It was hard to let [...] go but I don't think that the choices damaged the emotional arc of the story" (Egan 20). Collins may have had to give up Katniss's first-person narration to fit the story in the appropriate time span. However, she still believes that the important aspects of the books are there, and trauma narrative, with all the emotions it stirs, is surely one of them.

III. 2. *The Mockingjay Part 1 and Mockingjay- Part 2: Possibilities of Representing Trauma in a Cinematic Adaptation*

As mentioned in the theoretical chapter under the section entitled 'Adapting Literature to Film', many scholars promoted that a form of art may be based on the idea of a work from another form, but the interpretation and the execution of its elements depend on the film makers' vision (Stam, 8; Kristeva 85; Derrida 255- 6). Literature and cinema, despite sharing many characteristics, have their own strengths when depicting trauma (Hirsch 7) which supports the possibility of *The Hunger Games* film franchise highlighting trauma even if it does not adopt the same technique of the books. After all, Katniss may have lost the voice of her inner thoughts, but she has not lost her "voicelessness" (Turnbull 14).

For instance, there are always compulsive reflexes, abnormal responses and constant hyperventilation - the physical symptoms of suffering flashback, nightmares...- which Katniss may still show in the movies. Of course, hyperventilation and silence may not be limited to trauma for a regular viewer. However, the majority audience of the film series are already faithful readers of the novel which contains in-depth discussions of the phenomenon. Even if it is not the case, the viewers would have managed to conclude Katniss's trauma by *The Mockingjay-Part 1* due to the tragic events they have witnessed her go through since the first film, one could perceive the trauma is depicted throughout the movies with the use of cinematic techniques other than first-person narration such as camera movements, sound, lighting, etc. Hence, examining trauma, in *The Mockingjay- Part1* and *The Mockingjay- Part 2*, is still possible as long as they are treated as different interpretations of the same phenomenon.

In the light of the above statements, this section will focus on the exterior perspective of trauma film makers which can indeed highlight. Even if the purpose is not comparing cinematic techniques with literary ones, several sections of *The Mockingjay*, the novel, may be referred to while discussing scenes from its two film adaptations. Simply put, the techniques used in the films to depict trauma could be paralleled with those used in the novel in order to know how complimentary they are; more specifically, how examining trauma in both the literary work and its cinematic adaptations can give the audience, no matter how little, a more well-rounded understanding of the phenomenon.

Laurie Vickory, in her work *Trauma and Survival in Contemporary Fiction*, argues that for a work to represent trauma, it should provide two elements; the experience of the character and the barriers she or he faces while trying to articulate it (2). We could consider Katniss's experience in the arena, the major source of her trauma, conveyed. The film makers have obviously shown their audience enough of Katniss fighting for her life in the arena and

watching people die in front of her eyes while getting burned, poisoned, attacked by deadly creatures, psychologically tortured with mutts, etc. Hence, the so-called obstacles, silence, dissociation, denial, memory, flashbacks, and nightmares (2), in *The Mockingjay-Part 1* and *The Mockingjay-Part 2*, are the focus of this analysis.

III. 2.1. Camera Movements

Andrew Butler asserts, in his book *Film Studies*, that camera movements are of vital impact: “The direction the camera is pointing distorts the image of what is being filmed...it can suggest ...vulnerability or smallness, or ...power and privilege” (22). In other words, camera work can even distinguish the type of message film makers want to convey if used correctly. Indeed, Ben Brady, in *Principles of Adaptation for Film and Television*, explains: “...the writer who does not visualize each foot of film in relationship to the camera is like a painter without a canvas. The dramatist’s canvas is the camera frame” (61). Screenwriters and directors, thus, use camera work to provide a multidimensional aspect to their work. Brady insistently repeats the popular saying in film making “Don’t say it; show it,” and concludes that “[This] old adage ... is more than a caution: it is the meaning of film” (61). Since *The Hunger Games* movies are mainly centered on Katniss Everdeen, the observation of the movements around her may convey glimpses of her mental state to the audience.

For example, we can see a pattern of focalized point-of-view shots for Katniss. First, the viewers are given access to the same scene as her, like what the sight of the wounded in the hospital of district 8 (*Mockingjay-Part1*), or the look on the blond baby’s face before the bombings started in the Capitol (*Mockingjay- Part2*). These subjective POV, point of view, shots are later followed by objective ones such as the scenes of her hyperventilating at the sight of the wounded (*Mockingjay-Part1*), and her watching helplessly while the kid she saw suddenly gets bombed (*Mockingjay- Part 2*). Such movements, as Butler argues, “direct us to

look in particular directions, reveal narrative points or try to generate a particular reaction – surprise, fear, suspense – within the audience. It can help or prevent us identifying with a character” (23-4). In this case, film makers are able to generate the same reaction Katniss had from the viewers by offering them the same perspective as hers.

Even though Rion Turnbull admits in his study, *Preserving the Trauma Narrative of The Hunger Games*, that Katniss’s highlighted perspectives may help viewers get a better understanding of her trauma (14), he argues that, “the absence of clear and direct access to her thoughts means that the trauma reaction Katniss might have in response to any event she goes through...goes unexplored and never fully understood” (15). In other words, camera movements may give some insight to Katniss’s point of view, yet it is not enough for viewers to distinguish whether her reaction; for instance hyperventilation, are caused by trauma, anger, fear, sadness or anything else. Thus, *Mockingjay- Part1* and *Mockingjay- Part 2*, need more precision; either through one strong element such as one-person narration, or a collection of small indicators such as sounds and lighting to convey trauma.

III. 2. 2. Sound Effects

The Hunger Games is overall an intense series which raises the need for music and sound effects to set the tone of the scene more heavily than dialogue. Gianluca Sergi, in her article “In Defence of Vulgarity: The Place of Sound Effects in the Cinema”, defines a sound effect as “a sound that is artificial and used to make films/plays/etc. more realistic.” (1). Though Sergi’s use of the word “artificial” may seem degrading at first, her idea that something which ‘cannot be found in nature’ can still be used to give a more realistic aspect to fictional works highlights the importance of sound in such works. Joseph D. Anderson, in “Sound and Image Together: Cross-Modal Confirmation” also supports Sergi’s idea by describing how experiences are better perceived and remembered when they are received as a combination of sound and visual images (34). Hence, sound effects are not only filler-

elements; they embed mental messages when words are not appropriate, and allow viewers to engage with and remember the experience.

For instance, film makers of the *Mockingjay- Part 1* and *Mockingjay- Part 2* have relied on a pattern of stirring emotions and forcing silence to capture the moments and events of trauma from one hand, and to show the audience to what extent Katniss is traumatized from another. These sound effects range from composed music, during the presence of death and loss, to the absence of sounds all together whenever Katniss gives up on her reason to follow her instincts. Though such effects, on their own, are too weak to represent trauma, they are of high importance because they engage the viewers. They help deliver information, stir feelings, and evoke emotional responses (toplinefilm.com). Such impact is crucial because it makes the experience of trauma more relatable to the audience. When put to good use, sound effects, music, and even silence, can complement the events and elevate the scene dramatically (Mancini 367).

The themes in *Mockingjay-Part 1* and *Mockingjay-Part 2* are dominated by war, battle fields, death, etc. Jennifer Walden, in her article “Creating sounds, mix, more for *The Hunger Games: Mockingjay- Part 1*” praises the dynamic soundtracks that create a juxtaposition between “District 13’s controlled, underground environment and the chaos of war happening above ground in the other Districts” and acknowledges the sonic techniques used to distinguish the different locations and atmospheres in the movie (3). Indeed, the varied sonic elements used succeed to set the scene in its corresponding mood. Yet, there seems to be two specific sounds filmmakers use to help viewers relate to Katniss’s character. The first is “Rue’s whistle” as an expression of rebellion in *The Hunger Games (2012)* and *Catching Fire (2013)*. The second is what sound director James Newton Howard calls “The sound of Decay” as a reminder of death and destruction surrounding Katniss in *The Mockingjay- Part 1* and *The Mockingjay- Part 2* (5).

Before the reaping, “The sound of Decay” is used to introduce the poverty and misery of district 12 (*The Hunger Games*). Throughout the story; however, it becomes the anthem of death as it is played whenever Katniss witnesses loss. Jeremy Peirson, one of the sound designers in *Mockingjay- Part1*, describes: “We have the sound of decay and fire with the occasional wind that rattles some debris or structure...It’s a very sparse sound, and that kind of contrast allows us to help sonically steer where we are at any given time” (5).Based on Peirson’s vision, the sound track is used to complement the visual images of fear, loss and death in every scene and location in the film. Together, the sound and visual images create meaningful units that would eventually allow viewers to construct their own perception on Katniss’s trauma without her articulating it (Walden 6).

The *Mockingjay-Part 1*; for instance, shows Katniss’s visit to District 12 which is bombed out to ashes. There are no birds or bugs; only Katniss blocking her scream with the palm of her hand, and “The Sound of Decay” playing in the background. Similarly, the same combination of tragedy and music is used when Katniss visits the wounded rebels in district 8 (*Mockingjay-Part 1*), and when she loses Bogz, her friend and the Commander of her unit, in the Capitol (*Mockingjay-Part 2*). With such a pattern of destruction, death and loss, the audience no longer needs an explanation to why Katniss is hyperventilated in these scenes, and many more, because the mood screams of her memories in the arena.

According to James Alire, an accomplished musician and consummate professional, the absence of sound is one of the best techniques film makers can use in motion picture movies (5 jmedia.com). In relation to trauma, the technique can be found in *The Mockingjay-Part 1* as all voices are cut out during the bombing of district 8. The audience is made deaf while watching buildings crash, people die and Katniss fight. At this point in the film, the audience can remember Rue, Katniss’s ally in her first arena, and how Katniss rushed to save her from the trap of the Career tributes despite losing her hearing (*The Hunger Games*). In

district 8 as well, Katniss is running on panic mode, trying to save people from dying even though she knows she will fail the same way she did with Rue. The effect creates an intense scene (Alire 7), but it also conveys the disparity and isolation of trauma survivors while doing everything they can to recreate the past so that it no longer haunts them in the present.

With the alternation between “The sound of Decay”, representing death, and the absence of sound, portraying chaos and alienation, the audience can get glimpses of what goes inside Katniss’s head. Furthermore, listening, or not being able to listen, to certain sounds can help viewers experience flashback of their own once put in context. Hence, the sound effects in *Mockingjay-Part1* and *Mockingjy- Part2* are important to help audience identify Katniss’s trauma through experiencing some of her symptoms with her.

III. 2. 3. Lighting

Lighting is fundamental in films because it creates a visual mood, atmosphere, and sense of meaning for the audience. When dealing with lighting, Andrew Butler explains that “a number of factors need examining: type, source, quality and color” (29). For starters, using a light bulb is going to have a different effect from light coming from a window. One may reflect weakness, instability or even hope while the other may express prosperity and privilege. In addition, the angle which lights comes from changes its perception by the audience as well; for example, light coming from above may have a symbolic meaning. Moreover, the strength and duration of light may be linked to that of a character or a situation. Finally, shadow may be as powerful as light in sending a message once used correctly (30).

In other words, lighting is important because it adds drama, depth, and meaning to the story. Pietro Piazzolla and Marco Gribaudo point out, in their work “Teaching the Aesthetic of Lighting in Cinema”, that cinema would not have been existing without light being used to shoot and project movies (1). Moreover, they go on to highlight the impact a small alteration

in light can have on the scene: “By the interaction of lights, shadows, brightness, darkness and colors, the cinematographic space acquires a meaning, dramatizes itself, and becomes a constitutive element of narration” (1). In simpler terms, lighting is not only vital for clarity and atmosphere setting; it can also bring the viewers’ attention to certain characters, scenes or even themes when they are of high importance to the story. Not to mention, the absence of light can be as expressive as its presence whenever obscurity, confusion or even despair need to be conveyed in a scene. Indeed, lighting is one element that cannot be overlooked when analyzing a movie.

The approach used in *Mockingjay- Part 1* and *Mockingjay-Part 2* to lighting is very simple yet very “well thought out” as Morgan Ross puts it in his video essay entitled *Hunger Games Series Review & Book Dissection Part 2/2*(youtube.com). With all of its complicated politics, the post-traumatic symptoms, and action scenes included in the movies, adding sophisticated lighting techniques or exaggerated coloring could have had a reversed-effect on the story; especially to the notion of trauma. Fortunately, lighting was used effectively to address the phenomenon in terms of before and after.

For example, the introduction of the Seams, the poorest and most miserable place in district 12, still had enough colors and light to indicate that there was life in it (*The Hunger Games*). However, the entire district 12 was painted in grey after Katniss’s first games (*Catching Fire*). Despite having “more money than she could possibly need” and living in a house ten times larger than her old one, Katniss’s life was covered by shadows (*Catching Fire*). In fact, even the woods that she used to consider her favorite place were portrayed as dark and gloomy; so did district 13, the battle fields, and even the Capitol during the revolution (*Catching Fire; Mockingjay- Part1, Mockingjay-Part 2*). The fact that Katniss’s lights were put off after the games could easily be linked to her trauma. Unable to escape her nightmares; haunted by the ghosts of her past and forced to re-live every tragic memory she

went through; the viewers can understand how the katniss's innocence and hope disappeared with the lights and colors of her world.

After coming back to district 12; however, Katniss overcomes her denial by finding her late sister's cat, Buttercup, waiting in their house (*Mockingjay- Part 2*). In an emotional scene, Katniss goes through all five stages of grief at once before she takes the cat in her arms as a sign of her accepting her sister's death (Ross youtube.com). That scene is immediately followed by sunshine peeking through the dark sky covered by tree leaves, and the shot moves to Katniss who is sitting in her old place, the woods, while enjoying the sun reflect on her body. Indeed, the viewers here can easily understand that Katniss is accepting her past and attempting to heal as people return to district 12 and so do its light and colors (*Mockingjay- Part 2*).

Though camera movements, sound effects and lighting are not techniques that can stand on their own while representing trauma narrative; the combination of them all in *Mockingjay- Part1* and *Mockingjay- Part 2* manage to give a different perspective on trauma experience and the obstacles of expressing it to their audience. First, camera movements ensure a combination of interior and exterior points of view to traumatic events. In addition, sound effects provide the required sensation of hollowness and flashbacks while preserving the voicelessness of the narrative. Finally, the lighting supports the latter by setting a gloomy mood throughout the experience and contrasting it with lively colors when the victims are ready to face what happened. Even without a first-person narrative, the movies indeed manage to capture a small part of trauma, and though it may not be enough on its own, it surely helps viewers broaden their understanding of the experience.

III. 3. The Quest for Healing in *Mockingjay* (Novel and Movies)

The final scenes preceding the epilogues of the story are of vital importance to the trauma narrative. After the Games, the rebellion, her act of assassinating President Coin, and

the death of her sister Prim, Katniss is finally forced to face the reality of her trauma. On one hand, *Mockingjay*, the book, shows adult Katniss revisiting the times she was declared a “hopeless, shell- shocked lunatic”(425) and gives readers access to her thoughts on it:

There's much pain but there's also something like reality. The sand paper of my throat. The smell of burn medicine from the first arena. The sound of my mother's voice. These things frighten me, and I try to return to the deep to make sense of them. But there's no going back. Gradually, I'm forced to accept who I am. A badly burned girl with no wings. With no fire. And no sister....One day I awake to expectations and know I will not be allowed to live in my dreamland. I must take food by mouth. Move my own muscles. Make my way to the bathroom...the doctors' puzzlement grows over why I'm unable to speak... 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 I've become a mental, rather than physical, Avox. That my silence has been brought on by emotional trauma. (394- 5)

By finally revealing the reasons behind her silence, Katniss is able to admit she is not only mentally and physically damaged; but also traumatized by everything she has witnessed. On the other hand, the movie *Mockingjay- Part 2* skips on that part, due to the absence of first-person narration, and jumps directly to her return to district 12. As mentioned in the previous section, Katniss’s acceptance of her trauma in the movie is not explained by her own words. However, the scene where she projects her pain on the cat only to hug him and break down afterwards gives a similar effect; a message that informs viewers Katniss has finally accepted what happened and is willing to start a new page.

Though portrayed using different techniques in the book and movies, both scenes illustrate the climax of Katniss’s trauma. On her state at the time, Julie Tyler describes what awaits Katniss in District 12 by stating:

Indeed scarred by the flames she herself was instrumental in starting as the ‘girl who was on fire’ as well as reclusive and inactive... Katniss’s defiance, resistance, and transgression of the Capitol capture the attention of every citizen in Panem throughout the entire trilogy, but by the end of *Mockingjay*, her final challenges are to transgress her post- traumatic psychological limitations and emerge from her reclusiveness(16).

In other words, Katniss’s tragic experiences are over, but her journey to overcome her trauma is not. With her being unable to distinguish reality from hallucinations, Katniss’s journey towards reclaiming her memory has just started.

Analyzing Katniss’s narrative trauma, it is evident that she finds difficulties adapting after the arena because she could neither make sense of what happened nor revisit the events to determine which of her nightmares are actual flashbacks and which are hallucinations. This situation; however, reaches its peak in the scene of Prim’s death; where Katniss is laying on the ground watching the sky while asking herself “Real or not real? I am on fire” (*Mockingjay* 348; *Mockingjay- Part 2*). In the book, the readers are unable to specify whether burning is a part of the hallucinations, in which she looks at the sky to find all of the people she lost as birds or reality since she wakes up with burn patches all over her body. In *Mockingjay- Part 2* too, viewers are similarly confused because Katniss wakes up physically unharmed despite them watching her flesh burn in the previous scene. Hence both works hold information from their audience by making them unable to separate hallucinations from reality of what Katniss has witnessed.

Adam Levin, in “Recreating the Holocaust: Katniss and the Problem of Memory”, suggests two possibilities for this ambiguity:

On one hand, by concealing the realities of this incident, through this fantasy, Katniss is possibly protecting both us (and, perhaps, her children) from learning of the true magnitude of events that leave her “a badly burned girl with no wings. With no fire.

And no sister” (MJ 394). On the other, however, the trauma of this event may be too severe for her to recognize through memory. From this perspective, it is particularly convenient that, via her memory, Katniss constructs a fantastical image that prevents her from engaging with this trauma.(137)

Based on this interpretation, we can attribute the ambiguity of details surrounding Prim’s death to two, or both, possibilities. First, one must always consider the fact that Katniss is the center of the story; everything is introduced through her lens. Thus, it is only reasonable for the audience to not access the most painful experience of her life, her sister blowing up to pieces, if she herself is not able to revisit it. Second, Collins and film makers are ethically obliged to preserve the “safe space” quality for their young adult audience even when discussing traumatic events. After all, Katniss’s journey is already too damaging for her that any more sensitive details could traumatize the people watching/reading them from her point of view as well.

In other words, Collins achieves many objectives with the limited access technique; she delays Katniss’s mental breakdown until she kills President Coin, she protects the viewers from excessive gravity and violence, and most importantly, she introduces readers to the concept of inaccessible memory by explaining how it is both an obstacle to recovery and a defense mechanism for trauma survivors. Lavin suggests another advantage of reflecting on this technique:

In deciphering this narrative, these readers may begin to pose questions in relation to, firstly, Katniss’s method of using an allegorical fantasy to represent her trauma and, secondly, how they themselves would choose to remember this trauma and, by extension, represent it through words. Would they, for example, feel confident remembering and expressing it in a precise or accurate form? Or would they, like Katniss, prefer to have this memory distorted and buried? Attached to this could be

the question of what kind of memory they would want this trauma replaced with, and how they would want this replacement memory to be represented through thought and language. A further issue to address would be if these readers' chosen memories can, like Katniss's memory, be symbolically linked to and, therefore, representative of the trauma they have undergone. (138)

Levin's suggestions make a valid point as young viewers and readers can take something as tragic and damaging as Katniss's experience and turn it into a discussion point. The purpose of such discussion is not only to empathize with and relate to the victims during the experience, but also to discover the possible ways trauma survivors can seek to recover post that experience and whether they can restore what has been lost or not.

Once Katniss has accepted her trauma, the next step for her is to rebuild her memory. As discussed earlier, trauma survivors are unable to access their traumatic memories because it is their mind's defense mechanism against pain. Indeed, Caruth states in this regard that: "...trauma is understood as a wound inflicted not upon the body but upon the mind" (*Unclaimed Experience* 3). Moreover, the side effect of this mechanism is the "repetition compulsions" that re-visit the victims whenever they are unconscious or faced with something related to that experience. Recovering thus requires facing those memories, or at least building on the ones they remember in order to move on. Under the light of moving on, Katniss asks her mentor, Haymitch, "What now?" after they read the letter confirming everything is over, and surprisingly, Haymitch replies "Home...we go home" as if it was an obvious thing to do (*Mockingjay- Part 2*).

The return to district 12 introduces the idea of Blair, Dickinson, and Ott that "Place organizes memory" (*Places of Public Memory*1). The notion of remembering one's home as a way to reset their memory is present in all of the openings of the *Mockingjay* with Katniss whispering to herself "start with what you know is real...my name is Katniss Everdeen, and

I'm from district twelve" (*Mockingjay* 5; *Mockingjay- Part 1*; *Mockingjay- Part 2*). Home to Katniss, thus, is an important reference to reality.

In addition to Katniss, we can see Peeta repeat the words "I'm from district twelve" whenever he tries to remember what is "Real or not real" (*Mockingjay- Part 2*), Johanna Mason is comforted when Katniss brings her something that reminds her of home in district 7 (*Mockingjay* 285), and Finnick Odair thriving whenever he is in water since it reminds him of his home in district 4 (*Catching Fire* 302; *Catching Fire*). The introduction of *Space and Place in The Hunger Games* explains such input by asserting that "Memory is a way of knowing ourselves, and public memory is a way of knowing each other. If place organizes memory...then it is the methodology of knowing ourselves and each other" (Garriott et al. 1).

In other words, the victors seek refuge in their memories of home because it was their first way of defining themselves. Their memories are all distorted after the games; they can neither erase the experience that traumatized them, nor distinguish what is happening in the present from the flashbacks they see in their minds. Hence, they go back to the only thing they know best, home, looking for the assurance and safety they had before the games.

In addition to returning home, the story's Epilogue is also a useful entry point for investigating other healing mechanisms while implicitly reflecting on the complexity of memory. In the book; for instance, it is unveiled that the true narrator of the story had been the adult-Katniss instead of the teenage one all along (*Mockingjay*437). This revelation is confusing to us, readers, at first because the trilogy had been written in the present tense instead of the past one. Simply put, readers are not sure if adult- Katniss is still struggling by not being able to distinguish her traumatic past or from the hallucinations of the present, or if her memory returned over time and she is simply sharing the experience from her point of view at the time to let us know she has recovered and regained her memory. Levin offers another perspective to this point:

The motivation for this could be that Katniss is, perhaps, aware that the only way in which to effectively produce a narrative memory for her children is to reconnect with her traumatic memory where the most crucial elements of this narrative exist.

Subsequently, observing her past as if it is her present provides her with a medium through which to access these memories which have escaped her. (Garriott et al. 137)

In other words, Katniss is neither stuck in her trauma nor fully recovered yet; she is trying to overcome what happened by highlighting the happy moments of that experience instead.

Katniss's statement before the epilogue supports Levin's claim because it shows how she is trying to reconstruct her memory by creating a book. The book of memories is a collection of parchment papers in which Katniss, Peeta and Haymitch write, draw and pin pictures on to document every person and every happy moment they witnessed into a book:

I got the idea from our family's plant book. The place where we recorded those things you cannot trust to memory. The page begins with the person's picture. A photo if we can find it. If not, a sketch or painting by Peeta. Then, in my most careful handwriting, come all the details it would be a crime to forget. Lady licking Prim's cheek. My father's laugh. Peeta's father with the cookies. The color of Finnick's eyes. What Cinna could do with a length of silk. Boggs reprogramming the Holo. Rue poised on her toes, arms slightly extended, like a bird about to take flight. On and on. We seal the pages with salt water and promises to live well to make their deaths count. Haymitch finally joins us, contributing twenty-three years of tributes he was forced to mentor. Additions become smaller. An old memory that surfaces. A late primrose preserved between the pages. Strange bits of happiness, like the photo of Finnick and Annie's newborn son. (*Mockingjay* 435)

Indeed, Katniss finally finds a way to survive her traumatic memories. With the book of memories, she fights the flashbacks of fear, mutts and loss with those of peace, love and

happiness, and with every little element she, Peeta and Haymitch add, they take a step away from isolation and move a step closer to recovery. Indeed, research has been showing the positive impact writing can have on the mental and physical health of the traumatized. In this regard, Dilwar Hussain argues, “Expressive writing converts emotions and images into words and consequently changes the thinking about the perception of emotional experience” (21).

Despite the optimism in the ending scenes of the *Mockingjay*, with Katniss reconstructing her memories (436), and *Mockingjay- Part 2*, with Katniss and Peeta reviving the backyard by planting Primrose flowers there, the ending is still bitter-sweet because Katniss admits, “There are still moments when he [Peeta] clutches the back of a chair and hangs on until the flashbacks are over. I wake screaming from nightmares of mutts and lost children”(436). Not to mention, the movie still shows moments of darkness and greyness even when Katniss and Peeta lay in bed to comfort each other (*Mockingjay- Part 2*).

All of these indications lead audience to have their doubts about the epilogues of both works. For instance, Julie Tyler is not convinced that Katniss has recovered (Garriott et al. 16). In her essay *Transgressing the Text and Playing Narrative Games*, Tyler discusses how Katniss’s narrative tones “barely register twenty years’ worth of ostensible maturation and transformation”; which leads her to highlight other signs; such as Katniss not referring to her kids by name or explaining why she finds it hard to narrate what happened if she truly got over it, that indicate Katniss’s trauma still runs deep in her life (16).

Levin’s previous suggestion that Katniss is still recovering may justify what Tyler finds alarming. However, the epilogue of the movie raises similar concerns by illustrating how Katniss, despite sitting in a colorful field with her baby in her arms and Peeta picking flowers with the other, looks disillusioned; as if she is not convinced by the assuring words she is uttering to her baby (*Mockingjay- Part 2*). Indeed, Collin’s epilogues, in both the book and the movie, recognize that Katniss could never fully recover by admitting: “But one day

I'll have to explain about my nightmares. Why they came. Why they won't ever really go away. I'll tell them how I survive it. I'll tell them that on bad mornings, it feels impossible to take pleasure in anything because I'm afraid it could be taken away”(*Mockingjay* 438).

Katniss’s statement that her nightmares never left invites the readers to consider that the process of healing has no fairy tale happy endings. The damage has been done, and a long journey is necessary to repair the damage. Survivors cannot go on with their lives as if their traumatic experiences never happened. Their memory would never be fully restored, and the flashbacks could still appear in their sleep.

Though Susan Shau Ming Tan agrees in her article, “Burn with Us: Sacrificing Childhood in The Hunger Games” that “‘wholeness’ is no longer an option”, she still perceives the ending as generally optimistic (17). The epilogue is considered positive because they highlight that there is always room for hope; they illustrate Katniss’s mechanisms to overcome her nightmares, “That's when I make a list in my head of every act of goodness I've seen someone do. It's like a game. Repetitive. Even a little tedious after more than twenty years. But there are much worse games to play” (*Mockingjay* 438; *Mockingjay- Part 2*). Ming Tan sees Katniss’s attempts are successful since “she becomes more capable of confronting her trauma rather than repressing it, and allows herself to emotionally open up and connect with those around her, in a way her verbal reticence didn’t permit” (17).

Repetition compulsions may be permanent symptoms of trauma, but they can still be reduced to the minimum using coping mechanisms. Peeta, before being hijacked, had found a way to survive his first arena by using painting to project his fears instead of repressing them in his memory (*Catching Fire*61), Annie Cresta managed to love life again with the birth of her child (*Mockingjay* 436; *Mockingjay- Part 2*) and Katniss uses the book to chase her nightmares away. The victors may be trauma survivors, but they manage to articulate their trauma enough to appreciate the good and support each other through the bad.

This is the message both *Mockingjay* and *Mockingjay- Part 2* share; how recovery is about confronting trauma instead of being burdened by it and overcoming it instead of being trapped in it. The authors, Garriott, Jones and Tyler all agree that engaging young adults in a discussions about *The Hunger Games* series and film adaptation can create a space through which they begin to examine the notion of healing (16). After all, healing, in *The Hunger Games* trilogy and *The Hunger Games* film series, is not about restoring things to the way they were before trauma but rather about having the strengths to fight through it and move on with life. The message of the work does not only raise awareness about the issue but also help decrease the stigma of trauma in real life buy explaining how challenging the process of recovery can be.

In conclusion, Adapting trauma in *The Hunger Games* series was not a simple task. Not only did the film makers delete the strongest indication of Katniss's trauma by taking her narrative away, but they also had to fill in the absence of many characters, who were vital for highlighting Katniss's trauma in the novel. However, relying on the cinematic techniques instead of trying to fit in the mold of the literary ones was the best option film makers took, for they has more techniques, opportunities and flexibility to execute their own vision of trauma. The events were still similar to the novel; the audience only experienced trauma from a different angle and this is how the movies served at filling the visual and sensational gaps of trauma in the book without sacrificing the story.

Conclusion

The issue of trauma narrative and its representation has come a long way since the First World War. First, it started as a psychological phenomenon limited to soldiers and war veterans. Then, Pierre Janet and Sigmund Freud managed to identify it as a mental illness that can result from any painful event if it is not fully processed by the survivor; not just war. Now that the scope of trauma was broadened to include violence, loss, oppression, fear, sexual, physical and emotional abuse, etc., scholars from different fields started to gain interest in the phenomenon. The academic interest in trauma continued to grow until it developed to the Trauma Theory we know today, yet the main obstacle facing this field is still the studied. The only references on the issue are its victims. However, survivors themselves are neither able to articulate the experience nor properly access its memories since it was not fully processed during its occurrence. In other words, trauma as a new field was a blank canvas for doctors, scholars and critics alike to discover, but the problem they could not overcome is the victim's silence on the matter.

Literature, like any other field, is full of researchers investigating the issue of trauma representation. The majority of those critics tend to adopt one of two models; the classical or the pluralistic. On one hand, the classical model, introduced by Cathy Caruth, the pioneer of trauma theory, promotes the idea that trauma is an unspeakable void that cannot be represented. Simply put, literature can help us understand trauma only by making survivors narrate their stories as they see them post-the experience; indirect, fragmented and inaccessible. On the other hand, the pluralistic model takes Caruth's premise and builds on it as it supports the idea of combining different historical, social, cultural and semiotic alternatives to highlight trauma in a more contextualized way. Until now, both models still have many inadequacies to overcome; however, contemporary writers rely on either one or both of them when discussing trauma in their works.

Suzanne Collins is one of the writers who challenge the obstacles and controversy surrounding trauma narrative and takes the challenge to another level by tackling the issue in relation to the youth. With her trilogy *The Hunger Games* and its cinematic adaptation *The Hunger Games* film series, being targeted towards young adults, Collins could have received a serious backlash for addressing sensitive issues such as violence and trauma in works that are supposed to be “safe spaces”. In addition, Collins is not a trauma survivor despite having a personal experience with the phenomenon which could have worked as another reason for her attempt to fail. Nevertheless, and as the author of trilogy and the screenwriter/ advisor of the film adaptations, Suzanne Collins still managed to create an authentic trauma narrative in both works by executing it in quite different ways.

First, she managed to highlight trauma as one of the fundamental themes in *Mockingjay* by making Katniss, a trauma survivor, tell us her own story. Throughout the third book, Katniss suffers from flashbacks, nightmares and hallucinations. In fact, these symptoms get worse the more she tries to repress them until she eventually goes mute and dissociated from reality. The readers are able to understand her struggle only through her narrative because she, as a character, is “voiceless”, confused, and unable to articulate her trauma to anyone who has not experienced what she went through.

Under this light, Collins uses Katniss’s narrative to introduce another aspect which is collective trauma and the importance of understanding the victims’ struggle. Katniss’s narrative includes simple yet powerful scenes of her interactions with other victors, trauma survivors, in the *Mockingjay*. By watching former victors turn to allies, the readers are able to explore how people establish trust, support and understanding once they go through hardships together. Katniss also explains how her trauma changed her perception of everything around her because she no longer establishes her relationships based on mutual needs but rather

mutual support and understanding; just like she did with Peeta, Haymitch, Finnick, Johanna, Annie, Beetee, Pollux and every other person who shared her experience.

On the other hand, *Mockingjay- Part 1* and *Mockingjay- Part 2* managed to prove that many myths about film adaptations are wrong. It is true that, among the changes that had to be made, many elements crucial to representing trauma in the *Mockingjay* no longer existed in the movies. However, it was already established in the first chapter that adaptations are separate works of art which can convey the same message using different techniques. Indeed, *Mockingjay- Part 1* and *Mockingjay- Part 2* have portrayed Katniss's traumatic experience by using Camera Movements, Sound and Lighting

Though Katniss's first-person narration was omitted, film makers made sure viewers witness the experience through Katniss's perspective by manipulating the camera movements and angles. In addition, special sound effects were added whenever Katniss was too overwhelmed in order to help viewers understand Katniss's pain without the need for her to say it; and similarly, sounds were completely omitted whenever Katniss behaved based on reflexes instead of thoughts to illustrate the interior struggle to the viewers. It is true that the cinematic techniques did not have the powerful impact or confusion Katniss's narrative did, yet they still helped fill in many gaps and confusions readers may find in the *Mockingjay* movies; not to mention that, they emphasized the same message Collins was trying to convey by addressing the issue of trauma and recovery.

In other words, the last part of both the *Mockingjay* and *Mockingjay- Part 2*, were coherent enough to show readers that the recovery process is not an immediate one for trauma survivors. Whether it was the book's epilogue or the Film's one, trauma survivors, Katniss, Peeta and Haymitch had to face the reality of what happened to them, accept the fact that they were traumatized, and go back to where it all started to reconstruct their distorted memories. Collins and the film makers emphasized the importance of many notions; such as

acceptance, understanding, solidarity, and the will to live and move on, in the process of healing. In addition, they also deconstructed the established expectations surrounding the process of recovery by uncovering that the victors still struggle with post-traumatic symptoms in their adult states. However, both works end with an optimistic tone by showing how victors acquired other mechanisms to minimize the impact of such symptoms enough to allow themselves to move on.

In conclusion, the combination of *the Mockingjay* and its two film adaptations *Mockingjay- Part 1* and *Mockingjay- Part 2*, manages to be an authentic source for trauma representation and recovery. Moreover, having such a wide audience of young adults gives Collins a huge platform which she uses to raise discussions and awareness about serious issues such as trauma without endangering her audience's innocence or safety. Fortunately, this research confirms that Collins' works could be of great use to the cause, for it illustrates the experience, struggle and healing process of trauma victims in a simple yet faithful way.

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ملخص

تتناول هذه الأطروحة موضوع الصدمة، حيث تسلط الضوء على التقنيات المختلفة المستعملة لتمثيل هذه الظاهرة في كل من الأدب و السينما. يركز هذا البحث على رواية *الطائر المقلد* لسوزان كولينز، الجزء الثالث في سلسلة *العاب الجوع* بالإضافة الى اقتباسها السينمائيين، *الطائر المقلد- الجزء الأول والطار المقلد- الجزء الثاني*، كدراسة حالة لتمثيل الصدمة. بالاعتماد على منهج التحليل النفسي ونظرية الصدمة، تظهر هذه الدراسة كيف أن بعض تقنيات السرد، في رواية *الطائر المقلد*، تعالج مشاكل "فقدان الصوت" والذاكرة التي يتعذر الوصول إليها "لقرائها اليافعين. العمل يستخدم هذه التقنيات الأدبية كعدسة لتصوير الصدمة وعقباتها من نفس منظور الناجين الذين يعانون منها. علاوة على ذلك، تسعى الدراسة الحالية إلى التحقيق في مدى تأثير حركات الكاميرا والصوت والإضاءة على المشاهدين وكيف أن هذه التقنيات تمكنهم من فهم المعاناة الداخلية لبطلة القصة، كاتنيس افردين، دون اضطرارها للإفصاح عنها بالكلمات وأخيرًا، تسلط هذه الأطروحة الضوء على دور الأدب ودراسات الأفلام في التمهيد لمناقشات واقعية حول مفاهيم الصدمة والشفاء من خلال توضيح كيف ان رواية *الطائر المقلد* واقتباسه السينمائي بجزئيه تراجع فكرة التعافي الفوري. عوضا عن تعزيز الفكرة السائدة عن الصدمة و العلاج، تعلم رواية *الطائر المقلد* وأفلامها المقتبسة عنها الشباب أن الشفاء رحلة طويلة وصعبة تتطلب من الناجين استثمار الوقت وإظهار الفهم وتقديم الدعم لبعضهم البعض حتى يتمكنوا من المضي قدما في الحياة.

Résumé

Cette thèse traite du thème du traumatisme et souligne les différentes techniques utilisées pour le représenter à la fois dans la littérature et le cinéma. Cette étude se concentre sur le roman de Suzanne Collins *La Révolte*, le troisième tome de la trilogie *Hunger Games*, ainsi que ses deux adaptations cinématographiques *La Révolte - Partie 1* et *La Révolte - Partie 2* comme étude de cas pour la représentation du traumatisme. En suivant l'Approche Psychanalytique et la Théorie du Traumatisme, l'étude montre comment certaines techniques de narration, dans le roman de *La Révolte*, introduisent les problèmes des victimes perdant leur capacités à «articuler» et à «se souvenir » leurs expériences à ses jeunes lecteurs. En effet, les techniques littéraires du roman servent d'objectif pour introduire le traumatisme et ses obstacles du point de vue d'une victime de traumatisme. De plus, la présente étude examine l'impact des mouvements de la caméra, du son et de l'éclairage sur les téléspectateurs des films et comment cela leur permet de comprendre la lutte intérieure de Katniss, le protagoniste traumatisant, sans qu'elle ne l'exprime. Enfin, cette thèse met également en évidence le rôle de la littérature et des études cinématographiques pour initier des discussions réelles sur les notions de traumatisme et de guérison en expliquant comment *La révolte*, *La révolte - Partie 1* et *La révolte - Partie 2* révisent l'idée que la récupération est un processus immédiat. Au lieu de cela, *Mockingjay* - le roman et ses adaptations - enseigne aux jeunes adultes que la guérison est un voyage long et difficile qui nécessite que le survivant investisse du temps, fasse preuve de compréhension et se soutienne mutuellement afin de pouvoir aller de l'avant.