
**Contextualizing the Psychological Trajectories of the Protagonists in
the Selected Novels of Ernest Hemingway, William Faulkner and
Virginia Woolf**

A Thesis

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award of the degree of

DOCTOR OF PHILOSOPHY

in

English

By

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Supervised By

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Introduction

Millions of people are suffering from mental illness all over the world. The most important contributors to the burden of disease and disability worldwide are mental health issues. But these mental issues are not new to the history of human psychology as people have been bearing these psychic pressures since long back. During 1920s, a great deal of population in America suffered various psychological problems due to the bitter experiences of war. The most significant consequence of war was its adverse effect on the mental health of the civilian population as there was an increase in the incidence and prevalence of mental disorders in the period followed World War I. The terror and horror spread by the violence of war disrupts lives and severs relationships and families, leaving individuals and communities emotionally distressed. Wars have brought untold miseries and the destructive effects of wars bring trauma in the lives of millions of people. War destroys peace and harmony in human relations and the result of wars is always the emergence of psychological ailments such as depression, anxiety, neurosis and dementia. Deaths, violence, bloodshed and destruction caused by war result into post-traumatic stress disorder (PTSD).

The 1920s heralded a dramatic break between America's past and future. The period followed World War I and marked by several changes in cultural and social context. Before World War I, people remained culturally and psychologically rooted in the nineteenth century, but in the 1920s Americans seemed to break its wistful attachments to the recent past and usher in a more modern era. Many people were looking boldly ahead, but just as many were gazing backward, to cherish memories of a fabled national innocence. Another period, the Roaring Twenties, discovered its way in America. Americans were introduced to new fashion styles, the prohibition

and the Jazz Age. People lost faith in humanity, brotherhood and social welfare as they witnessed so much bloodshed. The people were in great confusion and suffered aimlessness they were perplexed and directionless due to the horrifying encounters of war. The people were in incredible disarray and experienced aimlessness.

The miraculous feature of the novels of Ernest Hemingway, William Faulkner and Virginia Woolf is their concern for the inner turbulent world of the characters. They grapple with the baffling issue of depicting a self that seems to have lost its reality. They deal with the themes of the awareness of death, destruction and the loss of the self experienced by the wounded soldiers. Ernest Hemingway, William Faulkner and Virginia Woolf's characters are the products of the culture of Roaring Twenties; they are pessimistic, depressed, sick and wounded. On the other hand people in England also suffered mental torture due to the destruction caused by war as the novels of Virginia Woolf give the realistic picture of the terrifying scenes of war. These novelists offer an insight into the psychological wounds and spiritual scars of the war experience through their novels.

Ernest Hemingway, William Faulkner and Virginia Woolf are widely acknowledged writers of the "Roaring Twenties". The novelists are traumatic figures as throughout their life, they suffer mental torture. Hemingway and Woolf ended their life by committing suicide and they represent the vision of disillusionment and frustration through their writings. Their novels replete with the scenes of death, destruction, identity crisis, collapse of families and broken relationships. The characters suffer from mental problems like anxiety, frustration, emotional bankruptcy, trauma, alienation, incest and sense of loss.

The thesis entitled *Contextualizing the Psychological Trajectories of the Protagonists in the Selected Novels of Ernest Hemingway, William Faulkner and Virginia Woolf* explores the psychological trajectories of all the major protagonists of the selected novels who are leading desperate and miserable life, carrying with them the haunted memories of the past. The study has taken into account six novels namely *The Sun Also Rises* (1926), *A Farewell to Arms* (1929), *The Sound and the Fury* (1929), *Light in August* (1932), *Mrs. Dalloway* (1925) and *To the Light House* (1927). In this thesis major trajectories are shortlisted and in each chapter the impact of the psychological trajectories is investigated relying on the theories of Sigmund Freud and Cathy Caruth. A psychoanalytical approach has been taken to examine the symptoms and causes of the psychological problems of the protagonists in the novels. The study purposes to trace the impact of the changing trends and values of 1920s on the mind and sensibility of the characters and also examines how The Great War brought cultural transformation and all the old values of the pioneers were scrapped in quest for money. The study aims to investigate the harrowing scenes of death, bloodshed, suicide, violence, broken relationships and collapse of families, identity crisis and trauma found in the selected works for research. The theory of trauma is applied to dig out the inner landscape or to investigate the psychic pressure of the protagonists.

Judith Herman in her book *Trauma and Recovery* observes that the physical wounds are curable but the wounds on the psyche remain incurable and give endless torments to man. Trauma is one of the major psychological trajectories and the theory of trauma became very popular after the World War I. Sigmund Freud in his book *Beyond the Pleasure Principle* discusses his theory of trauma and the death consciousness thus: “Trauma is a result of an extensive breach being made in the protective shield against stimuli” (35). Thousands of soldiers were the victims of war trauma and were shell shocked during the World War I. The soldiers

suffered physical and psychological ailments. Simone Weil in her book *Thinking Tragically in the Age of Trauma* observes trauma as: “The mind ought to find a way out, but the mind has lost all capacity to as much as look outward” (22). Cathy Caruth has investigated the term trauma in her book *Unclaimed Experiences: Trauma, Narrative and History* as she writes, “In its most general definition, trauma describes in which the response to the events occurs in the often delayed, uncontrolled repetitive appearance of hallucinations and other intrusive phenomena” (62). William Halse Rivers conducted the psychotherapy of the soldiers who were war victims of World War I and encouraged the emotionally wounded soldiers to share their memories, nightmares and fears. The mental disorders like anxiety, dissociation of self, dissolution of self, aggression, neurosis, sexual abuse, manic depression and death drive result from trauma.

The close reading of the texts of Hemingway, Faulkner and Virginia Woolf clearly reveals that most of the protagonists suffer from the disorientation of mind as the novels are packed with the incidents in which the various levels of mental breakdowns of the characters are shown. Keith Gandal explores the impact of First World War on the mind and sensibility of the war novelists. In 1952, Philip Young applied the theory of traumatic neurosis while analyzing the texts of Hemingway. He contends that “it is the pattern of trauma which looks the best key to his personality and which affords the best single psychological insight into his work” (Young 139). Carlos Baker in *Ernest Hemingway: A Life Story* gives an insight into the depressing vision of Hemingway. Like Hemingway, Faulkner’s novels are also loaded with the images of chaos and uncertainty of life. Faulkner’s hero struggles to learn to “create structure out of total chaos,” observes Ineke Bockting in his essay “The Impossible World of the ‘Schizophrenic’: William Faulkner’s Quentin Compson” (494). Faulkner uses the psychological therapy to equip his characters to survive in this harsh world. Faulkner’s hero is confronted with the question “Who

am I? and What can I become?" Greg Forter explores connection between Freud, Faulkner, and trauma in his article, "Freud, Faulkner, Caruth: Trauma and the Politics of Literary Form" as he asserts that Faulkner "dramatizes the construction of Southern manhood as the inassimilable, traumatic incursion of the histories of white supremacy and misogyny upon the psyche" (261).

Virginia Woolf witnessed the cruelties of the First World War and observed the traumatic life of the soldiers who fought the German for five years. The soldiers remained away from homes and experienced depression and neurosis. Virginia Woolf delineated the psyche of a war survivor. Psychiatrist Jonathan Shay comments thus:

Severe trauma explodes the cohesion of consciousness. When a survivor creates a fully realized narrative that brings together the shattered knowledge of what happened, the emotions that were aroused by the meanings of the events, and the bodily sensations that the physical events created, the survivor pieces back together the fragmentation of consciousness that trauma has caused. (188)

Woolf's own mood and experience reflect in her writings. Shirley Panken opines that Woolf was self-destructive and masochistic. She emerges in her novels as "deeply guilt-ridden woman" (28).

Chapter one entitled Brief Candle is divided into different parts. The initial part of the chapter gives detail about the various psychological trajectories of the protagonists of the selected novels. Further, it focuses on theory of trauma from origin to its cotemporary period with special reference to Sigmund Freud and Cathy Caruth. There is also a discussion about the Roaring Twenties (1920s) and the aftermath effects of World War I on the mind and sensibility of people. The later part of the chapter throws light on the biographical sketches of Ernest Hemingway,

William Faulkner and Virginia Woolf with a brief introduction to their selected works considered for research. The chapter depicts the idea that most of the novels of these writers are actually the true representation of their own traumatizing self.

Chapter two entitled The Dissociation of Self in Ernest Hemingway's *The Sun Also Rises* attempts to analyze the novel by tracing the psychological trajectories of the characters of Hemingway. The novel is replete with the scenes of deaths and brutal killings that make the characters sick and neurotic in real life. The main focus in the novel is to portray the characters of Jake Barnes and Ashley Brett, who are stressed and homeless because of their experiences of war. The theories of Sigmund Freud and Cathy Caruth on trauma and dissociation of self are applied to examine and investigate the psychological ailments of the characters. The chapter also discusses in detail about the interpretations of various writers and critics about the novel.

Chapter three entitled Contextualizing Trauma in Ernest Hemingway's *A Farewell to Arms* explores the cultural trends of the age revealing the collective consciousness of the society trapped in the war situation. The cultural values of the 1920s were subverted by death, trauma and fear and this subversion of values is the main focus of Hemingway. Frederic Henry as an ambulance driver is involved in the action of war. The destructive environment of war mutilates his body and confounds his reason. He becomes sick and despondent as the barbarism of war makes him pessimistic and nihilistic of life and God. When the child is found dead in the hospital, Catherine has a terrible hemorrhage that helps her die slowly; he suffers from the main element of trauma that is fear.

Chapter four entitled Anxiety Disorder and Alienation in William Faulkner's *The Sound and the Fury* is packed with the tools of psychological therapy as Faulkner reveals the inner turbulent

world of his characters. Faulkner is concerned much with the depiction of outer reality but his main focus is to depict the inner turmoil of his protagonists. Faulkner's novel *The Sound and the Fury* depicts the "mental processes of individuals communicating with themselves" (22). Quentin is depicted as a mentally wounded protagonist. He suffers anxiety disorders because his sister loses her virginity. Joseph Blotner for instance calls Quentin, "Benjy's psychotic older brother" (213). For Irwin, "Quentin's narration shows the bipolarity typical of both compulsion neurosis and schizophrenia" (29). Quentin's suicide by drowning is a way to escape from the shameful past as he can no longer live with bitterness of the wound caused by the loss.

Chapter five entitled The Dissolution of Self in William Faulkner's *Light in August* presents the enigmatic and neurotic personality of Joe Christmas. He is a hybrid as he suspects that his father is black and his mother is white. His "mixed blood" is the main cause of his dissolution of self. He is subjected to physical torture by his adopted father and humiliated as "a niggard bastard". His father was murdered by Eupheus Hines. The hero has a turbulent past and is thrown into the world to explore his real identity. He is seen wandering along the nightmare like 'Empty Street' of restless experience. The plot of the novel is structured around the identitarian crisis of Joe Christmas who becomes what Faulkner calls "black devil" at the end of the novel.

Chapter six entitled Manic Depression in Virginia Woolf's *Mrs. Dalloway* depicts the shell shocked experience of Septimus Smith. The main focus of Virginia Woolf in her novels is the portrayal of neurotic and disintegrated self of her characters as all her protagonists are psychologically sick and schizophrenic. Mrs. Dalloway; the heroine of the novel is a lost self. She suffers from manic depression as she gives parties to her political guests to escape from the anxieties and tensions of life. She lives in the world of illusions and lives with the void since her

husband is impotent. She suffers alienation and anguish; party symbol in the novel is very effective as it works as a safety valve to get release of emotional volcano of the heroine.

Chapter seven entitled Death and Mourning in Virginia Woolf's *To the Light House* focuses the dilemma of man and his struggle with death. The characters in the novel attempt to transcend death either through accomplishments in art and science. Mr. Ramsay and Charles Tansley are tormented by the fear of death that they will not succeed in their strivings. The novel deals with the problem of death and mourning presenting the haunting experiences of the characters. This novel has three significant characterizes; memories, dreams and obsession of death.

Chapter eight entitled Psychological Trajectories in the Selected Novels of Ernest Hemingway, William Faulkner and Virginia Woolf: A Comparative Study reveals how the novels comparable to each other having some similar issues to study. The novels are centered on the psychological problems of the characters in different situations, especially when they found themselves lost amidst new culture and values. The novelists have explored the psychic pressures of the protagonists from social structures and from the everyday life situations as realistically as possible. The novels are compared firstly from the aspect of the same reason for trauma that is war, leading to various negative consequences on the lives of different victims. Secondly, the novels are compared focusing on the various impacts of the American culture after World War I on the mind and sensibility of the characters. Thirdly, the novels are contrasted concentrating on the reasons that lead to various mental disorders like anxiety, dissociation of self, trauma, manic depression etc. The novels of Ernest Hemingway deal with the war trauma. Thousands of soldiers were the victims of war trauma and were "shell shocked" during the World War 1. The soldiers suffered physical and psychological ailments and showed the symptoms of trauma in their life. The novels of William Faulkner deal with the loss of the old glamour and glory of the

South. The characters suffer from cultural and social trauma. The characters feel traumatized because the values they inherit from their forefathers, no longer exist with the emergence of new culture. The novels of Virginia Woolf deal with the psychological trauma of the post War England when many soldiers were killed and wounded. Mrs. Dalloway suffers the inner emptiness and leads an artificial life suffering from mental problems. Septimus is a mental wreck, all the time he is surrounded by war memories and suffers from hallucinations.

The main objectives of the present research are:

- To explore the American history of the Roaring Twenties and disruption of old values.
- To investigate the impact of new American culture on the mind and sensibility of selected writers.
- To apply Sigmund Freud and Cathy Caruth's theory of trauma in the selected works.
- To examine the causes of trauma in the protagonists of the selected works.

In this study a psychoanalytical approach has been taken to reinterpret the novels of Ernest Hemingway, William Faulkner and Virginia Woolf. The guidelines of the latest 8th edition of MLA handbook have been observed. The research has been qualitative and is based on the textual analysis of the selected novels. The main tool of the research is comparative textual analysis to explore the various psychological problems of the protagonists in the selected novels. The psychoanalytical theory of trauma of Sigmund Freud and Cathy Caruth is relied on to depict the various psychological ailments of the protagonists. The resources from reputed libraries like Indo-American Center for International Studies, library of Guru Nanak Dev University, library of Regional Centre Guru Nanak Dev University, library of Lovely Professional University have

been utilized to collect data. The present work makes a consistent search from online resources available.

The scope of the present study is that it adds new dimensions to the research domain since all the texts of the novelists have been investigated from the psychoanalytical perspective. The contribution of the present study is that it will help other researchers to have a better understanding of various psychological problems along with their causes and symptoms. The novelists depict the idea that the wounds on the psyche remain incurable and give endless torments to man. War results into never ending destruction. The study inspires the youth to face the obstacles and challenges of life boldly. The study is useful for the society since the study also highlights the positive side of the struggles of the protagonists. The present research paves the way for further research in the field by highlighting the already conducted research.

Chapter One

Brief Candle

The thesis entitled *Contextualizing the Psychological Trajectories of the Protagonists in the Selected Novels of Ernest Hemingway, William Faulkner and Virginia Woolf* deals with the psychological trajectories of the protagonists of Ernest Hemingway, William Faulkner and Virginia Woolf. *The Oxford Dictionary* defines the word trajectory as “the curved path an object follows after is thrown or shot into the air, or of an object that is traveling through space”(53) and the word psychological means “the study of the mind, science of the mind, science of the personality, study of the mental processes”(36). Thus psychological trajectory is the mental journey of a victim who undergoes several mental breakdowns due to his bitter experiences of life. The protagonists of Ernest Hemingway, William Faulkner and Virginia Woolf suffer from the following psychological trajectories in one way or the other:

- 1) **Anxiety Disorders:** Anxiety is a worry about future events and fear is a reaction to current events. Sigmund Freud defines anxiety as the symptomatic expression of the inner emotional conflict. It includes panic disorder, difficulty in focusing, and difficulty with sleep, stress and post-traumatic stress disorders. These ailments are experienced by the survivors of the World War I.
- 2) **Neurosis:** Neurosis is a mental disorder involving chronic distress but neither delusions nor hallucinations. It is a distorted way of looking at the world and at oneself. It is determined by the compulsive needs in the world. Freud introduced the term “traumatic neurosis” which is a series of grave psychical and motor symptoms and can be ascribed

only to the shock of the victim. Karen Horney in her book *Our Inner Conflicts* defines neurosis as “basic anxiety caused by interpersonal relationships” (22). It is a maladaptive and counterproductive way of dealing with relationships. The person feels a great deal of anxiety and helplessness and to overcome such feelings move toward people in order to seek help and acceptance. Another way to deal with insecurities and anxiety is to force the power onto others. Some people move away from situation cause distress in order to get escape.

- 3) **Manic Depression and Intrusive Memories:** Manic depressive illness is characterized by severe mood swings from mania to depression. Freud distinguished between actual losses and symbolic losses. Both kinds of losses can produce depression. Freud modified his theory stating that the tendency to internalize loss objects is normal and that depression is simply due to an excessively severe super-ego. In contrast, “the manic depression occurs when the individual’s ego or rational mind asserts itself, and s/he feels control” (Freud 25). Cathy Caruth has discussed in detail about the psychological ailments in her book *Unexplained Experience: Trauma, Narrative and History* (1996). She contends that the horrifying old memories can occur as a nightmare, flashback or intrusive memory. In a flashback man is actually reliving the memory; in such a situation man loses his touch with his current situation. With intrusive memories man knows where and when his old memories keep intruding and disturbing his mind. The soldiers of World War were always haunted by the nightmarish memories of war.
- 4) **Death Consciousness:** Freud asserts death consciousness as a drive towards death and destruction. It is expressed through behaviors such as aggression, repetition compulsion and self-destructiveness. He further claims: “Trauma incites the death drive” (Freud,

Beyond the pleasure principle 52). He further argues, “the stimulation and tension is too great, too painful, the nirvana becomes inseparable from death” (95). Thus on suicide ideation, as Freud observes, “death is the great unknown” and the “gravest of all misfortunes” (121). He argues that death is the “main aim of all life” (123).

- 5) **Disassociation of Self:** Dissociation is considered as a mental process of disconnection from thoughts and feelings of an individual. Freud regards dissociation of self as a form of hysteria. It is the detachment from immediate surroundings to more severe detachment from physical and emotional experiences. The major characteristic of all dissociative phenomena involves a detachment from reality. Dissociative disorders lead to amnesia and identity disorder leading to the loss of self of the individuals. The main symptoms of dissociation of self is the loss of identity; child abuse, rape and depression and anxiety disorders.
- 6) **Dissolution of Self:** The word dissolution refers to the process of dissolving into parts. The dissolution of self is extinction, annihilation or non existence which is the new level of void. The image the one has gets broken and a new self is emerged out where there is no place for past values. There is a self image but there is no identification. The person exists without ego and without self-image. The personality based on past mental object relations has gone under transformation. The person feels separated, even isolated and alone. This leads to identity crisis. It may result into leading restricted lives, experiencing social isolation, being discredited and burdening others.

The term self is defined as the total being of a person and awareness to individual its qualities. It is how one thinks, feels, looks and acts. Baumeister defines the word self as "the individual's belief about himself or herself, including the person's attributes and who and what

the self is" (22). It is the basic personality or nature, especially considered in terms of what one is really like as a person. It is the sense of one's deep down identity. The term self refers to the process as how someone thinks about, evaluates or perceives oneself.

Freud conceived the term self as consists of three parts an id, ego and super ego. The term id is a disorganized part of the brain that contains basic, instinctual drives. The ego shapes our identity as it mediates between the two other states and the superego is a self-critical conscience that internalizes cultural norms. The term loss of self is defined as the loss of the knowledge of one's own character, feelings, motives, and desires based on past values. The person suffers great personal conflict and questions one's own self as who he is or his role in society and suffers from anxiety, depression, social anxiety, isolation and chronic loneliness.

Freud developed his concept of the unconscious under the influence of Charles Darwin, Josef Breuer and Friedrich Nietzsche and Freudian concept of the unconscious has been further interpreted by Carl Gustav Jung, Anna Freud, Jacques Lacan, Erik Erikson and Dominik La Capra.

The Discovery of Unconscious: The Historical Perspective

The history of the discovery of "unconscious" is very interesting and significant. Henri F. Ellenberger gives an account of the history of psychology and the role of unconscious mind of human beings. Ellenberger discussed the contribution of Franz Mesmer, Sigmund Freud, Pierre Janet, Alfred Adler and Carl Jung to the understanding of unconscious mind. Hans Eysenck highly praised Ellenberger who gave the scientific analysis of the unconscious mind of human beings. Sigmund Freud was a Jew who was born in a Jewish family on 1856. He got a doctorate

in medicine in 1881 and became a teacher at University of Vienna till 1902. He left Austria because of the emergence of the Jewish Holocaust and migrated to England where he died in 1939. Sigmund Freud followed the dialectical method of Plato and relied on the technique of interaction to explore and understand the cause of mental ailments. He would give an opportunity to the patients to discuss freely the problems and then he would suggest them the right therapy. His method proved very effective in clinical psychology.

In 1873, Freud started his experiments at the University of Vienna in collaboration with Josef Breuer in treating hysteria. In 1885, Freud went to Paris and worked under his teacher Jean Charcot and in 1886 he set up his own clinic devoting to investigate and diagnose the nervous and brain disorders. This was the real beginning of the journey of clinical psychology. Freud conducted many experiments and came to the conclusion that the events of childhood of man greatly impact his psyche and the main cause of anxiety and trauma is the memory of the past that haunt him in his adulthood. Freud became the father of “unconscious” opening the way for other psychologists to explore the human psyche for the treatment of the patients suffering from the multiple psychological ailments. He was a great scientist of neuropathology as he sets-up his psychoanalytical clinic in Vienna where he conducted many experiments and explored the ailments of many patients. He evolved and propounded many psychoanalytical theories to find the cure of many patients who suffered from many multiple psychological diseases such as hysteria and trauma. Sigmund Freud became an international celebrity and his theory about libido, depression and hysteria became very popular among the critics.

Charles Darwin (1809-1882) wrote *On the Origin of Species* and brought a revolution in art and literature and science giving his famous theory of evolution and the behavior of human

beings and animals. The ideas of Freud are based on the instincts of man. Darwin was of the opinion that “several distinct mental actions” (185) are governed by instincts. But Freud is basically concerned with the mental powers of humans and his instincts. He argued that man’s life is conditioned by the instincts of life, love and death instincts. Freud argued that three forces govern man’s life and his behavior, Ego (self preservation), the Id (instincts and drive) and Super Ego (the rational and controlling element).

Freud proposed that the beauty, mental order, and regularity of actions of man are affected when he is attacked externally. Man becomes unconscious though “it also remains unconsciously active” (Freud, *The Unconscious* 47). Darwin revealed that species have developed themselves gradually from their ancestors. He focused on the “physical traits and behavioral nature of species from the historical and functionalistic perspective” (Darwin 128). Freud implemented the Darwinian philosophy in the field of psychoanalysis. He was the first a French physician who explored the connection between trauma and mental illness. He conducted many experiments on the traumatized women in Paris. His main focus was hysteria “a disorder” (Freud 1) commonly found in women. Freud borrowed many ideas from Jean-Martin Charcot and made further observations on hysteria. Freud wrote his essay *On the Psychological Mechanism of Hysterical Phenomena: A Preliminary Communication—A lecture* and explored all the main elements and symptoms of hysteria. Freud opines that “every case of hysteria can be looked upon as traumatic hysteria in the sense of implying a psychical trauma” (*Studies on Hysteria* 34).

Josef Breuer (1842-1925) is another famous Austrian physician who influenced Freud. He introduced “the ‘talking cure’ methodology to treat the patients of hysteria. Josef Breuer and Sigmund Freud contributed to the research on hysteria and published *Studies on Hysteria*. Freud

learnt a number of psychoanalytic techniques from Josef Breuer. Freud also got impacted by Nietzsche and his theory of the “unconscious”. His ideas are different from Freud as he considers “the unconscious” as “a stake than a central concept.” It is found somehow along the path to the capital problem.....but to a secondary degree” (Assoun 114). But Freud opines that “the unconscious is the object of a meta-psychological codification, a double point of view, at once topical and dynamic” (114). For Freud, the unconscious is a systematic part of mind like the other “psychic co-systems” (114) namely ‘the conscious’ and ‘the preconscious’. The unconscious mind holds repressed feelings, hidden perceptions, concealed phobias, automatic reactions, blocked memories, thoughts, and desires that impact human behavior. To Freud, when a subject is attacked externally, it becomes unconscious, but “it also remains unconsciously active” (*The Unconscious* 47). Freud further states that the “repressed does not constitute the whole of the unconscious. The unconscious is the more extensive; the repressed is part of the unconscious” (47).

Dominik LaCapra also reinterprets the Freudian concept of the unconscious stating that the unconscious is the absence of an activity or generativity. LaCapra writes, “The unconscious and the drives might be apprehended as active or generative absences. They may not be recovered as if they were losses or lacks . . .” (58). LaCapra used the concept of the unconscious in his *Representing the Holocaust: History, Theory, Trauma and History and Memory after Auschwitz* to explore the miserable condition of the Jews who had been subjected to inhuman interrogation and public humiliation, Furthermore, LaCapra adds that the unconscious actually denotes the harrowing condition of the victims of trauma. Slavoj Zizek is another philosopher who has reinterpreted the Freudian concept of unconscious in terms of a startling “violent intrusion” (292) the subject isn’t ready for. Slavoj Zizek is a Slovenian philosopher and cultural critic. Zizek

opines that in the unconscious, the Self loses its “substantial character” (5) and the unconscious transform the Self into “a fragile inconsistent field over determined” (5) by internal and external struggles. For Zizek, “the unconscious is not only the Freudian sexual unconscious but also the cerebral unconscious” (300).

Theory of Trauma: Historical Approach

In Greek language the word trauma means “wound” and Freud observes trauma as, “a result of an extensive breach being made in the protective shield against stimuli” (Breuer and Freud, *Studies in Hysteria* 35). Jean Martin Charcot was the first French neurologist working in the Salpêtrière hospital who examined the relationship between mental illness and trauma. In the 19th century he was conducting experiments on a woman who suffered from hysteria. He was exploring the causes of hysteria, a disorder found in women. He came to the conclusion that the symptoms of hysteria are sudden paralysis, amnesia, loss of memory and convulsions. Charcot found that the symptoms of hysteria were not physiological but psychological in nature and traumatic events could induce memory loss and depression. He was the first to describe “both the problems of suggestibility in his patients and the fact the hysterical attacks are dissociative problems; the results of having unbearable experiences” (van der Kolk et al. 50).

Pierre Janet was the student of Charcot who continued the further research in hysteria and trauma. Janet explored the causes of dissociation of self and recognized that hysteria and trauma were the outcomes of the past events of the patients such as loss of life, accidents, death of dear ones. Later on, Freud joined Janet and gave intra psychic theory and fantasy over external trauma.

Alfred W. Adler (1870-1937) was an Austrian psychotherapist who became famous in the world because of his new explorations about trauma and unconscious. Adler rejected Freud's theory of libido leading to personality difficulties and mental disorder. Adler documented that "all forms of neurosis and developmental failure are expressions of inferiority and disappointment" (VI). Firstly, Adler differentiated himself from Freud on the formation of the unconscious due to 'inferiority complex'. Secondly, Adler also argued in his theory of "individual psychology" (23) that an individual alone isn't accountable for becoming a victim or a perpetrator.

The theory of trauma became very popular after the World War I. Freud in his works *Studies on Hysteria* (1895) and *Beyond the Pleasure Principle* (1920) discussed the term trauma. These two pieces were composed during the events surrounding World War I and World War II. Freud claims "any experience which calls up distressing affects such as those of fright, anxiety, shame or physical pain may operate as trauma" (*Studies on Hysteria* 6). Freud and Breuer termed traumatic dissociation as "hypnoid hysteria"(22). He believes that "hysterics suffer mainly from reminiscences" of traumatic memories (*Studies on Hysteria* 14). Herman in his essay defines trauma as "a major stressor which overwhelms a person, threatens his life and leaves no escape" (Herman et al. 45).

Freud further advocates the idea of "repetition compulsion". Freud in *Beyond the Pleasure Principle* observes "the experience of a trauma repeats itself, exactly and unremittingly, through the unknowing acts of the survivor and against his very will" (131). Freud used so called "talk therapy" as advocated in his psychoanalytic methodology to deal with his patients suffering from trauma. Freud and Breuer emphasize in *Studies in Hysteria* that the original event is not traumatic in itself but only in its remembrance. Importantly the traumatic event is understood

only after a latency period of deferred action that delays the effects and meaning of the past. (192).

Freud identified “a universal characteristic of the traumatic memories; they were all of a distressing nature, calculated to arouse the affects of shame, of self-reproach and of psychical pain, and the feeling of being harmed; they were all of a kind that one would prefer not to have experienced, that one would rather forget” (*Studies on Hysteria* 269). Freud argued that trauma can be avoided if “there has been an energetic reaction to the event that provokes an affect. If the reaction takes place to a sufficient amount, a large part of the affect disappears as a result”(8). On the other hand, “if the reaction is suppressed the affect remains attached to the memory” and the memory becomes traumatic because it is remembered as “an injury that has been suffered in silence” (8).

Freud called “attitudes passionelle” in which the patient exhibits the hallucinatory reproduction of a memory which was of importance in bringing about the onset of the hysteria the memory either of a single major trauma or of a series of interconnected part-traumas” (14). The explanation of trauma is best illustrated in the example of the accident; it is finally, the act of leaving and of returning that constitutes its central and enigmatic core. Freud opens this discussion in his *Moses and Monotheism* with another example of an accident, “it may happen that someone gets away, apparently unharmed, from the spot where he has suffered a shocking accident, for instance a train collision” (25).

The term “trauma theory” appears in Caruth’s *Unclaimed Experience: Trauma, Narrative and History*. She followed Freud’s theory of trauma as outlined in his *Beyond the Pleasure Principle and Moses and Monotheism*. In its most general definition, Caruth describes Trauma as “an overwhelming experience of sudden or catastrophic events, in which the response to the

event occurs in the often delayed and uncontrolled repetitive occurrence of hallucinations and other intrusive phenomena” (Caruth 62). The essential elements of the theory are:

1) **Repetition Compulsion:** Following Freud, Caruth emphasizes the idea of ‘Repetition Compulsion’. Caruth discovers that the traumatized individual can do nothing but repeat the destructive event over and over again as dramatized in Freud’s text *Moses and Monotheism*. The life of the traumatized individual is nothing other than the determined repetition of the event of destruction.

2) **Belatedness and Haunting:** Caruth also focuses on the essential belatedness of trauma as it is not experienced at the moment of the traumatic event but returns later on. The second way belatedness operates as Caruth notes, through a process of haunting the survivor. Insofar as slightly displaced, repetition can be taken as a signal of haunting.

3) **An enigma of survival:** Caruth in her readings of Freud’s text *Beyond the Pleasure Principle* and *Moses and Monotheism* poses an unsettling question: “What does it mean to survive?” She further argues, “trauma is not simply an effect of destruction but also, fundamentally, an enigma of survival” (Caruth 99).

4) **Oscillation between life and death.** A hesitation between life and death is a central thread that Caruth traces in her readings of Freud’s *Beyond the Pleasure Principle*. The life-death oscillation is best illustrated in Caruth’s reading of Duras’s and Resnais’s *Hiroshima mon amour*. She poses an urgent question: “Is the trauma the encounter with death, or the ongoing experience of having survived it”(Caruth 64)?

5) **Double Wound:** Caruth coined a new term that is ‘double wound’. She avers that it has double affect both on body and on mind. Freud asserts that “the wound of the mind imposes itself again, repeatedly, in the nightmares and repetitive actions of the survivor” (Freud 24).

Trauma is, therefore, a close and personal experience of a lethal event which can lead to the death of a victim or the death of its loved one. Trauma is something beyond the expectation and the acceptance of a subject. It comes immediately to an individual but exists in its psyche forever. Its frequency fluctuates within the mind and the body of its victim but it never leaves the casualty. Trauma studies have become significant in literary criticism with the contribution of Cathy Caruth who is a professor of Humane Letters at Cornell University, Ithaca (New York). Cathy Caruth suggests that “in a catastrophic age, that is, trauma itself may provide the very link between cultures not as a simple understanding of the pasts of others but rather, within the traumas of contemporary history, as our ability to listen through the departures we have all taken from ourselves” (*Trauma: Explorations in Memory* 11). Caruth interprets trauma in the context of cultural clash between different cultures that create psychic anguishes for traumatized victims. Caruth further explains that it is very difficult for a survivor to stay isolated from the “mastered knowledge of death” (136). The survivor mostly becomes distressed after he/she witnesses any brutal death from a very close angle.

Cathy Caruth further advocates some similarities and relations between trauma and history. Caruth states, “History, like trauma is never simply one’s own, that history is precisely the way we are implicated in each other’s traumas” (*Unclaimed Experience* 4). Caruth proves that trauma doesn’t lie in the first traumatic event but in the repetitive occurrence of identical upsetting events. The author records, “Trauma is not locatable in the simple violent or original event in an individual’s past, but rather in the way that its very unassimilated nature . . . the way it was precisely not known in the first instance . . . returns to haunt the survivor later on” (4). In this case, Caruth circuitously refers to Jacques Lacan’s concept of repetition where the latter states that subject “loses itself as much as it finds itself again and in the sense that, in an interjection, in

an imperative, in an invocation, even in a hesitation it is always the unconscious that presents you with its enigma” (*The Four Fundamental Concepts* 26).

Oxford Dictionary defines trauma thus: “Trauma is a personal trauma like the death of a child; soldiers who come after the war also suffer from trauma; emotional shock following a stressful event or a physical injury, which may lead to long-term neurosis” War results into moral, psychological and paralysis of thoughts. Simone Weil in her book *Thinking Tragically in the Age of Trauma* observes thus: “The mind ought to find a way out, but the mind has lost all capacity to as much as look outward” (22). William Halse Rivers conducted psychotherapy of the soldiers who were war victims of World War 1. Rivers encouraged the emotionally wounded soldiers to share their memories, nightmares and fears.

Roaring Twenties: Emergence of New Culture

The word Roaring Twenties refers to the decade of the 1920s in western society and western culture. It was a period of economic prosperity with a distinctive cultural edge in the United States and Europe. It was referred as the "Roaring Twenties" or the "Jazz Age" in North America and as the "Golden Age" in Europe because of the economic prosperity following World War I(1914-1918). This period witnessed the large-scale development and use of automobiles, telephones, movies, radio, and electrical appliances being installed in the lives of thousands of Westerners. The rapid industrial and economic growth introduced new changes in lifestyle and culture. In literature, two popular movements or groups of writers arose: the Lost Generation and the Harlem Renaissance. The period was followed by World War I and witnessed drastic political, cultural, economic, and social change. Old values were abolished; new ones were formed and took a firm hold in people's minds.

The people in America and England were in great confusion and suffered from aimlessness as they were disoriented and directionless because of the horrifying experiences of war. The generation that belonged to the period after World War I and “Roaring 1920s” was called “Lost Generation”. The term was coined up by Gertrude Stein and popularized by Ernest Hemingway who used it in his 1926 novel *The Sun Also Rises*: “You are all a lost generation” (5). The members of the lost generation included literary artists such as F. Scott Fitzgerald, T.S. Eliot, John Dos Passos, Waldo Peirce, Alan Seeger, and Erich Maria Remarque. These writers wrote novels and short stories expressing their resentment toward the materialism and individualism that was rampant during the era. The so-called Roaring Twenties was a pivotal decade in the history of the United States. The period marked significant political upheaval as the nation recovered well in the aftermath of World War I.

After World War I, there was a total transformation of American society. War, genocide propagated the spirit of nihilism and pessimism in the writers such as Ernest Hemingway, William Faulkner, Virginia Woolf, Norman Mailer and Joseph Heller. Ernest Hemingway and William Faulkner imitated Fyodor Dostoyevsky, Marcel Proust and James Joyce who presented lost souls. Sean O' Faolain expressed deep concern about the fate of the hero in a society where “most of the traditional certainties have become progressively less and less certain” (12). The American novelists depicted social conditions, sick and wounded; depressed and restless ready to commit suicide. Thus, depressed, alienated and soulless people were created by Hemingway and William Faulkner in the Roaring Twenties. The characters of Ernest Hemingway and William Faulkner are the products of the culture of Roaring Twenties; they are pessimistic, depressed, sick and wounded. They suffer from multiple psychological ailments because all the time they

are haunted by the scenes of war and killing of men. Their war memories shattered their sensibility and turned them mentally retarded. War brought tremendous change in American society; the first wave of feminism was launched by Mrs. Virginia Woolf who supported education for women. For the first time flapper culture emerged in America; women started drinking and smoking; they joined the clubs and the pubs and sexual liberty dominated the American society. The conspicuous feature of American society was the rise of capitalism as there was a huge demand of weapons after the World War. This led to industrialization of American and the beginning of the money culture and the decline of old values. Ernest Hemingway, William Faulkner, Virginia Woolf Joseph Heller, Scott Fitzgerald depicted the spirit of the age and wrote war novels. A new era of American fiction began. Ernest Hemingway, William Faulkner and Scott Fitzgerald articulated the decline of values and depicted the scenes of human degradation, depression and sickness of the people who nourished nihilistic and pessimistic ideas.

American people recount how they felt about America before the war. Disillusioned after the war, they know that they are changed men. Quentin is a southern that cannot live without his values inherited from his ancestors of the Old South and this linkage cause him trauma. He wants to remain stick to his old values as he is not ready to change himself as world is changing. He is not ready to accept Caddy relationship with Dalton. He thinks of himself as he is not fit in the new world that has been drastically changed after world war and commits suicide. Septimus is mentally sick and wounded' a neurotic man who commits suicide to escape the terror of the world.

No wonder American myth of success turned into American nightmares because of the forces of nihilism and spiritual decadence. Much ink has been wasted on the definition and meaning of American Dream and it will not be an exaggeration that the term American Dream has been an indispensable aspect of American life and culture. In political philosophy, the American Dream is perceived as the first political movement of the New World. The concept of American Dream has assumed the form of American myth and an American legend containing the ideals of the Revolution, the declaration of political freedom of America, the Bill of Rights and the assumption that the Constitution of America will grant liberty, justice and equality. But soon the cracks appeared in the myth of American Dream as Hawthorne in his *The Scarlet Letter* (1850) and Melville in *Moby Dick* (1851) highlighted the ambivalence of such a dream. The myth of American Dream further exploded when the American enslaved millions of blacks. With the coming of World War I, the so-called New Eden degenerated into a “wasteland” and “a valley of ashes”. Many of the writers were so much shocked and disillusioned by the growing spiritual void that they exiled themselves from the American Dream to Europe. The decadent and nightmarish spirit of the age is reflected in the fiction of war novelists. Virginia Woolf also reflect the same turmoil in her novels though she is British native but her writing is a clear evident that war destroyed the peace of England though not participated in the war. The characters of Woolf are sick always tormented by the horrifying scenes of war.

The issue of mental disorders is often depicted in literature, for example in Shakespeare’s *Hamlet* (1599 – 1601), Ken Kesey’s *One Flew Over the Cuckoo’s Nest* (1975), *Jane Eyre* (1847) by Charlotte Brontë or contemporary *Veronika Decides to Die* (1998) by Paulo Coelho. Mental disorders are frequently discussed these days and many writers are interested in human

psychology, inner processes as well as in mysteries of human brain. The novels of Ernest Hemingway, William Faulkner and Virginia Woolf are packed with the incidents in which characters are shown suffering mental breakdowns. The characters of Ernest Hemingway are sick and wounded because they have witnessed the horrors of war. The scenes of brutal killings haunt them day and night; they become sleepless and fear death. Frederic Henry was injured in the battle field and he saved his life by jumping into the river. Fear of death haunts him and he adopts a nihilistic and pessimistic attitude. Under such circumstances he wishes to end his life. He is too helpless to bear the burden of the death of his beloved Catherine and her child. Hemingway's *The Sun Also Rises* introduces the themes of declining age, death, despair, loss, the boredom of life and the traumatic experiences of Jake Barnes, Robert Cohn and Lady Brett Ashley. Hemingway's novels deal with the themes of war trauma. Philip Young applies the traumatic neurosis theory analyzing the texts of Hemingway. He contends that "it is the pattern of trauma which looks the best key to his personality and which affords the best single psychological insight into his work" (Young 139). They were haunted by the events of death and the nihilistic ideas propagated by Nietzsche who wrote his famous book *Thus Spoke Zarathustra*. Nietzsche brought about a wave of pessimism and nihilism. Milton R Stein explores the themes of alienation in the novels of Hemingway. Matthew J. Bruccoli discusses in detail the impact of the culture of American Dream on the American novelists of the "Roaring Twenties." Matthew J. Bruccoli discusses the impact of the culture of American Dream on the mind and sensibility of Hemingway. He observes that the American youth changed the very meaning of the traditional concept of American Dream and became crazy to mint money by fair and foul means. Hemingway's hero is always battling against the plague of American society. In all his major novels William Faulkner took up the cancerous growth of nihilism, doubt and despair. Norman

Podhoretz talks of the loss of consciousness in the novels of Hemingway and Faulkner. He uses new images and symbols to articulate the scenes of death and destruction. Thomas Tanselle discusses the historical and sociological significance of *The Sun Also Rises* of Hemingway and takes the cultural issues in his critical analysis.

Robert Penn Warren published his book *Faulkner: A Collection of Critical Essays* in which he finds a string resemblance between Faulkner and Robert Frost. Like Frost, Faulkner explores the link of the characters with the community. They suffer because of their rootedness in the South community. Malcolm Cowley published *The Portable Faulkner* and in the introduction of this book he stated that Faulkner's works have received critical attention and appropriate acclaim. While there have been a few efforts to examine the legal events, issues and personages appearing in Faulkner's novels and stories, many of his significant works have gone untouched. James D. Hart in *The Oxford Companion to American Literature* (1941) observes that Faulkner's novel *Light in August* is an allegory depicting the psychological anguish of his characters such as Hightower, Lena Grove and Joe Christmas. Faulkner gives the scenes of psychological trauma born out of alienation and segregation of the characters belonging to the old South. Richard Chase in *The American Novel and Its Tradition* gives a new interpretation to the plot and the themes of *Light in August*. In the case of Joe Christmas, Faulkner takes pains to make this freedom absolute. Olga W. Vickery in his book *The Novels of William Faulkner: A Critical Interpretation* reiterates Faulkner's concern with the southern as well as national society which classifies men according to race, creed, and origin. Joe Christmas appears to be white but is purported to be a Negro. He begins love affair with Joanna Burden who is a spinster. The townsfolk of Jefferson regard her with suspicion because of her New England background. Eventually, Joe murders her and sets fire to her house. He is captured, castrated and killed by the

outraged townspeople to whom his victim has become a symbol of the innocent white woman attacked and killed by a Negro. Max J. Herzberg & staff in his book *The Reader's Encyclopedia of American Literature* observes that Faulkner again reached the top of his bent, writing a novel with a major action and richly varied characters in *Light in August*. Nowhere in his fiction is his sense of suffering humanity better realized. The dire effect of Calvinist-Presbyterian rigidity had affected the lives of certain earlier characters, notably Quentin Compson and Caddy. Pearson observes that Faulkner's *Light in August* is about the human condition as his novel exposes the decadence of values in the Post-War American society. He writes about the plight of the American people and "has come to be associated with the concept of the American dream more so than any other writer of the twentieth century" (638). John Callahan takes the socialistic approach and observes that Hemingway has his own idea and make Americans to pursue a nationalist ideal he called a "willingness of the heart" (175). Maxine Greene and Jennifer Hochschild explore the myth of the American dream pervasive in the novels of Hemingway. Harold Bloom investigates the impact of mercantile values on the life of the protagonists of Hemingway. Carlos Baker is the biographer of Hemingway who wrote *Ernest Hemingway: A Life History*. Baker's scholarship brings together important insight about Hemingway. Pamela Booker takes the feministic stance and explored the role of women in the novels of Hemingway. Donaldson is widely considered among the most prominent critics and scholars of Hemingway. He has focused on themes of Politics, Art, Death and Religion. Hemingway has been praised and criticized for his fictional representation of the stereotypical "all-American" male. Keith Gandal published *The Gun and the Pen: Hemingway, Fitzgerald, Faulkner, and the Fiction of Mobilization* exploring the impact of First World War on the mind and sensibility of these war novelists. Gandal's approach is historical and not psychological. Rena Sanderson *Hemingway's*

Italy: New Perspectives discusses his Italian experiences expressed in his novels *A Farewell to Arms* (1929) and in *Death in the Afternoon*. Horney *Our Inner Conflicts*, one of the most original psychoanalysts after Freud. F. J. Hoffman focuses on the problem of tension and conflict between past and present time which the plots of the novels of Faulkner. Kay Boyle discusses Faulkner's novels *The Sound and Fury* and *Light in August* articulating war mania of the protagonists. Cleanth Brooks observes that the vision of Faulkner is existentialist. F. R. Leavis discusses in detail the stylistic techniques of Faulkner in his novels. He defends Faulkner's style against imputations of obscurity, and confusion. Warren Beck traces the evolution of mythical images in his novel *Absalom and Absalom!* It is pertinent to note that not a single critic discusses the traumatic life of the protagonists of William Faulkner. Malcolm Bradbury aptly describes the twenties as "a period of illusion between two severe political realities. Elia Kazan describes the destructive impact on the mind and sensibility of Faulkner. Greg Forter explores connection between Freud, Faulkner, and trauma in his article, "Freud, Faulkner, Caruth: Trauma and the Politics of Literary Form." He argues that Faulkner "dramatizes the construction of Southern manhood as the inassimilable, traumatic incursion of the histories of white supremacy and misogyny upon the psyche" (261).

As Karen Demeester has observed in "Trauma, Post-Traumatic Stress Disorder, and Obstacles to Postwar Recovery in Mrs. Dalloway," "Modernist literature is a literature of trauma"(77). Indeed, modernist literature depicts cultural and historical events of the time, and according to Morag Shiag, "gives expression to historical changes or historical traumas" (4). In her 1925 essay Woolf defines modern art as "an improvement upon the old" (150). Shirley Panken opines that Woolf was self-destructive and masochistic. She emerges in her novels as "deeply guilt-ridden woman"(28). Julie Vandivere in his essay "Waves and fragments: linguistic construction

as subject formation in Virginia Woolf” outlines the linguistic style, images and symbols used to highlight the main theme of the novel. Molly Hoff in his essay “The Pseudo-Homeric World of Mrs. Dalloway” analyzes the purported antagonism of Virginia Woolf to Joyce's *Ulysses*. Leslie Kathleen Hankins opines that the novels of Virginia Woolf as “the usual battlefield of emotions”. He also highlights the idea that Woolf’s novels are nothing, except the representation of sex. John Mepham in his book *Virginia Woolf* discusses in detail the social and political events of England that brought social and cultural transformation in England after the World War I. Wyndham Lewis published an article “Virginia Woolf: Mind and Matter on the Plane of Literary Controversy” describing Woolf as an idealist and a path breaker in English fiction. He has investigated the feminist approach of Woolf and her new techniques that broke from the traditional fiction. Kelly Anspaugh in her book: *Lewis, Joyce and Woolf* depict modernism of Woolf. She has explored the modernistic techniques of her novels describing her indebtedness to James Joyce.

Ernest Miller Hemingway graduated in 1917, joined the war as an ambulance driver; came under the influence of Gertrude Stein, an Irish writer and James Joyce after the war. . Hemingway wrote *The Sun Also Rises* (1926), *For Whom the Bell Tolls* (1940), *Islands in the Stream* (1970), *The Old Man and the Sea* (1952), *To Have and Have Not* (1937), and *The Garden of Eden* (1986). In all his novels, Hemingway repeatedly raised the question of human idealism and the struggle of man leading to the futility of life. His major themes are failure of life, the psychological injuries, violence, and death. Robert Jordan expresses his disgust thus: “a good life I not measured by any biblical span” (Hemingway, *For Whom the Bell Tolls*166). He came in contact with F. Scott Fitzgerald and Spanish painter Pablo Picasso. Hemingway was only twenty-one when he married his first wife Hadley Richardson. At the age of twenty five,

Hemingway emerged as a great genius. He surprised the world publishing his *In Our Time*. Ezra Pound highly praised Hemingway for his originality and for his serious concern about the existential problems of the American youth. At twenty-six, he was favorably reviewed by the *Transatlantic Review*, and joined the club of Scott Fitzgerald, Jean Toomer, Sherwood Anderson, and Sinclair Lewis. His *The Sun Also Rises* excited the criticism America for its terse, tough, and shocking subject matter. Hemingway's *Men without Women* published by *Scribner's Magazine* further presented modern views of Hemingway since he emerges as a man's man; a tough hunter, fisherman, war veteran; a man who could take women or leave them, on his own terms.

Ernest Miller Hemingway wrote fiction to dismantle the illusion of idealization of war, condemned the war for its inhuman violence and irrational deaths. Hemingway was disillusioned by the brutal experiences of war. He himself took part in the First World War, witnessed the holocaust caused by it and endured not only physical pain but also the psychological wound. The bitter memories of the war find its expression in his novels. He committed suicide on July 2, 1961 being sick of life. Hemingway wrote fiction to deal with psychological trajectories of his characters. The wounded and battered protagonists of Ernest Hemingway are the victims of psychological ailments. Hemingway's Frederick Henry suffers from psychological obsession; Richard Cantwell is a bewildered American who is haunted by the past and the future. All the major protagonists are neurotics, suffering from depression and hysteria. He compares his life, "I guess the cards we draw are those we get" (*Death in the Afternoon* 2). He is a victim of deterministic forces. In Hemingway's world human effort, idealism and hard work are futile. In the chance driven world of Hemingway, death appeared the only certainty. When Hemingway went to World War I, he witnessed the heartrending scenes of death and destruction. In his novel *Death in the Afternoon* Hemingway articulates his vision of death as "one of the simplest things

of all and the most fundamental” (*Death in the Afternoon 2*). As a journalist, ambulance driver, and war reporter, Hemingway and witnessed horrible scenes of death and destruction. His shattering experiences during war changed his vision of life. Hemingway depicts the issue of psychic injury since he believed that physical injury can be cured but the psychic injury cannot be cured. It is found that Hemingway world is populated by gangsters; killers, hunters, pirates and the scenes of murders and shootings are common in his fiction. Hemingway was burdened with the idea that life is transient; death is inevitable and future is governed by the deterministic forces: “ there is only now and If now is two days, then two days is your life and everything in it will be in proportion, this is how you live a life in two days” (169). These nihilistic experiences resulted into the dissociation of mental stability of Robert Jordan in the novel. Frederick Henry, Harry Morgan and Robert Jordan develop carpe diem attitude and resort to hedonistic ways of life. They are given to eating, drinking and sensuous life to escape from the haunting memories of death and destruction struggling with the psychic pressures. Philip Young was perhaps the first critic who gave the “wound theory” to analyze and investigate the experience of World War I of Hemingway in his book *Ernest Hemingway: Reconsideration*.

Ernest Hemingway's *The Sun Also Rises* (1926) has been hailed as a serious document of the “Lost Generation”. The plot of the novel depicts the theme of alienation and detachment leading to dissociation of self of the protagonists. Gertrude Stein had coined this term “lost generation” to articulate the spirit of pessimism and nihilism that gripped the psyche of the contemporary post-war Americans. Aiken observes that the novel “works up to, and in a sense is built around, a bullfight” (Aiken 24). Hemingway discarded the pre-war values of love, romanticism, optimism, and hope since all illusions were shattered by the grim reality of war. The Americans were left morally bankrupt and spiritually sterile. Hemingway’s characters are sick and disease-

ridden. Hemingway comments thus in *Death in the Afternoon*, "...all stories, if continued far enough, end in death, and he is no true storyteller who would keep that from you" (Hemingway, *Death in the Afternoon* 27). No wonder, Jake Barnes of *The Sun Also Rises*, has realized that illness and loss are inevitable aspects of life. The feelings of impotence and war neurosis result into his dissociation of self. He lives with a void as there is no hope of love in his life. The majority of the critics such as Carlos Baker, Philip Young, Alfred Kazin, and Malcolm Cowley observe that the "Hemingway hero" or "code hero" is a mentally retarded personality suffering from dissociation of self. He is fear-ridden and is always haunted by the fears of failure and death. In *The Sun Also Rises*, four different men are engaged in relationship with Lady Brett Ashley, a sex doll and a nymphomaniac. The plot is full of the heart rending scenes of love and betrayal.

The Sun Also Rises is about a group of expatriates mired in postwar disillusionment and despair. Jake Barnes is the main narrator who loves Lady Brett Ashley, with whom he is unable to sustain a romantic relationship due to a war injury that made him impotent. According to W.M. Frohock, "Jake's physical disability is in large part a symbol for the general feeling of frustration and pointlessness of life" (171). The futile search for meaning in the wake of the Great War shapes *The Sun Also Rises*. Judith Herman in his *Trauma and Recovery the Aftermath of Violence: from Domestic Abuse to Political Terror* observes thus:

One of the many casualties of the war's devastation was the illusion of manly honor and glory in battle. Under conditions of unremitting exposure to the horrors of trench warfare, men began to break down in shocking numbers. Confined and rendered helpless, subjected to constant threat of annihilation, and forced to witness the mutilation and death of their comrades without any hope of reprieve, many soldiers began to act like hysterical women.

They screamed and wept uncontrollably. They froze and could not move. They became mute and unresponsive. (20)

Hemingway's main theme in *The Sun Also Rises* is the dissociation of self of the protagonists forced to live with mental disease. Illness; death and disease result in their dissociation of self; they are indeed sick and mentally disturbed people. Sigmund Freud presented a new theory exploring the various symptoms and causes of hysteria in his female patients. His theory became famous as the "seduction theory" highlighting the abnormal behavior of his patients. The protagonists of Hemingway behave in an abnormal manner. Interestingly, Brett Ashley is portrayed as a "destructive bitch" in *The Sun Also Rises*. Feminist critics labeled her as complex character. She is portrayed by Hemingway "as a war victim and trying to find a way to live in it as the narrator says of himself during one of his dark nights of the soul" (*The Sun Also* 148). Martin called her a "flapper of the 1920's seeking a place in the postwar age of liberation" (68). Jake's painful experiences are narrated vividly by Hemingway. At the core of the plot of *The Sun Also Rises*, there are perceptive insights depicting the dissociation of Jake and Brett.

Hemingway has focused on the portrayal of the psychological trajectories of his characters. In this study Sigmund Freud and Cathy Caruth theory has been relied to explore the neurotic traits of the protagonists of Hemingway. Breuer and Freud point out that "any experience which calls up distressing affects, such as those of fright, anxiety, shame or physical pain may operate as a trauma of this kind" (Breuer and Freud 6). Furthermore, in "*Beyond the Pleasure Principle*", Freud suggests that "traumatic neurosis" is a kind of "repetition of compulsion" of unpleasant and traumatic events. According to Luckhurst "repetition compulsion has a peculiar time scheme: after the event there is an attempt to act as if in preparation before it" (501). In other words, "for the traumatized individual, the chronology is mixed in the sense that a past event

repeatedly jumps into the present and then it shifts back and forth in time and place so that the traumatized person cannot realize whether it is a reality or fantasy”(Luckhurst 501). David Daiches in his article, “Ernest Hemingway” published in *College English* observes, “He is attempting here to carry forward all his old experiences into this new experience and out of the resulting unity of mood to create a richly patterned fable whose function is not only to display the world but to interpret it” (735). Hemingway explores the nature of death and futility of life Jake and Brett. Freud defines “Mourning” as “the reaction to the loss of a loved person, or to the loss of some abstraction which has taken the place of one, such as fatherland” (*Mourning and Melancholia* 125). Freud discusses the process of mourning, the loss of an object leading to the dissociation of self:

It [the mourned object] acts upon the subject as that which must be kept. Present, must be rescued again and again. If it went, what it threatens is not a loss that leads to mourning, but rather the loss of a loss that constructed a subject, which could lead to collapse. (Freud 125)

Hemingway’s *A Farewell to Arms* (1929) is another bleak war story structured around his experiences and the key events in World War I. Hemingway depicts the depressing experiences of Frederick Henry who endures the wounds of war being an ambulance driver. His involvement in the war or in the love affair with a British nurse Catherine brings him psychological pain and alienation; he feels broken and lost at the end of the novel. Henry is a dejected hero as he struggles to forget the harrowing memories of war. Sigmund Freud observes in *Studies of Hysteria* thus:

Reminiscences that cause the hysterical suffering are historical in the sense that they link to actual traumas in the patient's life. The injured person's reaction to the trauma only exercises

a completely cathartic effect if it is an adequate reaction and the past that continues to wound is the past originally found no outlet. (189)

Henry is sick, wounded and deformed by the life he is living. Hemingway comments thus in his *A Farewell to Arms*,

If people bring so much courage to this world the world has to kill them, so of course it kills them. The world breaks everyone and afterwards many are strong at the broken places. But that will not break it kills. It kills the good and the very gentle and the very gentle and the very brave impatiently face the ongoing situations. (*A Farewell to Arms* 258)

Henry's quest for a meaningful life eventually leads him to his agonizing defeat. His love of Catherine doesn't bring him happiness. He is trapped in the determinism and fatality of nature as he experiences a series of catastrophes one after another. In the ground of Swiss Hospital, he sits alone to get the news of the birth of his baby; the heartrending news of the death of the baby of Catherine virtually shatters him completely. Henry expresses his inexpressible agony and says, "One died without knowing what it was all about" (338). Henry is confronted with the scenes of death and brutal killing in the war. He is baffled by the scenes of mysterious death. Being burdened with the mystery of death, Henry is psychologically battered. Freud in his essay *Our Attitude Towards Death* observes thus: "Our habit is to lay stress on the fortuitous causation of the death-accident, disease, infection, advanced age; in this way we betray an effort to reduce from a necessity to a chance event" (290).

Henry longs for happiness but his longing turned into a curse. He feels that the joys of life are destroyed by the haunting death. In fact he has seen death very closely as he expresses his pessimistic vision of life. He states, "Human life is like the basketball, they told you the rules and the first time they caught you off abuse, they killed you or they killed you gratuitously like

Aymo" (338). The heart rending scenes of violence that he witnessed in the battle field shattered his spirit; made him nihilistic and despondent and isolated him from the lump of humanity. The

Henry says:

I was always embarrassed by the words sacred, glorious, and sacrifice and the expression in vain. . . . There were many words that you could not stand to hear and finally only the names of places had dignity. . . . Abstract words such glory honor, courage or hollow were obscene beside the concrete names of villages, the numbers of roads, the names of rivers, the numbers of regiments and the dates. (*A Farewell to Arms*191)

Like Henry, Catherine suffers the trauma and emerges as a psychological wreck in the novel. Catherine remains wounded and battered in body and spirit throughout the novel. The death of her baby in the hospital turns her neurotic self at the end of the novel. Once she says, "I'm afraid of rain because sometimes I see me dead in it. And sometimes I see you dead in it" (131). Freud comments thus in his *Beyond the Pleasure Principle*:

“The symptomatic picture presented by traumatic neurosis approaches that of hysteria in the wealth of its similar motor symptoms, but surpasses it as a rule in its strongly marked signs of subjective ailment (in which it resembles hypochondria or melancholia) as well as in the evidence it gives of a far more comprehensive general enfeeblement and disturbance of the mental capacities” (36).

William Faulkner was born in 1870 in New Albany, Mississippi and his father was an officer in Chicago Railroad Company. His father Murray moved to Texas and became a rancher. In 1927, Faulkner wrote *Flags in the Dust* which was later on published as *Sartoris* depicting the life and culture of the South that greatly impacted Faulkner in his life and set his novel in his fictional Yoknapatawpha County. Faulkner got Nobel Prize in 1949 and got two Pulitzer Prizes

for his minor novels; in 1954 for his *A Fable* and in 1955 for his minor novel *The Reviewers* which remained dusted in the libraries of America. Faulkner's vision of life is fully expressed in his novel *The Sound and the Fury* as the plot of the novel portrays the disintegration of a Southern family. Like Hemingway, Faulkner believes that each man in this universe is confronted with the absurdities of life and death and very often man gets frustrated by the experiences of loss, failures and death. The novel is a family drama of three Compson brothers and the old Negro Daisy. Jason's hopes are shattered; Compson commits suicide; Caddy is sadistic and greedy; Jason nags his illegitimate niece and the entire world of Compson is in disorder. Benjy is a clown who doesn't speak in the novel and has an understanding of an animal. He is blessed with supernatural powers of perception and memory and through him Faulkner narrates the life history of Compson family of 30 years. The metaphor of fence is very significant in the novel as it depicts Benjy's isolation and psychological pain. He is confined to a small world of sensory impression and memories. Benjy is castrated and is unable to produce. Faulkner depicts the death of society through the character of Benjy since he cannot produce and the future of human civilization is bleak. His castration is a source of his psychological neurosis and anxiety disorder. The death of Compson and Roskus symbolize the bleak future of humanity.

Faulkner's *Light in August* (1942) centers on two strangers who arrive at different times in Jefferson, fictional Yoknapatawpha County, based on Faulkner's home. Lena Grove is a young pregnant white woman searching the father of her unborn child hailing from Alabama. She encounters Joe Christmas the hero of the novel who is settled in Jefferson believing that he has some black ancestry. Faulkner focuses on the cultural trauma of the people of the South. Joe Christmas is presented as a neurotic character by Faulkner as he is continuously struggling in his quest for identity. Joe is a distressed person; he is an enigma in the novel; he is white but he

is haunted by the belief that he belongs to the black community. Joe “was avenging its traumatic past upon the newly estranged other subjects within” (Young133). Joe was mercilessly punished when he stole some toothpaste. He was humiliated as “a niggard bastard”. His grandfather Doc Hines psychologically tortured Joe humiliating him as a “devil’s crop” (*Light in August* 379). These words haunted him throughout his life. He “he never acted like either a nigger or a white man” (349). Faulkner has depicted the anxiety disorder of Joe Christmas dramatizing the love and hate relationship between Joe and Bobbie. Joe’s adopted father tries his best to separate Joe and Bobbie; He runs away with Bobbie; in the police station his adopted mother screams at him:

He told me himself that he was a nigger! The son of a bitch! I am fucking a nigger for nothing. A nigger is a son of a bitch that would get me in a jam, with the clodhopper police. At a clodhopper dances. (*Light in August* 218).

Jeffrey in his book *Cultural and Collective Identity* defines anxiety disorder as: “a blow to the psyche” (4). Thus, Joe’s identity is uncertain and Joe is on a run throughout the novel. Joe suffers psychological depression; neurosis and schizophrenia because of his blood. (Faulkner 349). He is afflicted with the cancer of racial antagonism; this racial virus brings his degradation and become the main cause of his psychological anxieties.

Virginia Woolf was born in 1882 at 22 Hyde Park Gate, London. This became the setting for *Mrs. Dalloway*. Woolf was a great British novelist and was closely associated with prominent writers and poets such as T.S. Eliot and Dorothea Stephen and W.B. Yeats. Sherman C. Feinstein avers that the diaries and letters of Virginia Woolf provide enough evidence to support the argument that she suffered from a “classical case of manic-depressive illness which fulfills every criterion” (339). Woolf is the product of socio-political forces after the Great War. She was impacted by the new techniques invented by James Joyce and D. H. Lawrence. She introduced in

her novels the technique of the Stream of Consciousness and relied on the psychoanalytical theories propounded by Freud and Jung.

In all her novels she experimented with various forms of dissociation of self since she herself experienced the neurosis. Shirley Panken opines that Woolf was "self-destructive, and masochistic" (4) as she emerges in her novels as "deeply guilt-ridden" (13) woman. She published *To the Lighthouse* (1927) and *The Waves* (1931) and became an international celebrity in the domain of British fiction. Woolf was shaken by the deaths of her many friends and relatives. She formed a pessimistic vision of life. She created characters that experience psychological nightmares suffering from neurosis and depression. Mrs. Clarissa Dalloway is the sick wife of Richard. She is a split personality and her married life is awful since her husband is an impotent. The real character of Clarissa Dalloway is portrayed through the point of view of Peter Walsh, The life of Septimus Smith is heart rending. His Italian wife, Lucrezia is sick of him who has come to meet Dr. Sir William Bradshaw. Suicide of Septimus symbolizes the neurotic experiences of the war heroes who returned from the war being shell-shocked. Woolf dramatizes the psychological trajectories of the soldiers who returned from the war. The party is used as a symbol to depict the inner void of Mrs. Dalloway. Her activities are controlled by Big Ben as she walks through St James's Park. Ironically all the characters in the novel are haunted by the time consciousness.

Virginia Woolf's novel *To the Lighthouse* was published in 1927 fundamentally engaged with the First World War. Woolf's conceptualization of The Great War and the history around it represents and mitigates the accompanying cultural trauma. Violence and destruction pierce the novel as reminders of British society's imperfection. *To the Lighthouse* deals with the post-war world. In the novel characters try to assimilate their struggle with the age, and Mr. and Mrs.

Ramsay themselves with the rapidly changing world. Woolf explores how to grieve, and the novel indicates that to Woolf, grieving never concluded. She leaves with something ambiguous, ineffable, and incomplete, but she does not seek to write clean, conclusive stories about mourning. The novel suggests that mourning the trauma of war or death must constantly, inconclusively occur. Woolf draws a distinction between personal and public loss. While Lily achieves resolution around her personal loss, she does not have the same success with the war itself. Woolf suggests that some events are unassailable, that they cannot be integrated that the destruction is too complete.

The chapter discussed in detail the theory of trauma from its origin to contemporary period. The chapter also details the various psychological problems with their symptoms and causes. The chapter also highlights the later part of the chapter deals with the biographical sketches of the writers along with a brief introduction along with their works selected for the research.

Chapter Two

The Dissociation of Self in Ernest Hemingway's *The Sun Also Rises*

The chapter attempts to analyze Hemingway's novel *The Sun Also Rises* by tracing the psychological trajectories of the characters in the novel. The plot of the novel chronicles the physical and emotional volcano of the characters lost in darkness. The main focus is to depict the mental pain of Jake Barnes and Ashley Brett who are stressed and homeless because of their hellish experiences of war. The theories of Freud and Cathy Caruth on trauma and dissociation of self are applied to examine and investigate the psychological ailments of the characters. The novel is about the scenes of death and brutal killing that made the characters sick and neurotic in real life. Ernest Hemingway once told Scott Fitzgerald that *The Sun Also Rises* is rotten; "the novel was a hell of a sad story whose instruction only instruction was how people go to hell" (*Ernest Hemingway, Selected Letters* 183). The World War I explodes the collective population and psyche as the events of the war affected the culture and the mindset of the people. Hemingway through the novel introduces the themes of declining age, death, despair, loss of self and boredom of life. The chapter details the interpretations of various writers and critics about the novel.

The term dissociation is considered as a mental process of disconnection from thoughts and feelings of an individual. It is the detachment from immediate surroundings to more severe detachment from physical and emotional experiences. Dissociative disorders lead to amnesia and identity disorder leading to the loss of self of the individuals. The main symptoms of dissociation of self are the loss of identity, child abuse, rape and depression and anxiety disorders. The

characters bear physical and psychological anguish and suffer from dissociation of self in their lives. The psychic pressure that the victims bear, leads to stress disorder.

The chapter examines dissociation, as a key concept in trauma theory. Dissociation is the separating off of mental contents such as thoughts, feelings and fantasies, from the individual's consciousness awareness. The mental contents separated off can be either conscious or unconscious and, although they are disowned and separated from the rest of the personality, they are not necessarily repressed or projected onto someone else.

According to Walrond-Skinner the term "dissociation" was first introduced in 19th century by Pierre Janet. He discussed "psychological automatism" evoked by "traumatic memories". It was later adopted by Freud's in his early theories of hysteria, as he states "Hysterics suffers mainly from reminiscences", but was later superseded by his concept of repression (*Studies in Hysteria* 85). Breuer and Freud termed dissociation as an underlying cause of hysteria. They wrote about "double conscience" and hypnoid states. Jung in his article "Recent Thought on Schizophrenia" asserts that while schizophrenia is an unconditional, or absolute, dissociation, "A neurosis is a relative dissociation" (15). Sigmund Freud regards dissociation of self as a form of hysteria.

Dissociation of self leads to dissociative disorders that are now acknowledged as common effects of severe trauma in, most typically extreme and repeated physical, emotional and sexual abuse, the experience of war, torture and invasive medical procedures (Mayo 29). These disorders are closely associated with borderline personality, propensity for regression, and significant disturbance of identity and reality. This condition is followed by a series of symptoms belonging to neurosis, which contains anxiety, hypochondria, hysteria, phobia etc. Actually anxiety is

nothing more than dissociation. A person who undergoes dissociation of self returns to a state of withdrawal when dissociation is exhaustively defended. Dissociation of self also “leads to dissociative identity disorder which is the existence of two or more distinct identities, with at least two of these identities taking control over the person’s war” (Freud, *Studies on Hysteria* 325).

T. S. Eliot in his famous book *The Waste Land* gives the flood of images of rats, vultures, dead men, death and decay to depict the sterility of the modern world. The novel is complex in its theme and style as the major concern of the novelist is to depict the aftermath of war and the physical and psychological wounds of Jake Barnes and Brett Ashley. Philip Young in his book *Ernest Hemingway: A Reconsideration* points out that the imagery of war and action intensifies the seriousness of the plot of the novel. Carlos Barker observes the poetry and fiction of the post-war era is full of the themes of trauma and alienation experienced by the war heroes. Jake’s war wounds and Brett’s hellish life depict their psychological trauma. The editor of *The New York Times*, Brooks Atkinson highly eulogizes Hemingway for his suggestive, symbolical and lyrical prose and asserts that the plot of the novel is packed with the complexities of James Joyce. Hemingway expresses his nihilistic and pessimistic attitude of life. He argues that “you can be sure that there is much more than will be read at any first reading” (1). The main focus of Hemingway is to dig out the inner landscape of the characters. Hemingway’s *The Sun Also Rises* portrays the characters that are stressed and homeless and suffer from dissociation of self. Jake is a runaway guy and so is Brett. She runs away from home to get married, “with no intention of staying married” (131). Esther Giller has given the theory of dissociation of self which is the outcome of a unique experience of an event and the individual suffers dissociative state of mind. Brett experienced a “problematic childhood” according to Foulton. Brett wanted to go off to

South America but she decides to stay in Paris. Hemingway gives an insight into the wounded psyche of the protagonists who struggle to survive. The characters are free to take their decisions and the plot is structured around the traumatic experiences of Jake Barnes and Brett Ashley who are the major characters of the novel and because of the suffering of life they gradually move towards the path of dissociation of self. Hemingway reveals the inner conscience of Jake who is always confronted with the questions “What is the purpose? What have I achieved? And what is happening to me?” in reference to their confrontations with the external world. In the novel *The Sun Also Rises*, the characters get awareness that life is an endless flux of dissociated impression, and haunting memories. The characters feel stressed because of unsatisfied desires, fear and pain. Hemingway deals with the unsounded psyche of the characters in the novel *The Sun Also Rises*. All the characters of *The Sun Also Rises* suffer dissociation of self in one way or the other.

Jake passes through various phases of dissociation of self. He is always restless, always wandering as if looking for an escape. He spends time in socializing, drinking, dancing, bull fighting and playing games. He wanders through Paris going bar to bar. Freud asserts, “the existence of significant trauma or stress increases the chances of dissociation to enable itself” (*Studies on Hysteria* 28). Freud opines that Individual experiences a severe trauma may find it easier to dissociate and move away from self as a means of coping. But the scenes of violence, death, destruction and bloodshed at war haunt him day and night. He remains sorrowful or unfulfilled. He realizes that drinking and dancing is just a futile distraction and purposeless activity. He tells Cohn: “you can’t get away from yourself by moving from one place to another” (Hemingway, *The Sun Also Rises* 72). Caruth argues that “socialization and sexuality are fundamentally, an enigma of survival” (*Unclaimed Experiences* 99). Further Freud asserts “Dissociative disorder may be transient or enduring, entailing division of the personality without

fill conscious awareness of the divided self" (*Studies on Hysteria* 65). Jake is an American expatriate living in Paris and is feeling rootless in Europe. All his friends are also rootless drifting about Europe restless, bored having no set goal of life. Jake is working for the Paris edition of the *New York Herald* and is waiting for a two week vacation to enjoy the bullfighting of Spain. He remains sleepless being haunted by the traumatic war experiences; his sterility is physical since he got a genital wound during the Great War. Jake performs several roles; he prays labors, suffers and loves passionately and goes through act of purgation. He is the connecting link in all the human relations of the novel. He introduces Lady Brett to Romero inspiring Lady Brett to get into the worldly corruption buffer. Jake is the buffer among the friends. He is the nucleus as all the characters revolve around him; all come to him with their troubles. Jake doesn't tell about his family but there is one small hint that he had been kicked out of home Montoya. He is banished from the hotel which had been his summer home for violating the religious code; he oils the machinery of society. Interestingly, Jake rescues Brett, befriends Cohn and gives moral support to Harvey Stone and calms down Mike. He likes Robert Cohn and introduces him to the Christian world. Hemingway has depicted him as the link between city and country, urban and rural society, man and nature. Jake Barnes suffers from sexual wound and this is the main cause of his trauma. Jake turns to liquor at nearly every chance he gets. In the Book 11 of the novel he compares himself with Clifford Chatterley of D. H. Lawrence while describing one of the dinners at Pamplona:

It was like certain dinners I remember from the war. There was much wine, an ignored tension, and a feeling of things coming that you could not prevent happening. Under the wine I lost the disguised feeling and was happy. (Hemingway108)

Jake is always haunted by the fear of emotional consequences and like many characters of Hemingway; his wound is a token of his sexual impotence. Jake's most severe agony in re-experiencing past is stimulated by the watching of the bullfights in Pamplona. As the war, to a firsthand veteran such as Jake or Hemingway, was a meaningless outpouring of blood, so too does bullfighting surround merciless killing without genuine purpose. "We had that disturbed emotional feeling that always comes after a bullfight," says Jake (22). He is not fully aware that watching the bullfight instigates his symptoms of dissociation of self but he is definitely aware of some degree of his psychological dysfunction. Caruth in her book *Unclaimed Experiences* asserts: "I am not aware, however, that patients suffering from neurosis are much occupied in their waking lives with memories of their accident" (65).

The expatriate crowds in Paris are the victims of war; the writers and artists are derelicts rendered impotent by the action of war. Barnes presents them as sexual cripples. Hemingway documents the excitement of the Jazz age and expatriate glamour and their cultural dislocation. The plot is structured around the psychological malaise of Jack Barnes and the emotional upheaval experienced by Brett Ashley. On the surface of the plot there are the themes of love, sexual rivalry, the revelry of the festival of San Fermin in Pamplona but beneath the surface there is anguish and despair and loss of self experienced by all the characters. Paul Fussler points out in his book *The Great War and Modern Memory* that more than eight million people were killed in World War I and this massive carnage created a generation of men and women who hated the glorious battle, honor and heroism and led a life of sickness and despair. Carlos Baker in his book *Ernest Hemingway: A Life Story* observes, "There are no heroes in the war....All the heroes are dead" (52). Jake represents the traumatic experiences of severe loss, emasculation and impotence. He remembers that horrible time when for six months "I never slept with the light

off” (108). He is cut off from the society. He is a reporter, earns money to survive and tries to escape from the boredom of life passing his time in cafes and fishing or by watching bull fights in Spain. Philip Young observes that “*The Sun Also Rises* is the *Waste Land* of Hemingway and Jake is the Fisher King of Hemingway” (64). Paris is Hemingway’s waste land where there is moral and spiritual life for Jake and in this barren land the only question oppressing their psyche is “what shall we do?” and the answer to this question is nothing”. He doesn’t find life charming and worth living. He is living far away from his home in Paris. Love is illusive and homosexuality intensifies the atmosphere of sterility. Jake feels very upset; his anxiety first manifested in the scene introducing Brett. She appears with gay men to whom Jake responds viscerally:

I was angry. Somehow they always made me angry. I know they are supposed to be amusing, and you should be tolerant, but I wanted to swing on one, anything to shatter that superior, simpering composure. (20)

Jake is passing through a period of crisis. He doesn’t find life charming and worth living. He is living far away from his home in Paris. He is a wounded self desperately struggling to survive in an alien land. Davidson comments thus:

His anger, his seemingly absolute dismissal of these men, may well result less from difference than from similarity, Jake relies upon their homosexuality to define his manhood...With either women Jake does not perform, and must gloss over with that fact with strained and painful explanation. (92)

The character of Jake is ambiguous and contradictory. Janet seems to have considered repression a special case of dissociation. He represses his feelings as a lover for Brett and act as her pimp highlighting his sexual impotency. He acts as a Brett's pimp highlighting his sexual impotency. His interest in bull fighting and fishing expedition symbolizes "repression" fueling his masculinity anxiety. Freud in his theory of the "censorship of consciousness" asserts:

It is not even correct to suppose that repression withholds from consciousness of all the derivatives of what was primarily repressed. If these derivatives are sufficiently far removed from the repressed instinct presentation, whether owing to the process of distortion by or by reason of the number of intermediate associations, they have free access to consciousness.(107)

Hemingway has depicted the physical sterility of Jake and emotional bankruptcy of Brett. Her character can be best understood within the context of her history. She suffers because of her dirty past. Brett cannot be fully understood without taking into consideration her past history. Like Blanche of Tennessee Williams, Brett Ashley is called by the critics a nymphomaniac enjoying multiple sexual relationships. Hemingway uses the techniques of inversions and paradox, ambiguous and inclusive endings and periodic plot structures. Brett like Catherine was a nurse and she witnessed gruesome fatal injuries of the wounded soldiers. Jake notes: "Brett was damned good looking....She was built with curves like hull of a racing yacht, and you missed none of it with wool jersey" (30).

Lady Ashley Brett is a multi-faceted character of Hemingway; she personifies the generic female alcoholic having the ability to "target the emotions of any man who will have anything to

do with her, hopeful that he will somehow restore the integrity of her womanhood” (Fussel 64). She is a neurotic woman and she uses men to restore herself. She married someone who never loved her. Lord Ashley was a sailor who could not adjust to a civilian life after the war was over:

When he came home he wouldn't sleep in a bed. Always made Brett sleep on the floor. Finally, when he got really bad, he used her to tell her he'd kill her. Always slept with a loaded service revolver. Brett used to take the shells out when he'd gone to sleep. She hasn't had an absolutely happy life. Brett damned, shame, too. She enjoys things so. (*Hemingway, The Sun also Rises*207)

Brett Ashley uses sex as a therapy to escape from the worries and tensions of life. She becomes a sex-addict. Sexual addiction implies a medical condition or pathology. The critics observe that Brett is a whore penned by Hemingway's misogynistic bravado. Leslie Fielder comments thus:

Brett never becomes a woman really; she is mythical rather than redeemed. And if she is the most satisfactory female character in all Hemingway, thus s because for once she is presented not as an animal or as a nightmare, but quite audaciously as a goddess, the bitch goddess.(28)

A disorder is defined as “a mental or bodily condition marked condition marked primarily by the disorganization of the body and mind” (Freud, *Studies on Hysteria* 52). The physical impotency of Jake is caused because of the wound of his genital but Brett's emotional bankruptcy is because of her contraceptive approach to life. She has been avoiding pregnancy deliberately. Mark Spika condemns Jake and Brett as wounded warriors and argues “if Jake's wound can be read as an instance of the way in which war undermines the possibilities of true

love, then we begin to understand to some extent why Hemingway chose that curious condition as an index to the post-war condition” (Spika 23). The psyche of Jake and Brett is damaged bringing them the neurotic behavior. Karen Horney describes it as post-traumatic stress disorder. Jake suffers physical damage inside his brain because of physical injury and psychological consciousness which changes his response to the future activities of life. No wonder he tries to escape from the stress taking alcohol and avoiding the company. Ernest Hemingway shocked to observe the barbarous nature of war and the callous human nature as there was an open dance of death. Hemingway captured the spirit of the age and depicted all the issues that affected the “Lost Generation.” The massive loss of men compelled women to break the traditional morality to move from home for employment. Brett Ashley becomes disillusioned and despondent and flouts all the norms of morality to escape from the mood of depression.

In the novel Hemingway traces the psychological trajectories of his characters wounded physically and psychologically. Robert Stephens in his book *Hemingway's Non Fiction: The Public Voice* observes that “the real Hemingway at war was not so much an interpreter or even reporter of events and moods, but renderer of the sensations of war” (100). Philip Young gave his “wound theory” to investigate the novels of Hemingway. *The Sun Also Rises* is focused on the portrayal of expatriates living in Europe affected by physical and psychological wounds. Characters such as Count, Pedro Romero and Jake Barnes have been wounded people experiencing psychological wounds in their life. Even the minor characters such as Count Mippipopolous has been wounded and affected by war. The Count is presented as both physically wounded and carrying some form of psychological damage. Brett Ashley describes the Count as being “quite one of us” (40). He belongs to the “lost generation” of people haunted by the physical wounds from the battle front and the psychological scars giving him

psychological pain. In the apartment of Jake the Count becomes emotional and asks Brett if she has “ever seen his arrow wounds” and he takes off his shirt to show” below the line where his ribs are injured” and while “above the small of the back the same two scars raised as thick as a finger” (67). Count carries these wounds gained over the course of “seven wars and four revolutions”(14). His physical wounds are proof of his wounded self shattering his life. Indeed he has seen “a lot” and “lived very much” (66). The wounds of the Count symbolize his eternal anguish and mental torture suffered over the years by him. William Adair in his article “The Sun Also Rises: A Memory of War” opines that the wounds of the Count represent history of suffering and courage of the Count. A good deal of the novel is devoted to eating, drinking and fishing and love making. The characters take alcohol to get rid of the morbid feelings of depression. Jake takes drinks to relieve stress from his war wounds. He attends café, clubs and hotels and is very choosy in matters of eating and drinking. Hemingway has given detailed descriptions of restaurants, bars, menus and wine lists. He discriminates in his choice of food and wine as carefully as in his friendship with people. Jake struggles in his life to survive in this universe because he knows that he is helpless and there is nothing he can do about his disability.

Jake Barnes loves Brett seriously from the core of his heart but their love can never be consummated. Ironically, Jake finds himself in painful situation of introducing his beloved Brett to other men who become her lovers. Jake is linked with empty barges on the Seine; he drained wine glasses and has a genius for getting along with everyone from prostitutes and bicycle riders. He knows the difference between French and Spanish waiters. Jake lives in a bleak universe without divinity and he has to venture out into the surrounding dark from time to time to challenge death. D.H. Lawrence gave the metaphor “Phallic Consciousness” and Hemingway dramatizes the traumatic sterility of Jake and the Count. *The Sun Also Rises* portrays the

allegorical figures that are wounded and psychologically tortured. Romero is a nineteen years old brave bull-fighter trapped in the love affair of Brett. All these characters are not abstractions but suffer from emotional impotence. He tells Robert Cohn: "I was just trying to give you the facts"(52). He is the first person narrator giving the life and challenges of all the characters of the novel. Jake confesses thus:

I did not want to tell this story in the first person but I find that I must, I wanted to stay well outside the story...and handle all the people in it with that irony and pity that are essential to good writing. I even thought I might be amused by all the things that are going to happen to Lady Brett Ashley, and Mrs. Jake Barnes. (123)

Hemingway has used the technique of repetition in the novel. Freud argues that a "repetition compulsion" is a psychological drive to return to suffering that "seemed a daemonic character in direct contrast to the pleasure principle" (*Beyond the Pleasure Principle* 43). The repetitions of events may be seen as refusals to healing. The repetitive structure of the novel is in keeping with the modern style; it is circular, holistic and its repetitive nature undermines the productive continuity of the plot. Brett, Jake and Cohn appear in their repetitive destructive behavior and their circular movements are depicted by Hemingway in various chapters of the novel. They are walking, dancing, fishing and drinking but inwardly look sterile and neurotic. The word "around" is repeated several times in the novel. In the first taxi ride, Jake asks Brett where she wants to go and she replies: "Oh, tell him to drive around" (32). Their discussion is always on the events of the past that haunted them day and night:

I don't want to go through that hell again. We'd better keep away from each other. But darling, I have to see you. It isn't all that you know. No, but it always gets to be. (34)

Jake Barnes gives details of his action upon returning home after an evening with Brett: “Understanding, I looked at myself in the mirror of the big armoire beside the bed. That was a typically French way to furnish a room. Practical, too, I suppose, of all the ways to be wounded. I suppose it was funny. I put on my pajamas and got into bed” (38). Jake tries to evade his physical injury and according to Adrian there was a physical hole in the body of Jake as he struggles to escape the horrifying past: “The central characters have actually become determined by the very past they attempt to escape. Past is deflected center of their present, with the metaphor of loss...figuring foremost a temporal dislocation; a living outside the history” (63). Jake tries his best to repress the wounded past but all his efforts fail as it is not possible for him to bury the traumatic events as he is developing his relationships with Brett. The emotional scars on his mind are very deep and it is not so easy to forget the tormenting memories of the past. Jake is often lost in wine and food visiting bars and restaurants but all his efforts prove futile as the pressure of trauma deflate his sensibility. He claims: “what happened to me is supposed to be funny, I never think about it” (34). J. F. Buckley opines that there are two phases of Jake Barnes in the novel; one Barnes appearing as a private narrator of the novel. The second identity of Jake Barnes is as a public persona who places himself in an anti-social position. William Adair is of the opinion that the presence of Jake in the novel is a constant reminder of the atrocities of war: “the novel is more a book of memory than has been recognized” (74). Memories of the war crop up in the entire plot of the novel and most of Jake’s life is spent in repressing the trauma of war. Brett declares that Count “is one of us” fully expects Jake to understand the significance of the remark. Bill Gorton says that “he’s never been daunted, never been daunted in public” (79). When the Count tells Brett that she “remembers everything that’s happened” She replies, “Fancy...Who’d want to? I say, Jake, do we get a drink?” (79). The characters struggle to efface

their pain but the memories of the past keep their wounds alive. Jake cannot forget the bitter reality that the traumatic experiences are always alive tormenting his soul and all his efforts to forget the old events prove futile. He says: "It is easy awfully easy to be hard-boiled about everything in the daytime, but at night it is something" (42). He feels the traumatic pain running deep in his psyche. The novel doesn't give any moral message like the traditional novels. Jake has no didactic, reaffirming or productive message to give to his readers. He mocks at Robert Cohn who is influenced by the traditional novel called *The Purple Land* which is imaginary and narrates the amorous adventures of an English gentleman. Jake implies that the amorous adventures are not relevant in the modern society wounds by the events of war. He observes: thus: "For a man to take it at thirty-four as a guide-book to what life holds is about as safe as it would be for a man of the same age to enter Wall Street direct from a French convent, equipped with a complete set of the more practical Alger books" (17).

The plot of the story parodies the romantic concept of love. Jake waits for a lady who is attached to someone else. Jake's view of love reveals the constant decline of modern love. Jake's story is romantic and thrilling but it is a symbolic explosion of traditional romance and marriage. Jake Barnes witnesses a parade of sexual cripples and in Book one. Jake reports: "the dancing locals took Bill and me by the arms and put us in the circle....Brett wanted to dance but they did not want her too. They wanted her as an image to dance around"(159). This moment pin points the neurotic anxiety of Brett who wants to overcome the feelings of trauma through her dance therapy. The centrality of her place symbolizes her important role in the novel; she is the heart of the novel and a woman traumatized by war. Like Jake she struggles to lead a normal life but remains obsessed by her horrible past. She can never forget the tragic death of her husband in the war Hemingway depicts the traumatic experiences of the war-ridden individuals struggling to

survive in a harsh universe. Jake is not a superhuman portrayed by Hemingway. He has many shortcomings; his friendship with Cohn becomes problematic. He joins baiting of Cohn who is a Jew in a shameful manner; he tries to hold his friends at Pamplona but fails and has to pay a heavy price for the failure in the rupture with Monotoya. Jake tries his best to bridge the gap between aspiration and achievement but the gap remains. Jake has to endure great pressure and often he looks confused and bewildered in the plot. The critics have been very harsh with Brett Ashley as they labeled her as a “destructive bitch.” The feminist critics found her a complex character; she has been described as a war victim struggling to find “a way to live in it.” She is also called a New Woman of the 1920s, seeking a “place in the postwar age of liberation” (Martin 68). She “has also been called a role model for women since she had the courage to define her own standards and abide by own authentic self” (Willingham 34). The novel is about Brett; a “story of the lady” and an investigation of her history. Brett Ashley is a typical flapper of the Jazz age; a liberal woman like Catherine Barkley of *A Farewell to Arms* of Hemingway. Brett has short hair, masculine clothes, hard drinking and is always fired by sexual promiscuity. Brett trades in her tight bodice and long sleeves and hair becoming as a role model of the twentieth century woman. She ventures out of her private sphere of home and doesn't want to be the “angel of the home” any longer. She is seen rubbing out her elbows and drinking whisky with her male friends. Brett is staying in Paris, the fashion capital of the world as her dress and hair style reveal the impact of fashion trends on her personality. Inwardly she is torn and broken but she tries to forget the memories of war and struggles to begin her new life. Wendy Martin in the essay “Brett Ashley as New Woman in *The Sun Also Rises*” comments: “Gone are the long skirts, bustles, and constricted waists: New clothes designed by Coco Chanel and Erié are intended for movement. The short skirts and light fabrics of the new fashions for women shocked

traditionalists” (Martin 50). She wants to be in the company of the “chaps.” Georgette, the prostitute tells Jake: “Everybody’s sick I’m sick too and Francis, the lover of Robert Cohn sees her chance to have children slipping away with Cohn are also barren and traumatized women characters” (51). Brett has been a nurse on the Italian front and lost her lover in the war. She is also a wounded character like Jake. She survives the colossal violence of War, and struggles to forget the causes of her shattered life through the sex therapy and enjoying the fruit of promiscuity in Europe. He falsely believes that Brett is a loyal woman and serious in love and intimate relations. He describes Brett in his meeting as “absolutely fine and straight”(58). The dissolution of her two marriages; the breaking of all relationships shattered her life. She bitterly observes: “I had such a hell of happy life with the British aristocracy” (203).

Brett is a mighty achievement of Hemingway and her actions in the novel evoked heated arguments in the critics of Hemingway. Jake is charmed by her modern dress; she looks “damned good” wearing a “slipover jersey sweater and a tweed skirt (29). Allan Tate (1969) calls her: “hard-boiled.” (18). Theodore Bardacke says: “Brett is a woman devoid of womanhood”(25). Jackson Benson observes that she is a “female who never becomes a woman”(43). Edmund Wilson describes her as “an exclusively destructive force” (238) and John Aldridge observes that Brett is “compulsive bitch”(24). Delbert Wylder sees her as a Janus-like character” (23) Brett’s unconventional dress and her liberal attitude in smoking and drinking. Her booze and sex and other adventures are strategies to escape from the wounds of her psyche. Brett appears with a group of homosexuals parodying the rigid attitude of the people. They are in high spirit and later dance together to break the monotony of life. But soon Brett becomes depressed and Jake tells her: “I had the feeling as in a nightmare of it all being something repeated, something I had been through and that now I must go through again” (64). Her husband Lord Ashley was shell-

shocked and her grief over his death increased with the passage of time. Brett's is sterile as she has no children or pregnancy but has myriad lovers. Jake's impotence is contrasted with her contraceptive sterility by Hemingway. The critics call "her nymphomaniac, a drunk, a bitch and a circe who turns men into swine" (159). Brett tries her best to dominate Jake claiming that she "is principally a constrained figure running after Brett in vain. Gatsby if Fitzgerald also runs after Daisy even after her marriage with Tom Buchanan because she is his soul mate but Brett is not the soul mate of Jake. During their fishing trip in Burguete, Bill tells Jake:

You're an expatriate. You've lost touch with the soil. You get precious. Fake European standards have ruined you. You drink yourself to death. You become obsessed by sex. You spend all your time talking not working. You're an expatriate see? You hang around cafes.(109)

Brett has the power to fascinate as Delber Wylder argues: "Brett is tremendously attractive and sexually stimulating, she is a threat, and no one, least of all the critics, has been able to forgive her for that" (32). Laurie Watkins argues that "the bond between Jake and Brett is actually symbiotic" (72). Interestingly, Brett's ability to survive impresses Jake: "But what if the secret agenda is to admire and emulate Brett? What if Brett is the woman Jake would in some sense like to be?" (178). Indeed, Brett is a dynamic character; center of attraction of all male characters and Hemingway highlights the contraceptive manifestation of her trauma. She is a free American woman but cannot come out of the bog of trauma till the end of the novel. Georgette is another woman; sick and sterile, having reduced love to a simple monetary exchange. It is found that the husband of Brett Lord Ashley terrorized her. Hemingway reveals the main cause of depression, frustration and inner turmoil of Brett who led a horrible life with her husband Lord

Ashley. She remained psychologically disturbed for a long time. She joined the company of the expatriates that included Robert Cohn, Jake Barnes and other guys who entertained her and promoted her sex adventures. Mike explains Brett's depression: "Yes, I've had such a hell of a happy life with the British aristocracy"(66).

Brett has to work hard to sleep with the Jew Robert Cohn and Pedro Romero who is a young and innocent bull fighter. Mike concludes: "She hasn't had an absolutely happy life, Brett damned shame, too. She enjoys things so"(207). Hemingway depicts the rebellious spirit of Brett portraying her as flapper who rejects the traditional assumption that woman is destined for procreation. Brett is not interested in giving birth to children and she takes precautions not to become pregnant. Jake loves country life but Brett has no love for the country life; "she knows that it is the urban centers that provide mobility and choices for the new woman, not the country, with its traditionally limited vision of woman as reproductive being" (59). Wendy Maritn observes that the rebellion of Brett is inspired less by modern feminism and more by her inner trauma. She has experienced horror in her life and this is why she flouts all norms of the society and in her ambition to enjoy emancipation, she embraces her sterility. In the introduction part of the novel it is reported that Brett is a mother of a son and Ashley wouldn't divorce her but there was a separation and Brett went off with Mike Campbell leaving her son alone. Her abandonment of her child depicts her selfishness and her selfishness. Her cold-hearted attitude is unbelievable; it is her contemptuous response to the horror of her marriage. Her trauma is a testimony of the fact that the wounds of Brett are very deep and the horrible experiences can damage a woman at any time. She tries three therapies to overcome her depression; first romantic love and sexuality; second the wine; and the third smoking and drinking fearlessly. When the crisis comes in her life she calls Jake and not to anyone. She wants to marry someone as she

admits to Jake: "I'm thirty four you know!" and in mentioning her age she gives the hint that her period of her sterility is over and there is possibility in her of having children (92). Brett is a modern woman with revolutionary ideas as she says: "I'm not going to be one of these bitches that ruin children"(52). The beauty, grace, innocence and grandeur of Brett created sensation in the characters in the novel. Brett is really in love with many European outsiders. Romero is the only character and a suitor of Brett whom she doesn't want to destroy at all. Brett is under the spell of masculine personality of Romero:

Everything of which he could control the locality he did in front of her all that afternoon. Never once did he look up....Because he did not look up to ask if it pleased he did it all for himself inside, and it strengthened him, and yet he did it for her, too. But he did not do it for their any loss to himself. He gained by it all through the afternoon. (160)

Romero wants Brett to look smart and charming: "Romero wanted me to grow my hair out....I'd look so like hell....He said it would make me more womanly I'd look a fright" (246). Jake recognizes their mutual wounds as Brett is unable of procreation as Jake. The problem with Brett is her overwhelming anguish and the wounded psyche. In chapter seven of the novel, Hemingway describes the scene of the party enjoyed by the Count, Brett and Jake. Brett is in very bad mood as she is worried about her bleak future. She expresses her anguish thus:

I should say its rotten luck. I've wasted two years and a half on him now. And I don't know now if any man will ever want to marry me. Two years ago I could have married anybody I wanted, down at Cannes. All the old ones that wanted to marry somebody chic and settle down were crazy about me. Now I don't think I could get anybody. (41)

Jake dances with Brett and the music and party celebrations are in full swing but all of a sudden Brett is overwhelmed with traumatic feelings: “I don’t know. I just feel terrible”(56). Jake fails to understand the sudden change in her behavior; Brett decides to leave the party saying: “I had the feeling as in a nightmare of it all being something repeated, something I had been through and that now I must go through again” (56). Jake feels upset and expresses his genuine sympathy for Brett who is under emotional fit. Brett concludes: “Oh! Jake, please let’s never talk about”(247). Brett’s disordered and traumatic life symbolizes moral degradation of the world of *The Sun Also Rises* as Brett has been depicted as insouciant, careless and femme fatale; she is dangerous to men. Edmund Wilson argues that Brett has redemptive role in the novel to save the life of men who are leading a traumatic and alienated life after the War. Mike observes that Brett “loves looking after people” (203). When Cohn insists to act as a knight Brett wants to save his life performing the role of a liberal woman free of sexual repression. It is pertinent to note that Scott Fitzgerald advised Hemingway to cut the fifteen pages of the novel in which he portrayed Lady Brett as the main heroine and his earlier script begins “with Lady Ashley Brett living in Paris”(23). Hemingway conceded and the present structure of *The Sun Also Rises* is about a group of expatriates wounded in the War and leading a traumatic life. She falls in love with so many people but her best man is Jake Barnes who is physically wounded and sexually impotent. Brett knows that he is the only man who doesn’t like to possess her. Hemingway has given a new interpretation of the sexual politics; Jake is proud of his masculinity and exhibits his passion for bull fighting. Sex and friendship are inversely dramatized in this novel. Brett is a very clever woman; she breaks up her relationships when her lovers try to possess her. She is fascinated by the masculine body of Romero: “His bull fighting gave real emotion, because he kept the absolute purity of line in his movements and always quietly and calmly let the horns

pass him close to each time” (153). Romero remained undaunted and fearless facing a dangerous bull and looked graceful. Jake remarked: “It was not brilliant bull fighting; it was only perfect bull fighting” (195). Philip Young called the entire episode as sensational, romantic and an expressing of “grace under pressure”(17). Romero received serious beating he showed brilliant balance of mind and continued the fight till the end. Hemingway observes thus:

I sat beside Brett and explained to Brett what it was all about I told her about watching the bull, not the horse, when the bulls charged the picadors, and got her to watching the picador place the point of his picture so that she saw what it was all about, so that it became more something that was going on with a definite end, and less of a spectacle with unexplained horrors. (153)

Brett doesn't like to be dominated by men. She likes and loves Romero who is a nineteen years young and masculine Romero but when he finds her domesticating, she repels. But Brett rejects his proposal and scraps the ideal of female dependency of the Victorians. She says: “he wanted me to grow my hair out. Me, with long hair. I'd look so like hell” (242). Jake considers his predicament in the same night and reports: “I lay awake thinking and my mind jumping around....I was thinking about Brett and my mind stopped jumping around and started to go in smooth waves. Then all of a sudden I started to cry. Then after a while it was better...and then I went to sleep”(39). The romantic encounter of Jake and Brett brings psychological pain to Jake leading to his tears and exhaustion. Jake's impotence expands beyond his physical wound. His relationship with Brett is illusive and this awareness brings traumatic sufferings in the life of Jake. Cathy Caruth argues in *Unexplained Experience* that “ the shock of the mind's relation to the threat of death...not the direct experience of the threat, but precisely the missing of this

experience, the fact that, not being experienced in time, it has not yet been fully known” (62). In Pamplona Brett has an opportunity to enjoy a night with Romero. She is radiant and full of enthusiasm. It was a bright sunny day as she said: “I feel altogether changed. You’ve no idea Jake”(207). She complains that all men made her miserable but today she is in high spirits. In Paris, she complained that “Oh! Darling I’ve been so miserable” (20). But Brett looks radiant and happy and feels “altogether changed” (20). Brett has found sexual gratification for the first time in a long time. Hemingway gives us that signal at the very time Romero and Brett are consummating the sexual union. When the enraged Robert Cohn storms into the Cafe Suizo and asks Jake where Brett is, Mike Campbell replies: "Brett's gone off with the bull-fighter chap. They're on their honeymoon"(190). Brett near the end of the novel banishes Romero from the premises and sends the boy away since she doesn't want to ruin his life. She cries after he is gone and says: “You know. I think that boy's got a future. But personally I don't want him around” (63).

To conclude, Hemingway's novel *The Sun Also Rises* is a case study of the wounded and neurotic characters of Hemingway. Most of the characters are leading lonely and stressed life as they are always haunted by their past memories and nightmarish experiences. Jake is a crippled personality. He is an impotent individual and the real victim of war. Brett is also a lost soul as her husband was killed in the war and she is leading a lonely life in Paris. She is an unproductive and indulges into wine, dances and amorous relationships in her quest for solace and comfort in life. Both the main characters suffer from impotency and sterility leading to the dissociation of self. Sometimes they are so much overpowered by their traumatic experiences that they shift from the immediate situation so as to relieve themselves from such a torture. Freud asserts that a person who undergoes dissociation of self returns to a state of withdrawal when dissociation is

exhaustively defended. The chapter also provides a careful survey of the psychological trajectories of the characters as Jake from a war soldier transformed into a pimp and Brett from a devoted beloved left as a sexual bitch. The history of war and battles across the world reveal the traumatic experiences depicted by the writers from time to time.

Chapter Three

Contextualizing Trauma in Ernest Hemingway's *A Farewell to Arms*

In 2005 for the first time on the 30th anniversary of Vietnam War, the American psychologists explored the causes of retardation of mind and anxiety disorder establishing relationship between war and mental health. War is very destructive as it disrupts and uproots families. The soldiers who participated in the war action were horrified to witness the piles of dead bodies; the images of wounds; shells; and the parts of the dead bodies that scattered in the fields go deep in the psyche of the soldiers. Marina Mackay in her book *The Theories of Trauma: The Cambridge Companion to the Literature of the World War II* explores the psychological effects of war on people. She comments thus: "War takes a toll on mental health of soldiers; war is a hell...it has an impact on the people who take part that never heals"(10).

Ernest Hemingway wrote the novel to depict the wounded psyche of the characters that participated in the war and endured fatal events and got badly victimized. The novel is a product of war memories and the horrifying experiences in the battlefield. The novel mainly depicts the complex trauma and psychological loss of the main protagonists, focusing on their lives both sociological and individual levels. Trauma theory is adopted as the most important and relevant approach to explore the wounded psyche of the characters. Since trauma and psychological loss in this novel are the major concerns, the chapter also provides a careful survey of trauma theory, focusing on Freud and Caruth theory of trauma. It emphasizes how trauma theory works extremely well in exploring various protagonists' traumas and losses in Hemingway's novel. The history of war and battles across the world reveal the traumatic experiences depicted by the writers from time to time. The theory of trauma proposed by Sigmund Freud and Cathy Caruth is

relied on to trace the psychological trajectories of two major characters in the novel Frederick Henry and Catherine Barkley. They involved in the struggle of life and death. Hemingway has depicted the traumatic experiences of Frederick Henry who is a war hero and is physical and mentally wounded self. Henry is a patient of posttraumatic stress disorder. Henry and Catherine are the victims of war trauma.

War Trauma is a type of damage to the psyche and the most poignant concern was the identification of the phenomenon of post-traumatic stress disorder in war veterans. The harrowing scenes of irrational death, bloodshed destruction, and inhuman violence are the main causes of the war trauma. Trying to avoid thinking or talking about the traumatic event is another symptom of war trauma. Similarly, the psychic shocks and disillusionment incurred by the soldiers in the Great War motivated Freud to propound the theory of war trauma. Freud and Cathy Caruth observe that the characters who behave an abnormal manner display the symptoms of fear, and experience nightmarish scenes.

The theory of trauma became very popular after the World War I. Freud in his *Studies on Hysteria* (1895) and *Beyond the Pleasure Principle* (1920) discussed the term trauma. He further advocates the idea of “repetition compulsion”. Freud in his *Beyond the Pleasure Principle* observes “the experience of a trauma repeats itself, exactly and unremittingly, through the unknowing acts of the survivor and against his very will” (131). The experience that Freud will call “traumatic neurosis” emerges as the unwitting reenactment of an event that one cannot simply leave behind. He used so called “talk therapy” as advocated in his psychoanalytic methodology to deal with his patients suffering from trauma.

The novel also explores the cultural trends of the age revealing the collective consciousness of the society trapped in the war situation. The cultural values of the 1920s were subverted by death, trauma and fear and this subversion of values is the main focus of Hemingway. Ernest Hemingway wrote novels to depict the wounded psyche of the characters that participated in the war and endured fatal events and get badly victimized. Henry appears as a hero suffering from the dissociation of self; haunted by old memories day and night suffering from relentless mental tortures. In this chapter, the main focus is to examine and investigate the wounded characters of *A Farewell to Arms* published in 1929 from psychological point of view. The researcher relies on David Laing's theory of the divided self depicting the wounded psyche of two major characters Frederick Henry and Catherine Barkley. They are involved in the struggle of life and death. Hemingway has depicted the traumatic experiences of Frederick Henry who is a war hero and is physical and mentally wounded self. Henry is a patient of posttraumatic stress disorder. Frederick Henry is involved in the action of war; the destructive environments of war mutilate his body and confound his reason. His life is shattered and things around him that holds dear threaten him as the scenes of death and violence make him sick and despondent. The barbarism of war makes him pessimistic and nihilistic of life and God. Henry watches with despair and subsequent emotional withdrawal soldiers dying of cholera. He was shocked to see the degeneration of his friend Rinaldi and the killing of the officers by their own army men just to win medals. The struggles of Henry and Catherine Barkley are traced out to comprehend the neurotic experiences of both the characters. Frederick closely sees death and in the presence of death Henry says:

I was always embarrassed by the words sacred, glorious, and sacrifice and the expression in vain....They were many words that you could not stand to hear and finally only the names of places had dignity....Abstract words such glory honor, courage or hollow were obscene

beside the concrete names of villages, the numbers of roads, the names of rivers the numbers of regiments and the dates. (191)

Hemingway builds the chaotic and destructive atmosphere using the images of wars, violence, maimed trunks, and dusty leaves, brown plain and bare mountains. The imagery of rain, winter and cholera and dead and brown leaves are used to symbolize the traumatic life of Frederick in the novel. Catherine is a very unlucky; she is a victim of trauma. She is all the time haunted by the tragic death of her fiancé and leads a lonely and dull life. She still memorizes her fiancé by bringing a stick. “What is the stick? I asked...It belonged to a boy who was killed last year” (18).

There is a systematic development of inner turmoil in the life of both the characters. In this chapter; the images, perceptions and sensations experienced by them are investigated. Philip Young gives his “wound theory” to demonstrate the experiences of Henry in the World War I as it proved a turning point in his life. Young observes that Henry is a typical Hemingway “code hero” who is a nihilist and pessimist because the scenes of violence and bloodshed; betrayal of human nature and barbarity shattered his faith and individuality. Gerard and Halperin observe that the main focus of Hemingway in the novel is the loss of human dignity and the dissociation of self of Henry and Catherine. Higonnet also extends the analysis of the plot of *A Farewell to Arms* to the anxiety neurosis of the main characters. Henry was a participant and he had seen the real violence and barbarity in the front. Henry suffers emotional and psychological damage; with Catherine the dissociation of self is spontaneous. Ernest Hemingway’s novel *A Farewell to Arms* has been done from a psychiatric perspective and it is found that Henry and Catherine are disillusioned. Both the main characters of Hemingway experience anguish, loss of memory and stress as they fear death. The critics of Hemingway such as Baker observe that he himself

suffered from stress disorder symptoms and he reflected the same symptoms in the characters of Jake Barnes and Henry. He had endured the severity of psychological damage and his characters also exhibit the same stress disorder. The first understanding of Henry is that life is a ceaseless flux of dissociated impression of past memories. Man is bound to experience pain and fear so long he remains alive. The narrative structure of *A Farewell to Arms* explores the wounding of the mind of Henry and Catherine. Henry, Ranildi and Catherine are trapped in the war situation where death and fear of death are the existential realities. The characters in the novel are in a state of isolation, confusion and anxiety. Hemingway observes thus: “say outside of his dreams” (Hemingway, *A Farewell to Arms* 88).

The critics observe that the Post-Traumatic Disorder is a diagnosable mental disease that arises in individuals who fail to respond positively to a catastrophic event. Henry was injured by the shell while his comrades died on the spot. The patients of neurosis often experience anguish, stress, phobia, anxiety and high blood pressure. Fredric Henry is burdened with the events of trauma forcing him to resist the telling of his story since he is fear-ridden. Diana Price Hendl observes thus:

On the one hand, he feels acutely the need to tell about his horrific experiences of war; watching his comrades Passani and Aymo die, his own suffering and wounding, the shooting of the sergeant, his forced desertion, and Catherine’s death. On the other hand, he feels the code of manliness that requires that he not be perceived as complaining or weeping. (Hendl 40).

H.K. Russell in his article “The Catharsis in *A Farewell to Arms*” published in *Modern Fiction Studies* opines that the plot of the novel is a presentation of “the world order on the basis

of pity and fear of catharsis” (25). Henry challenges the world order and he suffers from the fear of death. It is pertinent to add that the novel *A Farewell to Arms* is a war novel dramatizing the barbarous brutality, violence and the dance of death. Malcolm Cowley (1944) in his article: “Hemingway and the Hero” published in *New Republic* observes that there are many autobiographical elements in the plot of *A Farewell to Arms*. Hemingway went to war after his graduation. He had witnessed the scenes of death and destruction as he describes to one of his friends after time in war: “There was one of those big noise you sometimes hear at the front, I died then. I felt my soul or something coming right out of my body”(23). Hemingway reports the death of one of his friends by the shells and he also got wounded. Henry is also wounded in the battlefield; he is shell shocked and the scene of shelling haunts him day and night. Similarly, Young observes that in response to the wounding of Hemingway creates a hero who is “a wounding man, wounding not only physically but as soon comes clear psychically as well” (41). Young talks of “grace under pressure...the control of honor and courage in a life of tension and pain” (63). Young has combined the characters of Hemingway and the personal experiences of Hemingway into a code. Robert Stephens argues that “the real Hemingway at war was not so much an interpret rot even reporter of events and moods, but renderer of the sensations of war” (100). Hemingway was confronted with the problem to create a narrative structure depicting the confusion and traumatic wounds of Henry and Catherine in the novel. He wrote a letter to Scott. Fitzgerald observing that: “War groups the maximum material and speeds up the action and brings out all sorts of stuff that normally you have to wait a lifetime to get” (Baker 17). Hemingway in his book *Men at War* writes in his “Introduction” that “you are badly wounded the first time and you lose that illusion and you know it can happen to you”(xii). Hemingway speaks of the ugly truth of war and depicts the barbarous and cruel human nature. The scenes of

violence, cruelty, lust, sexuality, degradation and selfishness dominate the plot. The plot depicts the modern life and the effects of war on the psyche of an individual. Henry thinks in reference to trauma he has experienced during war as he says: "I had seen nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stockyards of Chicago if nothing was done with the meat except to bury it" (185). Paul Fussell in his book *The Great War and Modern Memory* asserts that World War I "detaches itself from its normal location in chronology and its accepted set of causes and effects to become Great in another sense; all encompassing, all pervading, both internal and external at once, the essential condition of consciousness" (321). In *A Farewell to Arms* also there is break of normalcy of cause and effect.

Judith Lewis Herman in her book *Trauma and Recovery* contends that "the ordinary response to atrocities is to banish them from consciousness" (1). She finds a dialectical relationship between the trauma and the desire to reconnect trauma and often trauma is enacted outside the bounds of normal human beings. Henry says, "I was always embarrassed by the words sacred, glorious and sacrifice and the expression of vain" (184). Henry in this passage expresses his honest interpretation of the experiences of war and its effects on the life of human beings. Henry narrates the loneliness of his life and the fear of death that haunted him day and night in his room as he says:

That night a bat flew into the room through the open that led onto the balcony and through which we watched the night over the roofs of the town. It was dark in our room except for the small light of the night over the town and the bat was not frightened but haunted in the room as though he had been outside. (101)

Hemingway narrates the sense of fear and alienation of Henry in a lyrical style using the image of a bat and the darkness of night. The novel *A Farewell to Arms* is a classic tragic love

story full of intensity of emotions and passions depicting the pessimistic and traumatic vision of life of Henry. He sees the world as his enemy. Arthur Waldhorn observes that Henry “will solve the problem of dealing with the world by taking refuge in individualism and isolated personal relationships and sensations” (123). The recurrent theme of the loss of innocence dominates the plot and the loss of Catherine is an important aspect of the personality of Miss. Catherine. She also believes that death is uncertain and is inevitable in human life. Judith Fetterley observes that Catherine is an ideal woman who is truly committed to Henry’s love; she dies because she is woman. She is surrounded by trauma as her daily duty is to look after the wounded soldiers. She is also a war victim like Brett Ashley. She tells him the story of the death of her fiancé making clear his loss is monumental in her life. Her conversation with Henry gives her an opportunity to express her wounded self for the first time: “There’s not really any war of that sort down here. They sent me the little stick. His mother sent it to me. They returned it with his things. Eight years we grew up together. I was a fool not to. I could not have given him that any way. But thought it would be bad for him” (16).

Catherine suffers from the physical and emotional trauma. She is all the time haunted by the tragic death of his fiancé and leads a lonely and dull life. Catherine is a caretaker as a nurse and she comes near Frederic when he is admitted in the hospital. Catherine and Frederic’s relationship develops in the hospital for being a nurse Catherine is responsible for caring for injured men. Catherine is not interested to continue her love affair with Henry. Henry is also not serious about Catherine in the beginning as he shows his false sense of love and plays a courtship game:

I knew I did not love Catherine Barkley nor had any idea of loving her. This was a game like Bridge, in which you said things of playing cards. Like Bridge you had to pretend you were

playing for money or playing for some stakes. Nobody had mentioned what the stakes were. It was all right with me. (28)

Frederic is essentially a rootless American fighting for the Italians. Catherine cannot reconcile to the loss of her fiancé's death in the war and she is always haunted by the war psychosis. Catherine experiences emotional trauma as she calls herself as "crazy." Henry is soon fed up with the sensual views of his friend Rinaldi and the ribaldry of the officer's mess and the mechanical love of the whores. He gets new awareness of love and life when he comes in contact with Catherine and feels guilty for being casual and careless in love. He feels "lonely and empty" without the presence of Catherine and realizes that he is in love with her. He is injured in the war and his knee is damaged; he is admitted in the hospital where he meets Catherine and this meeting results into the serious involvement of Frederic. He admits: "When I saw her I was in love with her. Everything turned over inside me"(87). All their differences disappear when both begin love each other. Catherine says that if she cuts her hair, they would be twins, one blonde and one dark: "Then we'd be alike oh, darling, I want you so much. I want to be you too" (285). Catherine has developed serious relationship with Frederic and like her fiancé he is also involved in the same action so she is all the time worried about him. Catherine is a sick and worried woman throughout her relationship with Frederic and often makes statements that are pessimistic expressing her inner turmoil. In fact, during Frederic's recuperation in Milan she herself is "Scotch and crazy" (126).

Catherine is always mentally disturbed by the rain and she associates rain with death which is another sign of her traumatic mind. Catherine says: "I'm afraid of rain because sometimes I see me dead in it and sometimes I see you dead in it" (131). She suffers from hallucination as she sees herself and Frederic dead in the rain. At the end of the novel, Frederic walks out of the

hospital into the night and rain. Frederic discloses that: “Miss Barkley was quite tall. Was blonde and had a tawny skin and gray eyes. She was carrying, a thin rotten stick, like a toy-riding-crop, bound in leather” (18). Catherine always memorizes her fiancé by bringing a stick: “what is the stick? I asked...it belonged to a boy who was killed last year” Catherine replied” (18). Catherine has begun to exhibit signs of madness. She is angry, frustrated, and vengeful. She is mentally disturbed to the extent that she cuts her hair in desperation:

I was going to cut it off when he died... I wanted to do something for him. You see I didn't care about the other thing and he could have had anything he wanted if I would have known. I would have married him or anything. (29)

Catherine is a very sensitive young girl who has experienced the unforgettable tragedy of her lover. Catherine cannot reconcile to the loss of her fiancé's death in the war and she is always haunted by the war psychosis. She is tortured because of the haunting memories of her fiancé death. She does speak to Frederic about her psychological pain when she says: “I haven't been happy for a long time and when I met you perhaps I was nearly crazy. Perhaps I was crazy” (101). These words depict the pain she is feeling due to the haunting memories of the war. Her survival becomes difficult as all the time she keeps on reminding her dead fiancé. Caruth in her readings of Freud's text *Beyond the Pleasure Principle* and *Moses and Monotheism* argues that “trauma is not simply an effect of destruction but also, fundamentally, an enigma of survival”(99). What Freud encounters in these texts is that “traumatic neurosis is not the reaction to any horrible event but, rather, the peculiar and perplexing experience of survival”(Freud, *Beyond the Pleasure Principle* 64). Her survival becomes difficult as all the time she keeps on reminding her dead fiancé. Henry and Frederic live together for four months. She says: “We have such a fine time. I don't take any interest in anything else anymore. I'm so very happy

married to you” (154). The characters of Hemingway pass through many psychological trajectories such as anxiety, frustration, alienation, depression, broken relationship and fear of death. Catherine has all these symptoms. Frederic too is involved in a dangerous situation; death can come to him at anytime. He is sick, wounded and physically deformed by the war action. He is always haunted by the guns and shells of the rockets; he loves Catherine but has no time for her. Hemingway observes thus:

If people bring so much courage to this world, the world had to kill them, so of course it kills them. The world breaks everyone and afterwards many are strong at the broken places. But those that will not break, it kills. It kills the good and the very gentle and the very brave impatiently face the ongoing situations. (258)

Frederic Henry is very fond of visiting new cities and the novel begins with his adventurous journeys of the famous cities of Italy such as Milan, Florence, Rome and Naples. The setting of the novel is in Italy and Henry is depicted as an American fighting in the Italian army as an ambulance driver. He is lustful and has no understanding of love. He seeks adventures with beautiful Italian girls but he doesn't visit the priest's home. Henry expresses his confession thus:

I had gone to no place where there are snows roads were frozen and hard as iron, where it was clear cold and dry and the snow was dry and powdery and hare-tickets in the snow and the peasants off their hats and called you Lord and there was good hunting. I had gone to no such place but to the smoke of cafes and nights when the room whirled and you needed to look at the wall to make it stop, nights in bed, drunk. (14)

Hemingway has developed the love relationship of Catherine and Frederic in the novel. She is aware of Henry's initial feelings for her and knows that it's only a "rotten game" (27). But she

continues her relationship with Fredrick in order to escape her alienation and old memories. She sees him involved in the same violence and game of killing in the front. This consciousness makes her sick and traumatic because she doesn't want to lose him. Freud in his *Beyond the Pleasure Principle* observes "the experience of a trauma repeats itself, exactly and unremittingly, through the unknowing acts of the survivor and against his very will" (131).

Wilson asserts Henry and Catherine love affair is "merely idealized relationship, the abstractions of a lyric emotion" (218). She suffers from physical debility. She is a New Woman and flouts all the norms of the society to enjoy the sexual liberty. When Henry proposes her for marriage, she rejects the proposal. Actually her fear of losing him again and resists her from marrying. Fear is the main element of trauma as fear defines a new type of subjectivity for a self which loses its foundations and becomes diffuse. Freud in his article "Inhibitions, Symptoms and Anxiety" has discussed the behavior of the soldiers traumatized by the shock of direct participation in the war.

Catherine tells Frederic how "Life isn't hard to manage when you have nothing to lose" as she dies at the end of the novel simply because she is a victim of moral transgression (49). She scrapped the institution of marriage and started developing living relationship with Henry who is not her legal husband since she never married him. Catherine is a beautiful British nurse, cool and dedicated, soft and innocent who denies traditional and orthodox concepts of religion and marriage. She is a New Woman of England, the product of the new culture of feminism. She believes in freedom and wants to enjoy love and sexuality. She has no religion she tells Henry that love is my religion:

Couldn't we be married privately some way? Then if anything happened to me or if you had a child."

That was for luck. Someone gave it to me.

Then nothing worries you?

Only being sent away from you. You're all I've got. (136)

This emotional and honest conversation of Catherine describes her innocence and her deep faith in love of Henry. At the Swiss Hospital, the child is found dead. He prays, "Oh God! Please, please, please, dear God, don't let her die" (341). He even wanted to stay with the dead body of Catherine but later thought it was no use and says, "It was like saying good-bye to a statue" (343). Her death is a terrible event that he has to undergo with. This finally lets him remain in an uncertain and chaotic position. Her death at the end of the novel made Henry see that everything in the universe is vain and empty. She dies when it is raining outside; in *The Waste Land* of T.S. Eliot rain is a symbol of life and survival but in Hemingway's *A Farewell to Arms* rain symbolizes death and loss of love and life. Scott Donaldson comments thus:

In this novel she emerges as the truly heroic figure of the book. Her willingness to submerge herself in a personal relationship, far from being a sign of female spinelessness, is an act of will. A model of courage and stoic self awareness, Catherine is determined to forge a meaningful and orderly existence if only temporarily in a world in which all traditional notions of meaning and order has been shattered. (97)

Ray B. West observes that "it takes Catherine's death to teach Fredric Henry what she had known from the beginning that death is the end of it"(28). Freud is considered as the key critic in studies of hysteria. He has explored the nature of hysteria suffered by the soldiers during war. He published an article "Thoughts for the Times on War and Death" in which he investigated the

issues relating to the psychic depression and dissociation of self. Banfield in his book *Cultural Trauma and Collective Identity* asserts that “Freud often implicitly relates his patient’s symptoms to the larger cultural thinking that these general essays reveal” (28). Shay in his book *Achilles in Vietnam: Combat Trauma and the Undoing Character* observes that soldiers in war behave like mad barbarians. Shay observes that “The individual feels beastlike, Godlike, socially disconnected, insatiable, devoid of fear, frenzied and cold in the war” (82). Dr. Ernest Simmel opines that “the most frequent war psycho-neurotic symptoms represent what after all is comprehensible without anything further, loss of memory. It may extend over a limited period of the war or over the whole of it or even into pre-war times. The whole memory is blotted out in order that definite things should not be brought to mind” (Simmel 40). Diane Price Herndl observes thus:

Plenty of critics have diagnosed Catherine Barkley as insane, unbalanced, or crazy. But critics almost always assume that Frederic Henry’s malady is purely physical, he is the victim of shelling, in other words, but not shell shock...I don’t want to diagnose Frederick as insane but I do not want to cast some doubt on the precise nature of his malady, and raise the possibility that his illness is actually masculinity as it was presented to the World War I soldier. (39)

Herndl borrows this idea from Judith Butler based on the performance of the soldiers. Herndl argues that the “strategic silences” of Henry represent his resistance to reveal his mental turmoil to anyone. Trevor Dodman in his article “Going All to Pieces: *A Farewell to Arms*” argues that Henry “suffers from the compulsion to remember and retell of traumatic past from the standpoint of a survivor both unable and perhaps unwilling to put that very past into words; the novel stands as a record of his narrative collision with the violence of trauma” (249). Dodman further argues

that Hemingway's novel *A Farewell to Arms* is a classic example of the psychological trauma. The novel "must be considered in terms of depressive effects....From the very first page of the novel Frederick suffers from shell shock; his voice is always already the voice of a traumatized survivor of grievous wounds and losses" (Dodman 251). Alex Vernon published his article: "War, Gender, and Ernest Hemingway" addressing the social compulsions, loss of agency and resulting emasculation of Henry. He interprets of soldiers marching as though they were six months gone with child as an "expression of their experiencing the military and war as emasculating and thus feminizing insofar as the soldier's losing agency" (Vernon 48). Vernon has reviewed the novel in detail and found that Hemingway has depicted the real war life of Henry who was sick of the action and was always under the stress to leave army. He got this opportunity in Caporetto retreat when he jumps into the river to save his life and eventually deserts army for the sake of his beloved Catherine Barkley who is in the family way of his child. Hemingway visualizes the scene of the retreat thus:

As we moved out through the town it was empty in the rain and the dark except for the columns of troops and guns that were going down the main street. There were many trucks, too, and some carts going on the other streets and converging on the main road. The troops, the motor trucks, the horse-drawn carts and the guns were in one wide slow-moving column. The truck ahead stopped. The whole column was stopped. It started again and we went a little farther, then stopped. (262)

Frederic Henry was shocked to see that the "battle police" had given orders to shoot officers who had abandoned their troops. They had charged such officers as the traitors of the army since they had retreated from the main posts bringing humiliation to the battalion. It was an act of treachery and the "police" took it very seriously. The sight of killing and shooting the young

officers was appalling and he was also on the hit list. Hemingway reports the entire episode in a lyrical style depicting the barbarity of the battle police:

At the far end of the bridge there were officers and carabinieri standing on both sides flashing lights. I saw them silhouetted against the sky-line. As we came close to them I saw one of the officer's points to a man in the column. A carabinieri went in after him and came out holding the man by the arm. He took him away from the road. We came almost opposite them. The officers were scrutinizing everyone in the column, sometimes speaking to each other, going forward to flash a light in someone's face. They took someone else out just before we camp opposite. I saw the man. He was a lieutenant colonel. I saw the stars in the box on his sleeve as they flashed a light on him. His hair was gray and he was short and fat. The carabineer pulled him in behind the line of officers. As we came opposite I saw one or two of them look at me. (301)

Hemingway depicts the sensational scene of survival of Henry and the depressing effects of this gruesome episode on his psyche. The scene of his survival is full of sensational effects as any delay on his part would have been his killing on the spot as he puts it "separate peace" could only have come in the war and out of the war. He deserts army because the oppressive working of the war machinery is putting heavy pressure on his psyche. He expresses his inner feelings thus: "Knotting my tie and looking in the glass I looked strange to myself in the civilian clothes. I must remember to buy some more shirts and socks"(229). Frederic searches for Catherine and goes to Stresa by the train thinking that "I was going to forget the war. I had made a separate peace"(217). Switzerland becomes a symbolic paradise for Frederic where he enjoys the fruits of love and bliss of life for a few days. Catherine is his dream girl and he is far away from the world

of gun fires and rocket shells. Vernon argues that military service is a kind of entrapment as the forces are compelled to submission. He says:

If pregnancy and childbirth for women signify and embody their social bonds, military service signifies man's social bonds. Paradoxically, military service and especially for American men headed to the Great War serves as a liberation from domestic, economic and social obligations, and a reassertion of military autonomy, but also as the ultimate tie to society, one that demands the selfless sacrifice of the individual for society. (Vernon 49)

Herndl further observes that Henry is so much stressed that he is unable to find a voice to describe his anguish: "the stoicism that he embraces as an ideal and keeps him really being able to give voice to what he's thinking or feeling. He surrenders his own story to the inter-wined stories of medicine and masculinity"(46). Henry has seen death in the famous Caporetto retreat; the memory of this event of war goes down in the memory of Hemingway and haunted him day and night. Freud observes thus in this connection in his *Studies on Hysteria*:

Reminiscences that cause the hysterical suffering are historical in the sense that they link to actual traumas in the patient's life. The injured person's reaction to the trauma only exercises a completely cathartic effect if it is an adequate reaction and the past that continues to wound is the past originality found no outlet. (189)

The novel is about, Henry who is an autobiographical figure; his struggles and failures to find a relevant meaning of love and life. He confronts many violent events that lead to the deflation of self. He failed as all his dreams are shattered at the end of the novel leaving him alone and desperate in the territory of Switzerland. He takes a radical decision and deserts army for the sake of his pregnant beloved but her premature death in the hospital at the end of the novel

brings chaos and darkness in his life. Catherine's tragic death leaves him in a precarious position as Earl Rovit puts "Frederic becomes somewhat "humanly alive" (105) indicating a sign of alienation and depression. Bloom argues: "the death of Catherine make Frederic rejects all kind of belief in anything, return to the detached he started out from" (17). Frederic broods over the futility of life and war. Hemingway depicts the inhuman, callous and brutal vision of the world through the life and experiences of Frederic in the novel. He explains the meaning of war by telling that, "there is a class that controls a country that is stupid and does not realize anything and never can. That is why, we have this war and also they make money out of it" (48). He argues that every tenth man "is then shot not as a punishment but as a warning to others" (46). The Italian police caught him and he was also about to be killed on the spot but his sense worked and he saved himself by jumping into the river in Tagliamento. Frederic expresses his plight thus: "I ducked down, pushed between two men, and ran for the river, my head down" (176). But he survived and when he comes to the shore he had a sigh of relief but this death-like experience haunted him day and night. Catherine's pregnancy, her longing to lead a happy domestic life, and the proposal of Henry for marriage could not soothe her. The patient of PTSD shows symptoms including flashbacks, nightmares and severe anxiety and uncontrollable dreams and fears. She is always mentally disturbed by the rain and she associates rain with death which is another sign of her traumatic mind. Catherine says: "I'm afraid of rain because sometimes I see me dead in it. And sometimes I see you dead in it" (131).¹¹ She suffers from hallucination as she sees Frederic dead in the rain. Caruth further observes that the return of the traumatizing event like awaking memory, is another a symptom of trauma. She says, "I am not aware, however, that patients suffering from traumatic neurosis are much occupied in their waking lives with memories of their accident"(Caruth65).The most effective image in the novel is of "Rain" as Catherine says:

“I’m afraid of rain because sometimes I see me dead in it and sometimes I see dead in it” (131). Catherine has a fatal hemorrhage and she also dies leaving Henry all alone in the world.

Frederic narrates the episode of death and horror thus: “I would like to have had the uniform off although I did not care much about the outward forms. I had taken off the stars, but that was for convenience. It was no point of honor” (206). Frederic observes cruelty of war, death and wounded soldiers as he records: “that in the jolt of my head I heard somebody crying. I thought somebody was screaming. I heard the machine guns and rifles firing across the river”(51). Henry sees that “they were both smashed above the knee. One leg was gone and the other was held by tendons and part of trouser” (52). Robert Merrill asserts that “Frederic is disillusioned with society no less than with his family or religion. The order of society has been unmasked by the war society has conspired to make” (577).

To conclude, Frederic is a wounded character and all the time he is under stress and fear of war as he says: “I went out swiftly, all of myself, and I knew I was dead and that it had all been a mistake to think you just died. Then I floated, and instead of going on I felt myself slide back. I breathed and I was back. The ground was torn up and in front of my head; there was splintered beam of beam of wood” (51). The traumatic experiences of Frederic made him sick and despondent. He says: “One died without knowing what it was all about” (338). In this chapter the traumatic experiences of Henry is investigated. Henry has to bear the terrible burden of psychological pain and death; he has no divine father who can bring order out of chaos and he is bound to suffer anxiety and depression. All is lost for him and the death of Catherine brings the wheel of sufferings to a full swing. For him, ripeness is all and he emerges as a tragic character of Shakespearean tragedy. Frederic’s life is transformed as he understands the depth of human

life. In the hospital, he says: “Human life is like a basketball, they told you the rules and the first time they caught you off abuse, they killed you or they killed you gratuitously like Aymo” (338).

Hemingway’s *A Farewell to Arms* is a war novel based on Hemingway’s personal experiences of war depicting the traumatic experiences of his characters. The plot of the novel reveals the various horrifying events threatening his life. In *A Farewell to Arms*, the two themes of love and war run straight and parallel, and the writer has managed to fuse them perfectly. The horrors of war are contrasted with the wonders of love. The plot is structured around the war trauma of Frederic Henry and emotional volcano of Catherine and the pessimistic vision of Hemingway. Frederic suffers from alienation and according to Patrick Hogan “alienation is not itself an experience one chooses to have, it is, rather, an inability, as we shall see, frequently associated with emotional and mental disintegration” (88). Hogan further suggests that alienation is a kind of “cultural disintegration involving a sense of alienation from all cultures, being no longer at ease in any cultures, finding a home neither in indigenous tradition nor in Europeanization” (88). The main source of trauma of Frederic Henry is the tragic death of Catherine and her child and his alienation as he is left alone in the wide world. Henry who is a fun loving, carefree person has transformed into a neurotic just because of the hellish experience of his life and Catherine, an innocent girl suffers a lot in her life for no reason. The novel depicts with the war neurosis of Frederic Henry and emotional trauma of Catherine and the pessimistic vision of Hemingway.

Chapter Four

Anxiety Disorder and Alienation in William Faulkner's *The sound and the Fury*

The chapter deals with the anxiety disorder and alienation of the protagonists in the novel *The sound and the Fury*. Faulkner's characters suffer from anxiety disorder and the psychological experiences "differentiated from the rest of the world in ordinary circumstances clear that their identity and autonomy are never in question" (R.D. Laing, *The Divided Self* 41). The first prominent cause of anxiety disorder or depression is the experience of the cultural trauma. The people of the South felt mentally disturbed after the defeat in the war. Jeffrey in his essay "Toward a Theory of Cultural Trauma" observes that the term "occurs when members of a collectively feel they have been subjected to a horrendous event that leaves indelible marks upon their group consciousness, marking their memories forever and changing their future identity in fundamental and irrevocable ways" (Jeffrey 1). Tekuo in his essay "Post Slavery Trauma, and William Faulkner's Depression" observes that a trauma victim "represents and understands the events that leak into the seedbed of his painful consciousness" (3).

William Faulkner is an American writer whose novels explore the experiences of the loss of Old South. The chapter shows how the characters of the novel fail to cope up with new values that emerged after the World War 1. They feel disillusioned in the changing culture and this is the main reason behind their mental disintegration. The theory of anxiety disorder propounded by Sigmund Freud and Cathy Caruth is applied to trace the psychological trajectories of the characters of the novel. Faulkner wrote the novel *The Sound and the Fury* (1929) in imitation of

James Joyce and Virginia Woolf. Faulkner had witnessed death and destruction like Hemingway as he was also a participant in World War I. He had witnessed the carnage and the horrible scenes of killings and brutality that led to his pessimistic and nihilistic vision of life. It questions basic techniques such as notions of linearity, time, order and point of view. Faulkner's *The Sound and the Fury* is set in Jefferson, Mississippi and centre on the Compson family belonging to the old aristocratic class of the South struggling to deal with the disintegration of their family. The plot of the novel represents the decadent feudal order of the Old South. The mood of nihilism, despair and anguish is depicted in the first three sections of the novel. Mr. Compson is in the mood of alcohol as he uses liquor to escape the horrors of life. The novel is really a tale told by an idiot and the idiot is Benjy who is called "idiot" and "loony" by Jason because of his sobs, moans, and general crying. Benjy is a "mentally retarded" man in addition to an "idiot and Loony." Faulkner employs the stream of consciousness technique called to dig out the inner turbulent world of his characters.

Sigmund Freud defines anxiety as the symptomatic expression of the inner emotional conflict caused when a person suppresses experiences and feelings that are threatening or disturbing. Freud's views on anxiety shifted as he developed his theory of repression. He further asserts that the ideas connected to sexual urges are repelled from consciousness when they come into conflict with civilized social norms. Freud claims that the civilized person requires giving up some sexual impulses and this causes an anxiety. Freud says, "Anxiety arises out of libido by the process of repression" (*Freud 95*). In the late 1920s, Freud revised his theory of anxiety. He made "an important distinction between a more primary automatic anxiety, triggered by a traumatic situation in which the helpless ego is overwhelmed, and signal anxiety, which can be activated in the ego response to situations of danger as a kind of warning that

a traumatic situation is imminent, so that defensive measures can be put into place to avoid it” (95). He says, “The ego is the actual seat of anxiety”(Freud, *Inhibitions, Symptoms, and Anxiety* 82). In 1926 Freud radically revised his ideas about anxiety. He identified three types of anxiety; reality, neurotic, and moral anxiety. Moral anxiety is based on the superego. It appears in the form of a fear of violating values or moral codes, and appears as feelings like guilt or shame. The characters suffer from the symptoms of anxiety disorder.

In Benjy’s section the interior monologue technique is very effective. Benjy can’t speak and being a narrator of the first section, the real story is narrated by others as Benjy is dumb and deaf and yet he can hear. Faulkner saw idiocy as a possible way for Compson to escape the ethical rigor of a code that depends on exertion of intellect and will. Benjy’s role is both to reflect degeneracy of Compson through forceful images and symbols. Sara McLaughlin published an article: “Faulkner’s Faux Pas: Referring to Benjamin Compson as an Idiot” published in *Journal of Literature and Psychology*. She explored the cause of the anxiety of Benjy who is a “person with autism”(22). Faulkner has depicted the perceptions and observations of Benjy through the images of “rattling leaves”, “rattling flowers” and “bright cold” suggesting inner turmoil of Benjy. He cannot interact with the external world as he lacks abstract language to communicate his experiences of events and people. He is thirty three years old imbecile whom called “truly innocent, that is, an idiot” (218).

The novel runs into the span of thirty years and during these years the Compson family falls into financial ruin. Many members of the family die during these years and the plot of the novel is divided into four important sections. “Benjy Compson who is 33 years in age but behaves like an infant; he is suffering from mental retardation. Benjy’s section is conspicuous for the broken

and disjointed narrative style. He is elder brother of Benjy and the events leading up to his suicide by drowning into the river. The third section begins on April, 1928 and this section is written from point of view of Jason who is a younger brother of Quentin. The final section is focused on Disley, a black servant and cook. Like Virginia Woolf, William Faulkner depicted the “dark places of psychology.” Faulkner’s novel *The Sound and the Fury* depicts chaos and the loss of the values, glory and grandeur of the Old South after the American Civil War. This corruption is shown through the Compson family which disintegrates like the house of cards. Mr. Compson tries to instill these notions into his four children but each of them is so occupied by their own beliefs and psychological obsessions that the Compson house is ruined devoid of love and eroded by self-absorption.

The environment of the South had psychological impact on the mental retardation of the characters portrayed by Faulkner in *The Sound and the Fury*. The majority of the critics opine that Faulkner’s *The Sound and the Fury* is a modern text moving towards nothingness. Faulkner has threaded historical, physical and psychological anguish of the characters in four important stories narrated by four major characters of the novel. The critics and reviewers have emphasized the negative aspects of *The Sound and the Fury*. They evaluated it as a vision of man’s degeneration and impending doom and death. Maxwell Geismar observes that the novel “portrays the disenchantment of an evil maturity...a sort of the allegory of the fall of man which takes place in each generation and with each individual” (158). Wagner described the novel as the “fictional counterpart of *The Wasteland*” (60). John V. Hagopian argues that the closing of the novel *The Sound and the Fury* proves “nihilism as the meaning of the whole novel” (48). William Muller contends “that Faulkner’s novel *The Sound and the Fury* is an excursion into human soul, unfolding depths of despair and variations of depravity” (111). Gunter Blocker

opines that Faulkner shows the original substance of man, his very being before it takes form and thus in the whimpering of Benjy: “What we hear is the accusation of the unawake creature against himself and the ill-bred world” (123).

Faulkner’s masterpiece is “the embattled soul of man” as the plot of the novel is replete with the images of darkness death and doom. The mental aberration of Benjy is revealed naturally in terms of images and symbols by Faulkner. The novel opens with Benjy and Compson’s description of “hitting and they took the flag out, and they were hitting. Then they put the flag back and they went to the table, and he hit and the other hit” (5). Then they went on, and “I went along the fence” (5). Faulkner has depicted the limited perceptions of Benjy because of his mental retardation. The interior monologue of Benjy reveals his ceaseless fragmentation. Ironically, he is the narrator of the first section and through his perceptions and feelings the impending doom is referred in the novel. In the Benjy section, Faulkner presents the weak father and hypochondriac mother who create vacuity in the life of children. The critics observe that Benjy’s role in the novel is functionary. He is thoroughly objective. He records everything, indiscriminately and without bias. Benjy’s story depicts the fragmented vision of William Faulkner. The real theme of the deflation of self can be found only in Benjy’s section as Faulkner remarks in his “Introduction” that “the story is all there in the first section as Benjy role it” (231). The way Benjy’s consciousness works is unfathomable. His mental limitations determine the kind of language and structure employed in his monologue.

The plot of *The Sound and the Fury* presents the mind-wanderings of retarded adult who has never spoken a single word; and his words are the “indices” of a retarded mind. He is the case study of a retarded man suffering from dissolution of self. Faulkner has dramatized the various

scenes leading to his deflation of self. To Benjy, ice a “piece of water” and for him darkness simply comes and goes at random. He cannot relate the coming of the “dark spot” in his cereal bowl to his consumption of its contents. When he burns his hand in the wood stove fire, Benjy makes no mental equation between fire and pain. He is unable to explain the traumatic experience in logical words: “My voice went louder then and my hand tried to go back in my mouth” (72). Benjy doesn’t understand the relationships of cause and effect. That coldness produces ice, that eating produces an empty bowl and that fire burns; all these experiences are totally omitted in Benjy’s mind. He cannot understand a simple casual action; he cannot understand motive and intent. Benjy’s hallucinations, fantasy, dreams and the activities of mental retardation are depicted realistically by Faulkner in the novel. Faulkner gives the visual images of his mind thus:

The bright shapes went smooth and steady on both sides, the shadows of them flowing across Quentin’s back. They went on like the bright tops of wheels. Then those on one side stopped at the tall white post where the soldier was. But on the other side they went on smooth and steady, but a little slower. (8)

He is not aware of a morally responsible or irresponsible act and by virtue of his innocence he is living model of primitive innocence. Faulkner uses the poetic images and symbols to express the chaos of Benjy’s world. He feels the “bright cold” (4). He smells the sickness that is a “cloth folded on Mother’s head” (75). He is an ignorant of the operations of the universe, the assignment of a certain activity to a corresponding subject. He is all the time confused and bewildered. Faulkner has depicted the inner turmoil of his soul thus: “I couldn’t see it, but my

hands saw it, and I could hear it getting night and my hands saw the slipper but I couldn't see myself, but my hands could see the slipper" (88).

For Benjy experiences are fragmented and disorderly; he can perceive them only in a fragmented and chaotic way. Benjy's intellect is eclipsed and his mental limitations are the result of his ill treatment given by his mother who neglected him all the time. He is treated as an animal and Faulkner gives him the identity of a dog. He makes unconscious efforts to transform reality into manageable experiences. He seems to flaunt confusion and struggles to transcend the mental void that results from casual ignorance. He expresses his anguish thus: "I could smell the clothes flapping and the smoke blowing blue across the branch" (15). In Benjy's section, Faulkner talks about the death of grandmother and the death of Mr. Compson. The first section of the novel describes the mood of anguish and despair as all the major characters are suffering alienation; degeneration and doom in one way or the other. Benjy's role and his love for Caddy have been differently interpreted. The psychoanalytic approach to Benjy is adopted by Carvel Collins who uses Freudian theory to analyze the character of Benjy and his futile existence. Irving Howe thinks that "Benjy embodies a kind of purity, which is very much this side of the good and evil" (68).

Faulkner has depicted the agonized state of mind of Benjy and on April 7, 1928, he continues feeling restless and agonized. His memories of Caddy's use of perfume, her loss of virginity, her wedding, his drunkenness and castration are painful experiences. Freud asserts "any experience which calls up distressing affects - such as those of fright, anxiety, shame or physical pain - may operate as trauma" (Freud 6). Burton also opines that: "while everyone else reads him on their own narrow terms, Caddy alone engages him dialogically...because Caddy alone persistently

offers her brother the hope of speech, her absence signals for Benjy the lost possibility of genuine dialogue” (218). He possesses the mental tools to perceive but he cannot begin to understand or reverse the changes of life. Memory and imagination play vital role in the structure of the plot. Faulkner’s novel *The Sound and the Fury* is a study of the old past as the novelist explores the traumatic effect of the events of the past on the life and psyche of the characters. Faulkner openly admitted that “There is no such thing as was because the past is” (Rollyson 2). The characters of the novel are often lost in their past and the main problem for them is how to relate to the past. The main cause of the trauma is their inability to forget the past; the destruction or survival of all the major characters of *The Sound and the Fury* can be traced to how they remember the past.

There is ruckus in the Church because Benjy is a white and he has entered in the Church for the Blacks. In this part of the novel, Faulkner describes the growing nature of his mental disability. Vickery observes: “the whites regard Benjy as a problem since he is obviously white, they frown on his attendance at a Negro Church, but since he is obviously an idiot they are unwilling to receive him into theirs. Except Disley all forget that he is a human being” (Vickery 123). This scene further aggravates the trauma of Benjy as he is always haunted by the memory of the ill-treatment that he got in the house of God.

This study investigates the ways in which William Faulkner draws upon James and Sigmund’s theories of consciousness. Faulkner has created disabled and mentally retarded characters in the novels suffering from dissolution of self. Tony Tanner observes that Faulkner keenly observed the life of the people of the South who became emotionally sick because of the loss of the South; its glories and grandeur. Tennessee Williams depicted the loss of the grandeur of the South in his plays *The Glass Menagerie* and *The Streetcar Named Desire*. Both Amanda and Blanche are

haunted by the memories of the glorious past that give them psychological tortures. Faulkner develops characters in his novel demonstrating the social and psychological problems that stem from the industrialization of the American South. Faulkner's characters exhibit mental and physical disabilities, through both stilted consciousness and impotency to indicate disabled progress and masculinity. The title of the novel is borrowed from Shakespeare's tragedy *Macbeth* who says, "Life is but a walking shadow, it is a tale told by an idiot, full of sound and fury, signifying nothing" (52).

The plot of the novel focuses primarily on the sound and fury of the Compson family representing the decadent feudal order of the Old South. The mood of nihilism, despair and anguish is depicted in the first three sections of the novel. Mr. Compson is in the mood of alcoholic as he uses liquor to escape the horrors of life. Faulkner depicts the darkness of the soul of Benjy; "his chaotic mind who doesn't know where he could get the tenderness, the help to shield him in his innocence" (11). The main cause of neurosis of Benjy is his castration. Faulkner depicts a sensational and touching scene of Benjy's castration which becomes an eternal source of his psychological anguish. After Caddy's marriage, Benjy developed a habit of standing at the gate after the marriage of Caddy. He wished that one day she would come back. But one day he Benjy chased one of the passing girls taking her as Caddy. The neighbors misunderstood his intentions and alleged that he had sexually assaulted the girl. They castrated him as punishment for his sexual assault. Benjy is psychologically a child, barely more than an infant, and his simple responses give the real picture of the members of Compson family. His section includes just about every crucial piece of family "data" that the later portions of the novel amplify. The real decline of the Compson family is revealed through the wounded psyche of Benjy. Cathy Caruth comments thus on the impact of the traumatic event "When a traumatic event has

occurred it is isolated in the psyche, sealed up in mental crypt” (*Unclaimed Experiences* 123). Benjy’s mother is also responsible causing him trauma. Mrs. Compson treats him like a dog. She doesn’t provide him a room. He is locked up in the kitchen. Being marginalized by his mother, Benjy becomes an animal and his mother is responsible giving him an identity of a dog. Olga Vickery aptly avers that “Our first impression of the Benjy section is that it presents a state of utter chaos for which the only possible justification is the fact that Benjy is an idiot and therefore has the right to be confused” (32). Andre Bleikasten who remarks in his book *The Most Splendid Failure* thus:

Benjy is an idiot, and all that is left to him is sensory and emotional response, perception without intellection, and a capacity for the raw intensities of pleasure and pain. He is humanity at its most elemental and most archaic, the zero degree of consciousness. His quasi-tropistic reactions to the conditions he meets are in fact all he is. (Bleikasten 71)

The idiot role and the subsequent animal role are social constructs and the main source of trauma in the life of Benjy. He is unable to forget those painful memories which result into anxiety disorder. Freud asserts “Anxiety arises from a transformation of the accumulated tension”(25). He exists in stark contrast to his brother Quentin for whom “the world has become reality” (336). Berk writes thus: “Benjy cannot hide behind words because he has no demonstrable language” Benjy “is capable of responding to the reality behind words” (338). When Benjy experiences trauma, he is transported in a trance. Faulkner talks of “the bright shapes when the Compson family is driving to the cemetery to visit their grandmother’s grave” (8). The death of their grandmother Damuddy is another disturbing event that gives psychological shock to the characters. Faulkner uses the poetic images to depict the psychological trajectories of his

characters. Paul M. Hedeem observes thus: “Faulkner creates a poetry that slips from one image into another, and the past is relieved again and again as those few poor memories of satiety, of Caddy, are asserted and reasserted” (630). Benjy, Quentin, Jason and Dilsey are major characters and all are experiencing the loss of self. The world of *The Sound and the Fury* is full of chaos and disorder. Each chapter of the novel supplies layers of new details of the scenes of their damaged psyche. Faulkner focuses on the three Compson children who lead a lonely and desperate life. Dilsey is the real witness of the Compson household infected with the virus of depression and frustration.

Sigmund Freud in his *Civilization and its Discontent* discusses the discontentment with civilization. Freud comments “on the anxieties that were experienced by those living in this especially traumatic time. Freud questions the relevance of religion; he views it as a primitive need for a demanding father figure as well as a mass delusion” (23). Freud writes that “life imposed on us is too much pain, too many disappointments, too many insoluble problems” (14).

Freud observes that “the experience of a trauma repeats itself, exactly and unremittingly, through the unknowing acts of the survivor and against his very will” (*Beyond the Pleasure Principle* 131). The experience that Freud calls “traumatic neurosis” emerges as the reenactment of an event that one cannot simply leave behind. He used “talked therapy” as an effective psychoanalytic methodology to cure patients suffering from trauma. Faulkner comments thus:

The Sound and the Fury, I wrote it five separate times trying to tell the story, to rid myself of the dream which would continue to anguish me until I did. It’s a tragedy of two lost women: Caddy and her daughter. (242)

There is pervasive sense of loss in the life of all the characters. Faulkner has highlighted the attitudes and reactions of the Compson brothers towards their sister Caddy’s loss of virginity and

the loss of honor and family reputation. Their “apocalyptic now” is entangled with the memories of the Old South and the novel investigates the trauma of the people of the South after the collapse of feudal order. Cathy Caruth opines that the historical events “bring sophisticated psychoanalytic concepts to bear on collective processes developing accounts of historical violence that are both socially specific and psychologically astute” (259). Freud also argues that the historical moment might be experienced as “a punctual blow to the psyche” (*Studies on Hysteria* 259). Quentin’s narrative is the manifestation of trauma caused by loss of virginity of his sister. It is useful to consider the theory of Cathy Caruth of “knowing” and “not knowing.” Caruth argues that knowing an event often leads to the mental disorder. The main problem of Quentin is of knowing all about his sister Caddy and not ignoring what has happened. The Compsons are trapped in the dilemma of “knowing” and “not knowing” which creates tensions in his mind. Ahmed Ben Amara in her book *Virginia Woolf and the Poetics of Trauma Narrative* observes thus: “the tension that arises from this paradox—the discrepancy between the urge to fully know and to testify and the impossibility of such an absolute knowledge” (12). The dissolution of self of Quentin is caused by the loss and this can be easily explained by linking the psychological dilemma of “knowing” and “not knowing”. Freud also postulated that a “universal drive in children to establish and preserve an exclusive possessive sexual relationship with the opposite sex parent while eliminating the same sex parent as a sexual rival” (*Inhibitions, Symptoms, and Anxiety* 279). Based on this definition of Freud it is easy to link the loss of virginity of Caddy and the way the Compson brothers are disturbed. Quentin cannot forget for a minute that his sister Caddy has become an object of sexual desires. Faulkner gives the image of Caddy’s muddy drawers when she climbs the tree in the opening of the novel. This becomes a symbolic wound for Quentin.

The climax of the novel reaches with the loss of virginity of Caddy and this loss is symbolic of the loss of the glamour and grandeur and the conservative values of the Old South. Caddy is too immature to fuse and balance her intense affection for her brothers. Her love for life and sexual pleasures urge her to date with the town boys. She expresses her passionate love for Dalton Amis; steals money and elopes with him. The love of the two brothers pulls her back to accept dead concepts of honor and virtue which she neither believes nor can practice. She is in a dilemma because she can neither pacify the anguish of her brothers nor immolate her passion for life. She suffers from acute anxiety disorder as Freud considered anxiety to be closely linked to sexuality as “neurotic anxiety arises out of libido, and is thus related to it in the same kind of way as vinegar is to wine”(Inhibitions, Symptoms, and Anxiety 87).Caddy gives up Dalton thinking that he has harmed her brother and realizes that it was her mistake to fall in love with Dalton. She follows the road to promiscuity. Her giving up of Dalton was the beginning of her emotional bankruptcy and death. She says: “I died last year I told you I had” (153). Thus Caddy is ruined by her two loves; the attachment to her brothers and the passion for life. Catherine Baum remarks thus: “The wasteful loss of Caddy’s great capacity for compassion and sacrifice makes her fate most unbearable tragic doom in *The Sound and the Fury*” (44).Her natural impulses from a contrast to Quentin’s neurotic compulsions and death urge. His view of love is chaotic product of sexual perversion and unrealistic idealism.

Quentin is a Southern who cannot live without his values inherited from his ancestors of the Old South and this linkage causes him trauma. The section of Quentin revolves around ideas of incest, sexuality, and many other aspects related to the seduction of Caddy. The loss of her virginity is a blemish on the honor of the family constitutes a traumatic event. It caused psychological torture to all the brothers and particularly to Quentin. Faulkner has depicted the

inner turbulent world of Quentin in the last days of his life using the lyrical language and the poetic images and symbols. Quentin's section is a heart rending text about the turbulent world of the characters closely "tied up with the act of bearing witness to a crisis." He writes a letter to his father and to his roommate Shreve. He then having mailed the letter, walks to a bridge and looks down at the water, thinking of shadows and of drowning:

The shadows of the bridge, the tiers of railing, my shadow leaning flat upon the water so easily had I tricked if that it would not quit me. Niggers say a drowned man's shadow was watching for him in the water all the time. (57)

This speech of Quentin is evocative of the uncontrollable intrusion of past memories putting heavy pressure on his psyche. His suicide by drowning is a way to escape from the shameful past as he can no longer live with the bitterness of the wound caused by loss. His narrative structure makes it clear that his response to the loss is natural and inevitable. His narrative is evocative of the psychological burden of the narrator. It is told from within the mind of Quentin, on the day he commits suicide. It plunges into the depths and the causes of loss and its psychological effects. In his narrative his chief concern is Caddy's sin and moral transgression. He contemplates suicide so that he will not have to forget the horrors he feels. He believes that his values have been shattered and his ancestors must be feeling upset and the only way left for him is to sacrifice his life to restore the prestige and honor of the family. In his speeches he repeatedly mentions virginity and he confesses to have committed incest with Caddy. He broods over the concept of virginity which is a man-made construct. Before suicide, he thinks of his and Caddy's virginity:

In the South you are ashamed of being a virgin. Boys, Men. They lie about it. Because it means to women, Father said. He said it was men invented virginity not women. Father said

it's like death; only a state in which the others are left and I said. That's what's so sad about anything: not only virginity and I said, Why couldn't it have been me and not her who is unvirgin and he said, That's why that's sad too; nothing is even worth the changing of it. (50)

Quentin's main concern is not human related but abstract objects of virginity, virtue, pride and honor. Freud asserts moral anxiety appears in the form of a fear of violating values or moral codes, and appears as feelings like guilt or shame. His obsessive anxiety results into anxiety disorder. Freud identifies "a universal characteristic" of the traumatic memories: "they were all of a distressing nature, calculated to arouse the affects of shame, of self-reproach and of psychical pain, and the feeling of being harmed; they were all of a kind that one would prefer not to have experienced, that one would rather forget" (*Studies on Hysteria* 269). His idealism comes in conflict with the realities of the external world as he fails to comprehend the mysteries of sex which often regulates the life of the young people. He refuses to accept reality and fails to understand the force of natural impulses that drove Caddy to promiscuity. Faulkner has given reference to many sexual symbols that haunt the imagination of Quentin. The image of honey suckle is multidimensional for the bitter sweet mystery of sisterly sex. He is unable to accept the carnal love. There are two other powerful symbols which symbolize his defeat. He wishes to kill Caddy with his dagger. The gun offered to him by Dalton is again a phallic symbol. Quentin's inability to use both the weapons on both occasions symbolizes his rejection of reality. Freud argues, "if the reaction is suppressed the affect remains attached to the memory" and the memory becomes traumatic because it is remembered as "an injury that has been suffered in silence" (8). The problem with Quentin is that he fails to strike a balance between his idealism and the reality of the external life; thus he sinks deep into psychic neurosis. His choice of water as a means of committing suicide is significant as according to Jung "water is a rebirth image" (Jung 135).

The relationship of trauma and shame can also be seen in another conversation Quentin remembers, in which both Quentin and his father struggle with changing gender expectations in their discussions of Caddy, incest, and virginity: “In the South you are ashamed of being a virgin. Boys. Men. They lie about it. Because it means less to women, Father said. He said it was men who invented virginity not women” (78). Quentin feels defeated because he was unable to stop Caddy from playing in the water, and even worse, he was unable to stop Caddy from taking off her dress. Freud says, “The ego is the actual seat of anxiety” (Freud, *Inhibitions, Symptoms, and Anxiety* 82).

Irving Howe observes that the real problem with Quentin is his refusal to accept the existence of natural impulses within himself. His continuous refusal to face the incestuous feeling for Caddy results in his dissolution of self. Quentin hated Caddy and viewed her as an adulterous. “He must value about all not her but the virginity of which she was custodian and on which she placed no value whatever”(412). A woman’s chastity was valuable in a noble Compson family. Caddy was considered as a rebel in the family. Being depressed, Quentin challenges Dalton with a pistol and certifies the true nature of his emotions and his concern for the loss of virginity of Caddy. If he had confronted the reality, he would have realized that such incestuous emotions are not shameful at all. Sex in life is as real as life and sexual drives can motivate a man or a woman to do anything. He fails to comprehend the sexual compulsions of Caddy and sits on false egoism and abstract values ignoring the reality of life. The speeches of Quentin reflect his inner consciousness. He is caught up in a continuous remembering of Caddy and her loss of virginity and his Southern identity. In the fourth paragraph, he confesses incest as he says: “I said I have committed incest, Father I said”(226). This sentence recurs in the novel again and again depicting the depth of his guilt consciousness. The repetition of this sentence has dramatic effect

as he thinks again and again of Caddy who is carrying the baby of Dalton. Janet observes that “events and memories persist as unassimilated fixed ideas that act as foci for the development of alternate states of consciousness, including dissociative phenomena such as fugue states, amnesia, and chronic states of helplessness and depression” (123). Following the Freudian claim in *Beyond the Pleasure Principle*, it can be argued that Quentin is a victim who is doomed to “repeat the repressed material as a contemporary experience instead of remembering it as something belonging to past” (341) Quentin is doomed to repeat and remember Dalton Ames as “something belonging to the past”. The loss of Caddy’s virginity is engraved in his psyche a deep wound. In the section wherein Quentin narrates about the story of Caddy’s promiscuity; Quentin also narrates the mundane events interrupted by his stream of conscious thoughts. His speeches are inchoate; the sentences are disjointed and there are pauses and breaks in sentences reflecting his disintegration of self. For instance, when Quentin is on a street car on Cambridge, his mind is obsessed with recalling a confrontation with Caddy after discovering that she had sex with Dalton Ames. Quentin suggested to Caddy that they both kill themselves. He also hinted that it was he who had taken her virginity and that they could go away together and even believe that it was true:

The shell was a speck now, the oars catching the sun in spaced glints, as if the hull were winking itself along his along. Did you ever have a sister? No but they are all bitches. Did you ever have a sister? One minute she was Bitches. Not bitch on minute she stood in the door Dalton Ames. I just missed gentility. Theatrical fixture. Just paper-mache, then touch. Oh, Asbestos. Not quite bronze. But won’t see him at the house. Caddy a woman too remember. She must do things for women’s reasons too. (58)

Faulkner dramatizes the scene of Quentin Compson's tragic suicide. The readers feel the vibrations of death. Jean- Paul Sartre explored the effects of the suicide of Quentin and expressed his opinion about the effect of his suicide:

The past takes on a sort of super-reality; its contours are hard and clear, unchangeable. The present, nameless and fleeting, is helpless before it. It is full of gaps, and through these gaps, things of the past, fixed, motionless and silent as judges or glances, come to invade it. Faulkner's monologues remind one of aero plane trips full of air-pockets. At each pocket, the hero's consciousness "sinks back into the past" and rises only to sink again. (267)

Faulkner wrote in his "Introduction" that he was involved with the growth of his characters in *The Sound and the Fury*. He claims that after this novel he continued his attachment to the characters. Caruth writes that to be traumatized is to "be possessed by an image or event" (5). The plot of the novel is based on a haunting picture described in the novel: "The picture was of the muddy seat of a little girl's drawers in a pear tree where she could see through a window where her grandmother's funeral was taking place and report what was happening to her brothers down blow" (233).

The novel *The Sound and the Fury* depicts the sense of loss, depression and the feeling of doom leading to his dissolution of self. Faulkner uses the imagery of sound and shadows to depict the inner trauma of his characters. His rich use of sound is a recurring motif to animate the action of the novels. The "indescribable sound" opens and punctuates and closes the novel. The bells and sounds are a source of sickness and depression to the characters. Faulkner alludes to Lady Macbeths' response to the "owl that shrieked" (2). In the Disley section "screaming of the Jaybirds" is heard. Disely is heard singing sweet songs in the kitchen (166) but the overall effect is pessimistic, depressing predicting the fall of the house of Compson.

The end of the text leaves the readers with feeling “much as Quentin does-emotionally and intellectually bewildered”(25).These initial chapters “work through” the loss of self that originated in the life of the Compson family. The main concern of Faulkner in this novel is to depict the psychological wounds of all the characters. Quentin is sick at heart; Faulkner projected internal psychological wound in the life of all the characters. Faulkner observes that the story line becomes more touching “if told by someone capable only of knowing what happened, but not why” (233).

In all the four sections of the novel, the narrative is unpredictable and jumps back and forth like the shuttle cock. There is no logical structure of the plot and the mood is always of loss and despair. In Benjy’s narrative the damage of the psyche is beyond the limit of understanding and the readers feel exhausted and confused. Faulkner employs the repetitive technique in the novel to intensify the traumatic experiences. Benjy says seven times that “Caddy smells like trees” (34). Faulkner describes the scenes of disintegration of self of the characters through hallucinogenic images. Quentin is an intellectual and yet he struggles being trapped between the id and the super ego. Quentin Compson’s obsession with time is clearly described in the Second Chapter of the novel entitled: “June Second 1910”. Quentin focuses on time and the sound of his grandmother’s watch always haunted him. His grandfather expresses his concern for the family and time when his father gives him the watch:

I give you the mausoleum of all hope and desire; it’s rather excruciatingly apt that you will use it to gain the red absurdum of all human experiences which can fit your individual needs no better than it fitted his or his father’s. I give it to you not that you may remember time, but that you might forget it now then for a moment and not spend all breath trying to conquest it. (48)

The imagery is very effective; the use of the image of “mausoleum” is cryptic. Quentin is imprisoned in the narrow walls of orthodox concepts of dignity pride and honor ignoring the demands of life and sex. He imagines a time that doesn’t exist and most of the time he is lost in his own prison of memories of the Old South. That if one is “oblivious to the sound for a long while, then in a second of ticking it can create in the mind unbroken the long diminishing parade of time you didn’t hear” (49). In desperation Quentin speaks of “Little Sister death that never had a sister” (50). He repeats the word sister thirty times in the novel revealing his psychological obsession of Caddy. According to Cleanth Brooks his repetition indicates that Quentin “is a young man who has received a grievous psychic wound” (292). Such “repetitions, though cathartic, suggest an unresolved shock; a rhythmic or temporal stutter they leave the storyteller in purgatory, awaiting the next assault” (Hartman 4). Faulkner introduces the images of the birds in Quentin narrative prominently. The imagery of the birds flitters intermittently throughout his narrative. Birds reflect his random thoughts and his eventual “flight” from life at the end of the narrative when he commits suicide:

There was a bird in the woods....The bird whistled again, invisible, a sound meaningless and profound, in flexionless, ceasing as though cut off with the blow of a knife, and again, and that sense of water swift and peaceful above secret places, felt, not seen not heard. (86)

Jason Compson’s narrative is extremely threatening in the novel as Faulkner has depicted Jason as the most vicious character; a symbol of evil. He is the most despicable character ever created by Faulkner. The critical analysis of the text reveals that the basic cause of his misanthropy was women. Women became the target of his wickedness. His relationship with females during his childhood, youth and adulthood are marked by hatred, jealousy and contempt. During each of these periods Jason performed different roles and acquired anti-feminine attitude and soon

assumed an utterly despicable personality. Earl is the first victim of Jason; he tortures him in spite of his moral and financial support of him. Earl gives sound financial advice to Jason. He doesn't tell his mother that he has misappropriated thousand dollars. He is all the time looking after his family and warned him of the crash in the stock market. Jason is a psychic case study; he is cynical and nihilistic. Jason's father was a henpecked, alcoholic philosopher: "Uncle Maury is a sniveling, parasitic drunk and brother Quentin was a romantic idealist" who lacked the capacity to face reality and deal with it. Jason became a neurotic man because nobody gave him love and tenderness; his mother neglected him (21). Even Disley "never showed any tenderness toward him as a child" (211). All these factors combined to build trauma in Jason who became a social threat. Jason resented all females; Mrs. Compson, Disley and Caddy and never bothered them and paid no attention to them. His sole purpose was to create problems and to irritate them and to assert his own feelings in depression. He was a spoiled child and when he grew old he became a social threat; a problem child of the family. It is not surprising that a pervading feeling of insecurity made Jason a depressed boy. He was abused and insulted by all the members of the family and he was friendless and was denied love and tenderness in his childhood. Nobody liked him and he developed a cynical attitude towards all; he was always ready to hurl insults to others. His wounded soul is because of his neglect and indifference of the Compson family. He is very cruel to Caddy; spies on her and secretly watch Caddy's behavior. Jason's cruelty is revealed in his attitude toward Caddy. He exploits her and for fifteen years he pockets those two hundred dollars she sends for her daughter without spending a cent on the girl, and providing fake cheques to Mrs. Compson so that she can satisfy her pride by burning them. He contrives to keep Caddy "away from the house, not even allowing her to see her child" (257). His reason for harassing Caddy's daughter is not financial but emotional. He derives

sadistic pleasure in tormenting the girl. There is a deep seated revenge motive in the heart of Jason. He hated Caddy and his daughter Quentin. He reacts expressing his anguish: "Whatever I do it is your fault, if I am bad, it's because I had to be. You made me!" (324). In the last part of the novel Faulkner presents the extreme cruelty of Jason in his treatment of Benjy and Caddy and her daughter Quentin. When Luster takes Benjy to the cemetery in the buggy but takes a wrong turn, Benjy's ordered life explodes: "for an instant Ben sat in an utter hiatus. Then he bellowed, bellow on bellow, his voice mounted, with scarce interval for breath. There was more than astonishment in it, it was horror; shock; agony eyeless tongueless" (320). The order is restored and Benjy is calmed down who sits calmly but the flower has been broken symbolizing his wounded mind: "The broken flower dropped over Ben's fist and his eyes were empty and blue and serene again as cornice and façade flowed smoothly once more from left to right, post and tree, window and doorway and signboard each in its ordered place" (321).

This episode reveals the anxiety disorder of Jason and devalues his fury while empowering Benjy. Jason expresses his cruelty out of frustration and depression. He threatens to send Benjy into the institution at Jackson. He assumes that Benjy will be "happier there, with people like him" (221) and that "if they'd just sent him on to Jackson while he was under the ether, he'd never have known the difference" (263). He feels shame and admits that:

It don't take much pride to not like to see a thirty year old man playing around the yard with a nigger, running up and down the fence and lowing like a cow whenever they play golf over there. I say if they'd sent him to Jackson at first we'd all be better off today. I says, you've done your duty by him; you've done all anybody can expect of you and more than most folks would do, so why not send him there and get that much benefit out of the taxes we pay. (222)

Jason's hatred for his sister Caddy is expressed in his mood of frustration thus: "Once a bitch, always a bitch, what I say?" (113) The narrative of Jason is told in a linear fashion as he gives patriarchal authority to Jason. Faulkner suggests of a mental incestuous relationship as Quentin is described as the father of Caddy's daughter Quentin. In Jason's narrative the depth of Mrs. Compson's guilty conscience is threaded by Faulkner. Caddy emerges as a real person and not just a memory and the focus is on Jason's harsh treatment of Caddy and her daughter Quentin. Jason watches "his invisible life unravels out about him like a worn out sock" (195). The name of Dalton Amiss is repeated in the plot. But Quentin makes a sensational statement in expressing his trauma thus: "I have committed incest I aid Father it was not Dalton Ames" (51). Cathy Caruth talks of "Phantom" present in the mind of the disturbed people. Jason notices that "on the floor lay a soiled garment; he looks at the pear tree" (172). Jason has witnessed the trauma of Caddy and he feels mentally disturbed. In the last section of the novel, Disley weeps for the loss of honor of Compson's family. The novel ends repeating the beginning of the novel and Faulkner writes the first line of the novel: "Through the fence, between the curling flower spaces, I could see them hitting. Luster was hunting in the grass by the flower tree"(4). The future of the Compson family sealed forever.

To conclude, Faulkner depicts the symptoms and causes of anxiety of the protagonists in the novel *The Sound and the Fury*. The tragic plight of Faulkner's hero is that he is a prisoner of the past, of society, of social order and moral taboos and of his own introspective personality. Quentin, Jason and all the ruling members of Compson family are rooted in the past and hence are always haunted by old memories and feel sick and grow despondent. Jason suffers the inner turmoil because of his aggression and divided soul. Jason experiences trauma because he is caught in the binary universe and is bound to collapse. Faulkner refers to Hegel's idea of tragic

collision, stating that all distinctions become divisions. Subtly, the daily craving is Jason's lust for clearly opposed forces, and this lust brings him mental and psychological torture.

Faulkner gives the image of "church bells" in imitation of Virginia Woolf's "Big Ben" appearing in *Mrs. Dalloway*. As Jason speed off he "drove on out of the bells and out of town" (190). Jason fails to apprehend Quentin with his money and gets disgusted. The ringing bells of the Church echo Jason's pounding headaches. Jason observes with sick heart that even the air, the atmosphere is shattered in "bright disorderly tatters of sound" (188). The bells of the Church are emitting "an indescribable sound...a sigh, a sound of astonishment and disappointment" (181).

Faulkner's novel *The Sound and the Fury* gives an insight into the cultural and psychological trauma of the major characters of Faulkner. Benjy, Quentin, Jason and Caddy suffer from the main symptom of trauma that is anxiety. The novel depicts the journey of three compson brothers and their sister who are mentally disturbed and suffer from anxiety as they are unable to overcome their traumatic memories as Freud observes "hysterics suffer mainly from reminiscences" of traumatic memories (*Studies on Hysteria 14*). Quentin suffers because of his too much obsession of false morality and for his commitment to the old glory and grandeur of the Old South which has become extinct. Caddy is suffering sickness because of her sexual passions and revolting nature. Her sexual needs are the main cause of her anxiety as Freud considered anxiety to be closely linked to sexuality as "neurotic anxiety arises out of libido, and is thus related to it in the same kind of way as vinegar is to wine" (*Inhibitions, Symptoms, and Anxiety 87*). She transgresses the moral code of Compson family and becomes a target of attack of Quentin and Jason. She emerges as a modern flapper and her sexual liberties create problems

for the Compson brothers. The Compson brothers' interactions with their surroundings reveal multiple layers of their psychic pressures. Quentin's and Jason's experiences reveal disturbing and dysfunctional relationships in the family. Benjy is portrayed as a burden to his family even when he is silent and a nuisance when he begins to howl. Freud further claims, "Anxiety arises out of the process of repression (95). However, each is unable to completely repress them, and as a result suffer from trauma symptoms, including flashbacks, obsession, repetition, compulsion, moaning, howling, and violence.

Chapter Five

The Dissolution of Self in William Faulkner's *Light in August*

The chapter traces the psychological trajectory of the characters of William Faulkner who experience the loss of boundaries between self and the world. Sense of loss often results into acute psychosis resulting into dissolution of self. R. D. Laing in his book *The Divided Self: An Existential Study in Sanity and Madness* discusses in detail the symptoms of the dissolution of self. The writer argues that the main causes of the loss of self are the loss of identity, loss of loved ones, loss of families, broken relationships and haunting past memories etc. Laing comments thus:

Man's whole life has been between his desire to reveal himself and his desire to conceal himself. We all share this problem with him and we have all arrived at a more or less satisfactory solution. We have our secrets and our needs to confess. (39)

The term dissolution of self is considered as a mental process of disconnection from thoughts and feelings of an individual. Dissociative disorders lead to amnesia and identity disorder leading to the loss of self of the individuals. The main symptoms of dissociation of self is the loss of identity; child abuse, rape, depression, frustration, shame and anxiety disorders. Faulkner has been studied for his narrative methods, his vision of the South, his characterization and the treatment of the blacks. Alfred Kazin, Clifton Fadiman, Norman Podhoretz has found that Faulkner always describes the black consciousness in his novel. On the other hand, critics like Olga Vickery, A Frederick, J. Hoffman, Cleanth Brooks and Malcolm Cowley discuss Faulkner's concern for the history of the South. Russell Warren Howe gives the first full length

study of Faulkner investigating the trauma and turmoil of the Civil Rights Movement and its impact on Faulkner. Clinton Lee Jenkins in his article “Faulkner, the Mythic Mind and Blacks” explores the role of myth in the plot of *Light in August* of William Faulkner. Doreen Fowler in his article “Faulkner’s *Light in August*” investigates the plot of the novel and discusses the significance of the dark images of the novels. Fowler states that “Light stands for values that ate Southern, protestant; white and regrettably racist darkness refers to the private world, the individual and the world of the unconscious” (307).

Joe Christmas, Joanna Burden and Lena Grove are the victims of dissolution of self in the novel. Lena Grove is impregnated by a stranger and she becomes an outcast. Joe Christmas is subjected to physical torture by his adopted father. The adopted mother of Joe Christmas locks Joanna’s door against Christmas advances. Childhood memory of Joe Christmas takes a serious toll on his adult life, disparaging him with deep resentment of himself. His adopted father Mr. McEachern gives a brutal treatment to him in an attempt to force religion onto him: “When the strap fell, he did not flinch, no quiver passed over his face. He was looking straight ahead, with a rapt, calm expression like a monk in a picture” (William Faulkner, *Light in August* 145). Mrs. McEachern brings food to Joe after he is punished, and Joe unable to accept her kindness and compassion, during it in the corner of the room. After she leaves, however, “he rose from the bed and went and knelt in the corner as he had not knelt on the rug, and above the outrages food kneeling, with his hands ate, like a savage, like a dog” (155). He is first presented in the novel as a man in his thirties who appears at the “Jefferson planting mill looking for work” (31). Simon McEachern gives Joe little room to exercise his free will:

He had never before been his far from home this late. When he reached home he would be whipped. But not for what he might have or might not have done during his absence. When

he reached home he would receive the same whipping though he had committed no sin as he would receive if McEachern had seen him commit it. (156)

The harsh treatment of McEachern creates in Joe a feeling paralysis and confusion. His mind doesn't know kindness and mercy and he turns out to be a black devil. Joe "beats his adopted father severely and leaves him dead" (204). He leaves the city and becomes a wanderer. He spends the next fifteen years of his life in wandering until he reaches Jefferson. He joins the local mill and settles in an improvised cabin. It is here that Joanna Burden comes in his contact. The novel *Light in August* explores the psychological trajectory of Joe who is considered as an outsider. He is accepted by neither group due to racial construction of race. Faulkner illustrates the strict structure that doesn't allow for one to live in-between, even if of both black and white descent. The black mulattos like Joe Christmas are doomed as they dare to break the law of the society. Joe is destined to suffer and die and he lived his life with anger. Fate sends Joe into a tragedy as McEachern teaches him that sloth and idleness are not acceptable through the use of whip. He is given corporal punishment as a measure to atone the sins of the body and in order to adjust and reform his behavior.

Joe learnt the art of suppressing his emotional volcano and endured the physical violence and psychological oppression silently and with headstrong attitude. But in his adult life, this buried anger explodes into violence with "something of the exaltation of his adoptive father he sprang full and of his own accord into the stranger's fists" (218). The childhood experience of Joe has destructive effect in his adult life. He struggles in his life with his identity of being a Negro. As a child he was subjected to constant humiliation and in the orphanage he was compelled to manipulate the idea of being "black" into a form of an immoral advantage. The characters in

Light in August experience discrimination, violence and isolation and sorrow. One day when all the boys take turns with a black prostitute in a shed something overwhelms Joe “something in him trying to get out: and he loses it and kicks the girl and starts beating her. It is “smelling the woman smelling the Negro all at once” that seems to be the cause of his reaction” (156). *Freud asserts in his essay*, “Anxiety arises from a transformation of the accumulated tension”(25). When Joe is seventeen he finds someone he believes will accept him for who he is Bobbie, a young white waitress quickly becomes his girlfriend though he later finds out that she is a whore. Joe began to sneak into town to meet with her at night and loses his virginity to her, later paying her with candy and coin. One night lying in bed he exposes his secret identity to her:

You noticed my skin, my hair...She whispered also. Yes I thought maybe you were a foreigner. That you never come from around here.”

It’s different from that, even. More than just a foreigner. You can’t guess.

What? How more different? I got some nigger blood in me. (Faulkner 196)

Her reaction is still, and then she responds, “I don’t believe it” and Joe leaves it there, but this is the first time in the novel that Joe admits aloud that he is aware of his ambiguous difference. By revealing this to Bobbie, the closest person he has ever had in his life, he hopes that she will accept him despite his black blood; then perhaps he too can accept himself. There also is a part of Joe that anticipates rejection, which would by another way for him to reaffirm his less than status, and an excuse to further anticipate his self-loathing. She refuses to believe that he has black blood Joe is forced once again to hide his identity and he does this by utilizing another strategy. Joe Christmas diverts his attention into drinking, smoking and sex to distract him both

from the knowledge that Bobbie is indeed a prostitute, and also that he is of mixed blood. By keeping himself distracted he is able to separate himself from the truths of life.

One night McEachern finds Joe and Bobbie dancing together. Joe is scared of his adopted father and makes up his mind to retaliate if he is punched or whipped. In rage, he hits McEachern on his head with a chair and knocks him out cold. He virtually kills him and becomes an outlaw and doesn't show remorse for his action and responds "I said I would kill him some day I told him so" (206). Joe takes McEachern's horse and ride back to his farm to steal secret money of McEachern's wife. He rides back to Bobbie's place to take her with him and in hope of running away together and plans to marry her. Bobbie rejects his proposal and brings up his black blood to justify her refusal of him: "He told me himself he was a nigger!" (218). Bobbie is a prostitute and she lives outside the margins of society but she doesn't want to get involved in the murder forces. She thinks of his attempted murder of McEachern as a threatening disruption that is brought into her life and she wants nothing to do with it. She aligns herself with the white point of view that by killing a white man Joe has become a criminal and his future is dark. Joe is in a state of shock when Bobbie rejects him. Joe is desperate as he is aware that nobody loves him and he belongs to nowhere. This consciousness is the main cause of his psychological trauma. He runs away, traveling for fifteen years like a mad dog without any purpose and without any destination. He travels from the North America to the South America going as far as Mexico. He embraces the marginalized world into which he was forced into all his life. Freud reflects on his dichotomy and states: "Not only was the brain split into two functions but so was reality. Thus people who inhabit both realities are forced to live in the interface between the two, forced to become adept at switching modes" (*Studies on Hysteria* 59). In his fifteen years of his travel Joe tries to find his identity but he remains alien and an outsider in the white community and the

black community. Faulkner comments thus: "He had once tricked or teased white men into calling him a negro in order to fight them, to beat them or be beaten; now he fought the negro who called him white...He lived with Negroes, shunning white people" (225). Laing observes that the main cause of trauma is the inner conflict in the life of a character. Joe is a man torn between black and white. He struggle to find acceptance with one group or another but no community is ready to accept him and he remains an outsider. This is the main cause of his frustration and depression. According to Freud "any experience which calls up distressing affects - such as those of fright, anxiety, shame or physical pain - may operate as trauma" (*Studies on Hysteria* 6). Bobbie rejects him and after this rejection Joe tries to develop relationship with a white woman believing that "there were white women who would take a man with black skin" (225). He remains upset for two years and feels inferior to whites. Faulkner explores his black consciousness thus:

At night he would lie in bed besides her, sleepless, beginning to breathe deep and hard. He would do it deliberately, feeling, even watching, his white chest arch deeper and deeper within his ribcage, trying to breathe into himself the dark odor, the dark and inscrutable thinking and being of negroes with each suspiration trying to expel from himself white blood and the white thinking and being. (Faulkner 226)

Joe has no option but to seek his black identify as he breathes in deeply the black blood, the black smells and tries to take full control of his other half, to dully assimilate into black identity. Joe's physical reaction is triggered by a conception of his psychological thoughts that black is truly repulsive. Joe had internalized the beliefs of the white society and he can no longer see black man acceptable in society. He comes to the conclusion that black thinking is different from the white thinking and ideas. Watkins in her essay "William Faulkner Reprised: Isolation in Toni

Morrison's *Song of Solomon* observes that "Faulkner excavates the number of possibilities attached to a person who is simultaneously a part of, yet outside, of society" (11). Joe Christmas and Joanna Burden experience life in all its devastation. He begins a dysfunctional relationship with Joanna. She is in her forty who has lived her whole life on her family estate. Burden is a supporter of black education and is advisor for many involved in black educational endeavors like Joe because of her family history. Joanna Burden is also an outcast and lives in the margins between black and white societies. Joe's Joanna relationship becomes a main focus in the novel and represents a breakdown of the depth and damage attitudes of racism that stretched out far from the South to the rest of the United States. Joanna's father taught her thus: "the curse of the black race is God's curse...the curse of the white race is the black man who will be forever God's chosen own because He once cursed him" (253). Joe's relationship with Joanna is very ambiguous and Faulkner has depicted the rape scene thus:

When he entered the house at night it was as he has entered it that first night; he felt like a thief, a robber, even while he mounted to the bedroom where she waited. Even after a year it was as though he entered by stealth to despoil her virginity each time anew. It was as though each turn of the dark saw him faced again with the necessity to despoil again that which he had already despoiled. (234)

Despite his role as rapist Joe begins to feel that Joanna is still in charge of this sexual relationship. He is somehow threatened by their relationship as it stands and states: "It is like I was the woman and she was the man" (235). Freud considered anxiety to be closely linked to sexuality as "neurotic anxiety arises out of libido, and is thus related to it in the same kind of way as vinegar is to wine" (*Inhibitions, Symptoms, and Anxiety* 87). Interestingly, each time he walks

up to Joanna's room, she does not fight back. Instead, Burden truly is the puppet master behind the encounter. She gives him a false sense of control but she is the one that controls the environment. Even in their lovemaking Joanna constantly calls him a "negro" and finds sexual satisfaction in this role play. The fantasy entails Joe playing the black, corrupted and vile rapist takes advantage of the weak white woman. She dominates him in this sense and this is why he feels that she is the man in the relationship. Joe decides to teach Burden a lesson. The second phase begins as he goes up to her room and attacks and rapes her. He feels anger at that the power she had over him and fights to take it back. As he thinks of himself as black he doesn't like that his race has allowed Burden to weaken and feminize him in their relationship. Joe says: "I'll show you! I'll show the bitch!" (236). He is amazed to find her at his cabin sitting on the cot. He realizes that she has surrendered to him as a woman and they sit and talk for hours.

Faulkner contrasts Joe's pessimism to Lena's optimism through the impact of their childhoods, reactions towards love and attitudes towards their future. Childhood plays a major role on how the characters interact with the society and what their visions of life are. Joe Christmas suffers throughout his life because of alienation, isolation, humiliation and identity crisis. The childhood memories shatter his sensibility and become the main cause of his trauma. Jean Laplanche who has been a prominent French thinker and psychoanalyst, also advocates the significance of 'memory' how it reconnects a subject to its original neurotic occurrence.

When Joe Christmas realizes what it means to be Negro, he is scared that this is the life he is truly entitled "to the black life, the black breathing...compounded the substance of breathe so that not only voices but moving bodies and light itself became...with the now ponder able night inseparable and one" (114). This manic reaction continues because Joe can never completely

comprehend the reality of his ethnicity and thus he is in conflict with himself. Freud identified “a universal characteristic” of the traumatic memories: “they were all of a distressing nature, calculated to arouse the affects of shame, of self-reproach and of psychological pain, and the feeling of being harmed; they were all of a kind that one would prefer not to have experienced, that one would rather forget” (*Studies on Hysteria* 269). Lena is just the opposite of Joe, she leads the life of an orphan and at the age of twelve she endures a life of great responsibility. She acts as a guardian for her sister-in-law’s children and a house keeper. When Lena becomes pregnant out of wedlock, she faces the wrath of the society and is treated as an immoral outcast. She suffers the first stroke of trauma as she feels depressed and alienated. Guilt ridden, she sets out on a journey to find the father of her child. “Walking slowly, she goes with the shoes unlaced about her ankles, until she reaches the top of the hill a mile beyond” (8). She is lonely and desperate; she struggles to find out the father of her baby alone. She battles with her unfortunate situations. Personal actions and schizoid behavior of an individual is the result of trauma according to Laing. Joe and Lena are treated as outcasts and both of them are the victims of depression and frustration resulting into their disintegration of self. Laing states that frustration and depression lead to “existential split “of an individual’s psyche. This “split is a strategy of living despite the pervasive anxiety of primary ontological insecurity” (Laing 39). Faulkner has “depicted the roots of ontological insecurity in Joe Christmas and Joanna Burden” (22), Faulkner has described the struggle of Joanna’s life that is considered as an outcast by the community.

Joe and Joanna suffer dissolution of self because of their harrowing memorial events which started the toothpaste episode. Memory plays vital role in developing trauma in Joe to “see a diminishing row of suavely shaped urns in moonlight, blanched and not one was perfect...there issued something liquid. He vomited”(189). Laing explains: “the schizoid individual fears real

live dialectical relationship with real live people” (*The Divided Self* 39). Laing observes that a traumatic character is schizoid and he lives in his own illusions. Joanna gives food to Joe who sticks to his back culture and believes that a black shouldn’t eat the food of the whites. Joanna knows that Joe is a nigger but she accepts him as her lover. Joanna believes that Joe is an object and her relationship with him is based on her illusions. Joe Christmas observes that she is “trying to be a woman and said she don’t know how” (99). Joanna doesn’t have high opinion of Joe who is dubbed as a rapist. He climbs on her window and enters into her bedroom like a thief and a robber. The images of Faulkner are very effective revealing the degradation of Joe. He enters into her bedroom like a “thief, a robber and herself as a virgin, whose virginity is despoiled by a Negro lover each time anew” (96). Joanna corrupts Joe as the plot progresses she corrupts his sexuality. She allows him to rape her while having sex with him. In “Faulkner’s *Light in August*: A View of Tragedy,” Ray B. West observes that “the tragedy of Joe is the tragedy of mankind” (10).

Joe Christmas is the victim of hatred of his community as he is an outcast in society. He has been running for the last fifteen years in search of peace and rest but nobody accepts him; nobody loves him. She is still the “mannish figure sitting at her desk writing letters, but by night Joanna is wild then, in the close, breathing half dark without walls, with her wild hair, each strand of which would seem to come alive like octopus tentacles, and her wild hands and her breathing: Negro! Negro! Negro!” (106). The haunted memories of past followed him. Freud believes that “hysterics suffer mainly from reminiscences” of traumatic memories (*Studies on Hysteria* 14). Like Medusa, “Joanna has the power to change men to stone and it is clear in the text that Joe begins to be afraid and feels like “being sucked down into a bottomless morass” (106). Joe feels that he has been pushed into “the sewer” by Joanna. Freud says “displaying the

genitals, which Medusa's head represents, is familiar in other connections as an apostrophic act. What arouses horror in oneself will produce that same effect upon the enemy against whom one is seeking to defend oneself" (Freud 274). Joanna's true self is not shown but only the "two creatures that struggled in the only body" (106) is presented. Faulkner portrays the changed personality of Joanna, her changed appearance "prominently boned, long, a little thin, and almost manlike: in contrast to it her plump body was more richly and softly animal than ever" (108), that is "two creatures that struggled in one body" (106). Her voice is "still monotonous, sexless and she is not "any good anymore" (113). Laing in his book *The Divided Self* claims thus:

It is felt as a risk in being understood in being loved, or even simply in being seen. To be hated may be feared for other reasons, but to be hated as such is often less disturbing than to be destroyed, as it is felt, through being engulfed by love. In this the individual dreads relatedness as such, with anyone or anything or, indeed even with himself, because his uncertainty about the stability of his autonomy lays him open to the dread lest in any relationship he will lose his autonomy and identity. (44)

Joe "was avenging its traumatic past upon the newly estranged other subjects within" (Kuo 133). Joe describes her as a double personality: "It was as though there were two people: the one whom he saw now and then by day and looked at while they spoke to one another with speech that told nothing at all since it didn't try to and didn't intend to; the other with whom he lay at night and didn't even see, speak to, at all"(Faulkner 96). Faulkner has described Joanna's personality and voice as "calm, a little deep and quite cold" (95). Joe sees Joanna as "calm, cold faced and combined priest and banker" (105). Faulkner has traced out the sexual development of Joanna and her "surrender is hard, pitying and almost manlike" with no "feminine vacillation, no coyness of obvious desire and intention to succumb at last" (97). He enters into the Burden house

for the final scene as “it’s all done; all finished and enters the house through the kitchen, and mounts the stairs. Joanna demands that Joe kneel with her and pray for forgiveness. When he refuses, she threatens him with a cap and ball revolver” (212). When Joanna Burden tries to shoot Joe, her eyes are described as “calm and still as all pity and all despair, and all conviction” (247). Incense with rage, he slashes her throat with a razor. He sets the house with a fire and runs away.

He began to run, glaring, his teeth glaring, his in breath cold on his dry teeth and lips, toward the next street lamp. Beneath it a narrow and rutted lane turned and mounted to the parallel street, out of the black hollow. He turned into a running and plunged up the sharp ascent, his heart hammering, and into the higher street. He stopped here, panting, glaring, his heart thudding as if it could not or would not yet believe that the air now was the cold hard air of white people. (Faulkner 115)

The main cause of the dissolution of self is the lethal event which can lead to the death of a victim or the death of its loved one. Trauma is something beyond the expectation and the acceptance of a subject. It comes immediately to an individual but exists in its psyche forever. Its frequency fluctuates within the mind and the body of its victim but it never leaves the casualty. Joanna is not successful in her mission and expresses her inner psychological trauma. Cathy Caruth in *Unclaimed Experience: Trauma, Narrative, and History* describes Trauma as “an overwhelming experience of sudden or catastrophic events, in which the response to the event occurs in the often delayed, and uncontrolled repetitive occurrence of hallucinations and other intrusive phenomena”(62). Her end is very tragic as Joe cuts her throat with his razor in a savage manner. “She is found mutilated, with her head facing one side, her body the other, symbolizing

her lifelong inner conflict which is not resolved even after her death. She dies as sexless” (114). She was killed by a Negro and Joe is persecuted as a murderer of a white woman. Singal says: “Freud went much further in restoring a medium of coherence to the psyche and in setting the terms of how selfhood would be understood in the Modernist era when he assigned the ego the task of organizing the assorted fragments to identify acquired over the years into a more or less consolidated persona” (14). In her death she looks like a shadow and she has been living like a marginal woman cut off from her society like Joe. The image of shadow is used by Faulkner to portray the empty life of Joanna Burden as in her death she looks like a shadow. Both Joe and Joanna are oppressed by the callous social culture as they are marginalized and segregated. They are obsessed with the psychic pressures of alienation, segregation and marginalization. Andre Bleikasten observes:

Race hatred was instilled in him by his grandfather McEachern, his foster father, taught him the harsh virtues of white Protestant virility and a solid contempt for women. Their teaching has made him what he as a racist, a sexist, and a Puritan. Mentally and emotionally, he is indeed a white Southern male. (84)

Faulkner has depicted the history of alienation and loss of self of Joe Christmas; he is a southern male but develops doubts about his race. He often recollects his past and the memories of childhood haunt him day and night. He becomes aware that his father was a black man and his mother was a white woman. He is a hybrid and this is the main cause of his disintegration of self. Joe Christmas has “mixed blood” and this is the main cause of his alienation and isolation. In his adult age, Joe tells Bobbie that he has black blood and this reality becomes the main cause of his rejection. Even during that last run, the stereotypes keep pace with him:

The black blood drove him first to the Negro cabin. And then the white blood drove him out of there, as it was the black blood that snatched up the pistol and the white blood that would not let him fire it. And it was the white blood that sent him to the minister. (Faulkner 449)

Joe recollects the cruelty of his adopted father and the memories of the voices of children in the orphanage calling him a “nigger” (155). The old memories become the main cause of his psychological trauma. Faulkner narrates an event when he stole the toothpaste from the room of a dietician. Joe hides behind the curtain and begins vomiting the toothpaste and is discovered. The dietician tries to bribe Joe assuming that he will reveal the secret outside. Joe doesn’t understand the intentions of the dietician. The dietician passes derogatory remarks on Joe: “You little nigger bastard!” (52). The Dietician calls him a rat and a nigger. The derogatory images confuse Joe and disable his sexuality. His mind cannot consciously connect the trauma to its proper cause and Joe first understands of the sexual world is immobilized. Limp and helpless, Joe’s is thrust into the world of labels, sexuality, gender, and race but these concepts stretch beyond his conscious abilities. His lack of identity shaped by this traumatic relationship and as the story unfolds the reader finds him as an adult. Joe’s inability to function sexually can be traced back to this trauma and grounds him as a symbol of stilted masculinity. From this point Joe seems to have abnormal associations with “food, blackness, secrecy, darkness, women, sexuality and nausea” (27). Doc Hines believes that God has spoken to him through the mouth of the children:

Old Doc Hines watched and heard the mouths of little children of God’s own fatherless and motherless, putting His words and knowledge. The Lord told Old Doc Hines what to do and

Old Doc Hines done it. Then the Lord said to Old Doc Hines,” You watch, now. Watch my will a working...Nigger! Nigger! in the innocent mouths of little children. (154)

Joe’s revolt against the “woman who is negro” is depicted by Faulkner in realistic language. Joe hates black color when he tries to lose his virginity with a young black girl:

At once he was overcome by a terrible haste. There was something in him trying to get out, like when he had used to think of toothpaste. But he could not move at once, standing there, smelling the woman, smelling the negro all at once; enclosed by the woman who is negro and the haste, driven having to wait until she spoke....He was moving because his foot touched her. Then it touched her again because he kicked her. He kicked her hard, kicking into and through a choked wail of surprise and fear. (66)

He treats this girl as an object as Laing says she is turned into a stone:

The people in focus here both tend to feel themselves as more or less depersonalized and tend to depersonalize others; they are constantly afraid of being depersonalized by others. The act of turning him into a thing is, for him, actually petrifying. In the face of being treated as in it, his own subjectivity drains away from him like blood from the face. (R.D. Laing, *The Divided Self* 47)

Joe goes to a prostitute to escape from the psychological obsession. Joe spends the night with her but since he doesn’t have money to pay. But the prostitute doesn’t seem to be upset:

She said, “What about you? You look all right.” You ought to seem the shine I turned out just before your turn came, she was looking at him. She was quite still now. Say, what do you think this dump is anyhow? The Ritz hotel? Then she quit talking. She was watching his face

and she began to move backward slowly before him, staring at him, her face draining, and her mouth open to scream. Then she did scream. It took two policemen to subdue him.(92)

Joe lives with the blacks to forge his identity and accepts his black blood. He tries to “breathe into himself the dark odor, the dark and inscrutable thinking and being negroes” (49). He further observes that “his soul reject this idea, the whole being writhe and strain with physical outrage and spiritual denial” (93). The word “Nigger” haunts Joe throughout his life and in his adult life he remains restless trapped in the culture of marginalization. Deep inside his soul the norms of the South grip his psyche and at the same time he despises himself and his background. He is utterly helpless and there is no peace for him because he fails to reconcile these opposite aspects of life. Joe does not belong to any society as he believes that his social roots are fragile. John T. Matthews explains:

The irony of the 1920's South was that never had racial differentiation been more flimsy and voluntary, yet never had the consequences been so absolute and deadly. To be a Negro meant that you possessed as little as the fabled single drop of black hood and that were known in the community as black. (165)

Joe Christmas seeks food and shelter but often fails to find a community. The problem is that Joe has lived a solitary life and has no identity; therefore, he does not know how to function within a group or as part of a community. Joe's attention to self and to basic desires causes him to function as a “lone wolf” and he does things to satisfy his own needs and does not perform for the good of a community or for others. Non identity of Joe begins with “his social-alienation in the orphanage in which he lives until he is five, and where he is introduced to the concept of being nigger, the primary name by which the other children refer to him” (Bell 120). In his adult

life, the tragic love story of Joe and Joanna begins with violence and Joanna's body is found in mysterious circumstances:

Her body head had been cut pretty near off; a lady with the beginning of gray hair...she was laying on her side; facing one way, and her head was turned clean around like she was looking behind; facing one way, and her head was turned clean around like she was looking behind her. And he said how if she could just have done that when she was alive, she might have not been doing it now. (Faulkner 85)

Faulkner depicts the scene of rape of Joanna by Joe in a lyrical style. Joe enters her bedroom thinking that she would escape but she was standing. The savage love relationship is narrated thus:

He began to tear at her clothes. I will show you! I will show you bitch! ...But beneath his hands the body has been the body of a death woman not yet stiffened. But he did not desist; though his hands were hard and urgent it was with rage alone: 'At least I have made a woman of her at last' he thought. 'Now she hates me, I have taught her that, at least'. (Faulkner 179)

Joanna suffers chaos and disorder in her life because of her paradoxical relationship with Joe. He resorts to escape from Joanna through decapitating her with a razor to put an end to his psychological trauma. In his novel *Light in August*, Faulkner has dramatized the process of loss of self of Joe Christmas in a lyrical language. Faulkner has described the horrible scene thus:

The pent black seemed to rush like a releasing breath. It seemed to rush out his pale body like the rush of sparks from a rising rocket, upon that black blast that man seemed to raise soaring into their memories forever and ever. (Faulkner 465)

Joe Christmas rejects his community and travels from city to city to escape the inner conflict. He is neither accepted by the white community nor by the black community. Joe is a threat to society; he becomes a murderer; he kills his adopted father as a townsman observes: "He never acted like a cipher a nigger or a white man. That was it. That was what made the folks so mad" (141). As a white nigger, he is a threat to the social structure, and must be killed. He must be castrated, not so much of being a murderer, as of being a nigger. Joe creates problems for himself by killing a white woman. Brown informs the people that Joe is a black man: "You better be careful what you are saying, if it is a white man you are talking about," but the marshal says: "I don't care if he is a murderer or not" (42). In fact Joe has achieved nothing in his life: "But I have never got outside that circle. I have never broken out of the ring of what I have already done and cannot ever undo" (Faulkner 137). At the end of his journey of life he accepts his faith "sitting with planted on the dashboard before him the shoes, the black shoes smelling of negro: that mark on his ankles that gauge definite and ineradicable of the black tide creeping up his legs, moving from his feet upward as death moves" (137). Faulkner tells the truth about the fall of the South society and traces the cause of racial trauma and psychological trauma of Joe and Joanna in *Light in August*. This chapter investigates the ways in which William Faulkner draws upon Sigmund Freud's theories of consciousness to create disabled male characters in the novel. *Light in August* demonstrates the ways that Faulkner develops characters both to exhibit the social and psychological problems that stem from the industrialization of the American South. The characters Joe and Joanna exhibit mental and physical disabilities, through both stilted consciousness and impotency. Faulkner's disabled male characters are not only mentally disabled, but also are physically disabled and unable to aid in the progression of civilization through procreation. At the conscious level they fail to adapt to the changing gender roles in the

modern world and physically they are unable to perform sexually to ensure a future community. The consciousness of these characters is evaluated through Sigmund Freud's psychoanalytical theories. Freud's theories inform Faulkner's characterization and enable one to read Faulkner's disabled male characters as a deviation from normal conscious thought. Through these characters Faulkner communicates the internal organization of experience within a disabled consciousness and depicts the disabled male's inability to mature into an adult. One is able to deconstruct the limited vision of these characters to uncover their inability to progress with modernity. William James published *The Principles of Psychology* (1890) exploring the nature of personal consciousness. He says: "My thought belongs with my other thoughts, and you're thought with your other thoughts. Whether anywhere in the room there be a mere thought, which is nobody's thought, which is nobody's thought, we have no means for ascertaining, for we have no experience of its like" (James 226). Faulkner's characterization responds to these theories of personal consciousness he creates characters with disabled consciousness as a demonstration of how linear thought is problematic. The character of Faulkner male characters fail to enact the notion of coherence and socialization in regards to personal consciousness. Joe Christmas also demonstrates a restricted consciousness and functions as an extension of Benjy. In the sixth chapter of *Light in August*, Faulkner writes: "Memory believes before knowing remembers, believes longer than recollects, longer than knowing even wonders. Knows remembers believes" (119). The chapter jumps back in time to the childhood of Christmas, and this cryptic message is reminiscent of Benjy's consciousness and also invites the reader to decode Joe's mind. Joe's character provides perceptions of images and events, but Joe does not interpret his thoughts and events and connects his memories from the past to his present situation. On the train back to the orphanage after being kidnapped the narrator says: "he saw the same hills, the same cows, but

from another side, another direction” (140). Joe’s limited consciousness is portrayed through his relationship with his stepfather, McEachern. When his adopted father brings Joe home he says to Joe: “For I will have you learn soon that the two abominations are sloth and idle thinking, the two virtues are work and the fear of God” (144). Faulkner comments thus: “Joe had neither even worked nor feared God. He knew less about God than about work. He had seen work going on in the person of men with rakes and shovels about the playground six days each week, but God had only occurred on Sunday” (144). This is perhaps the most revealing passage in regards to Joe’s disabled consciousness. It appears that Joe sees both “work” and “God” as observable reality and therefore has no conception of God as an intangible “idea.” He describes work through actions he has seen men perform when he describes “men with rakes and shovels,” and he equates God to Sunday because that is when he is taken to church. He is unable to consider the notion of God in any deeper sense, and as James says: “All reasoning depends on the ability of the mind to break up the ability of the phenomenon reasoned about, into parts, and to pick out from among these the particular ones which, in the given emergency, may lead to the proper conclusion” (James 287). Since Joe is unable to equate the violence and loss from his past to his current feelings of longing and isolation, he acts as a hedonist and does things only for immediate pleasure.

To conclude, Faulkner’s novel *Light in August* gives an insight into the dissolution of self of his characters Joe Christmas, Joanna Burden and Lena Grove who suffer alienation, dissociation of mind and psychological disruption. Joanna is an outcast and so is Joe Christmas. Lena Grove is lonely and desperate because her lover has deserted her. The novel depicts the journey of Joe Christmas as he struggles to seek his identity. He has gone under transformation and become a changed man. The image of self that Joe has gets totally broken and a new self emerged is out

where there is no place for past values. There is a self image but there is no identification. He suffers a great personal conflict and questions one's own self as who he is or his role in society. His values based on past experiences and beliefs dissolved among new conceptions which result into leading restricted life, experiencing social isolation, being discredited and burdening others. Joanna suffers the loss of self because of her alienation in the white community. Her relationship with Joe brings her downfall as he kills her in desperation with a view to take revenge from the white society. All the major characters are suffering from the dissolution of self in one way or the other. In this chapter the theories of Freud and Cathy Caruth have been applied while investigating and exploring the causes and the symptoms of the wounded psyche of the characters. Faulkner's novel replete with the images of loss, doom and despair. Joe who started his life as an innocent child turns out to be a black devil as he fails to bear the psychic pressure caused by the society.

Chapter Six

Manic Depression in Virginia Woolf's *Mrs. Dalloway*

The chapter aims to explore the various levels of mental breakdowns of the characters of the novel. They feel defeated as they are unable to bear the excessive psychic pressure caused by the society. Woolf gives voice to her inner world by imagining the bipolar disorders and illness of her characters in the novel *Mrs. Dalloway*. She uses the technique of stream of consciousness and indirect interior monologue to represent not only her own illusory world but the hallucinated world of her characters. Woolf's manic-depressive illness is the most important elements that play a significant role in the novel. Her illness always casts a shadow over the evaluations and critiques of herself and her works. In fact, Woolf tries to show the quality of her illness through the life of characters such as Septimus Warren Smith, a shell shock war veteran, and Clarissa Dalloway, a politician's wife. In fact, the chapter shows how different aspects of her illness are demonstrated as well as how she indicates her own self in the characters of this novel. Mrs. Dalloway is considered as a full manifestation of Woolf's self-reflection in her characters. It depicts the idea that Woolf uses writing as a self-healing therapy. Virginia Woolf in her essay *Modern Fiction* contended that "the modern practice of the art is somehow an improvement upon the old" (1). Her essay is a critique of the works of contemporary writers. She urges modern writers in her seminal essay to "have the courage to say that what interests them is no longer this but" (4). Woolf inspires the modern writers to dig out the inner psyche of the characters; the real interest lies in "the dark places of psychology" (Woolf 4). No wonder she wrote *Mrs. Dalloway* expressing her deep concern in depicting the trauma of the characters. With the publication of

her novel, Virginia Woolf emerged as the greatest literary artist experimenting in the technique of stream of consciousness. In Andrew Thacker's view:

Stream of consciousness represents a model to explore the psychic spaces of character. Narrative techniques such as interior monologue thus offer a method for moving between inner thoughts and outer reality. (*Moving Through Modernity* 5)

Virginia Woolf discarded the realistic fiction of Charles Dickens and Thomas Hardy and expressed her concern to portray the inner turbulent world of her characters. It is recorded that Virginia Woolf suffered from psychosomatic symptoms, "wearisome headache, jumping pulse, aching back, frets, fidgets lying awake" (125). Woolf intended her novel "to give life and death and to criticize the social system; to show it at work, at its most intense" (*The Diary of Virginia Woolf II*, 248). The novel *Mrs. Dalloway* is full of scenes of death, disability and psychic injury. The novel has been hailed as a classical novel of modernist trauma literature. Cathy Caruth characterizes trauma as a "wound of the mind" (4). Such re-externalization can restructure traumatic wounds repetitive calls as coherent narrative. Jonathan Shay describes the fragmented nature of consciousness of the trauma victim thus:

Severe trauma explodes the cohesion of consciousness, When a survivor creates a fully realized narrative that brings together the shattered knowledge of what happened...the survivor pieces back together the fragmentation of consciousness that trauma has caused. (188)

There are similarities between Septimus' condition and that of Virginia Woolf. According to Smolík Bipolar Disorder is distinguished by two or more episodes, during which the level of

patient's mood and activity is distinctly disturbed. This disturbance is based on alternation of extremely happy mood, growth in activity and energy and decrease of mood, activity and energy. As this short characterization reveals, Clarissa Dalloway shows switches in her mood, sometimes she is desperate and meditates over life and death, another time she is over happy, especially when she is organizing some party. This phase can be perceived as mania which includes buying flowers, preparing food, clothes in order to be a perfect hostess. Nevertheless, it would be bold to declare that Clarissa suffers from Bipolar Disorder.

Septimus has a tendency to judge people and that he sees only bad ones. This tendency is typical for people suffering from depression because their self-esteem is low therefore they see no good in other people. Septimus relation towards doctors can be described as negative and even hateful. He distrusts them because they do not help him at all. His first doctor, Mr. Holmes, did not recognize symptoms of his illness. His wife is not aware of the real illness threatening her husband even if he is predicting his suicide by saying, "I will kill myself; an awful thing to say" (20).

Judith Herman is of the view that Woolf created a narrative out of characters "pre-speech level of consciousness and preserved the fragmentation of consciousness that occurs in the aftermath of trauma" (3). The plot of the novel *Mrs. Dalloway* is set in London on a single day of June, 1923. The novel begins with the details of preparations of a dinner party of Mrs. Dalloway she is giving for her husband. Two unique things are observed in the early pages of the novel; the party symbol and the role of Big Ben giving time consciousness to Mrs. Dalloway. The parties of Mrs. Dalloway are a routine matter and symbolize her mechanical and artificial existence. Septimus Smith is presented, as "the victim's faith in the assumptions he has held in the past

about himself and the world” (DeMeester 650). According to Bogacz: “There was wide spread acceptance among English psychologists that insanity was a disorder of the mind resulting from a structural or functional lesion of the organs of the mind, that’s the brain” (230). Two major characters, Septimus Warren and Clarissa Dalloway are two displaced characters suffering from the psychological trauma. Both are the victims of the social and political systems and are seen struggling to find a peaceful space. The publication of the novel *Mrs. Dalloway* invited mixed reactions from the reviewers and the critics of Virginia Woolf. Bernard Blackstone states that “Mrs. Dalloway is an experiment with time and point of view” (76). David Daiches sees the novel as “a brilliant plot of spatial and temporal structuring” (89). Ralph Freeman attaches much importance to “the novel’s subjective relation to its objective world, proposing that the substance of Mrs. Dalloway lies in the opposition of an external world of manners and internal symbolic world” (216). Clarissa Dalloway and Septimus Smith are the victims of war and both suffer psychological trauma and lead a hellish life full of agony, threat and chaos. Roger Poole observes that *Mrs. Dalloway* is the “finest war novel that World War I produced” (79). In her diary Virginia Woolf wrote that her novel *Mrs. Dalloway* is a “study of insanity and suicide” (*Diary*²; 207). Janet Pierre describes trauma as “a delayed response” (45) and Sigmund Freud states it to be “deferred action” (12). Freud further avers that a man is traumatized “precisely to be possessed by an image or an event” (5). The images of haunting memories of the past shatter consciousness of the characters of Virginia Woolf. Freud argues thus:

Memories related to trauma remain unclear and unconscious as well, and tend to encroach into people’s consciousness occasionally.... Excessive in frequency, such rebounding to histories finally incur sufferers’ biological urge of equilibrium, which is then theorized as death drive. (7)

Judith Herman once averred that “traumatic events destroy the victim’s fundamental assumptions about the safety of the world; the positive value of self, and the meaningful order of creation” (5). In the 20th century, people witnessed two World Wars which led to a global turmoil and the fiction of Virginia Woolf depicts the devastating effect of the global turmoil. Mrs. Dalloway and Septimus suffer from trauma because it is very difficult for them to forge an identity and to build any trustworthy relationship. Trauma is considered as a world from disaster.

Tammy Clewell in his book *Mourning, Modernism, Postmodernism* (2009) observes that Woolf is exploring “ongoing mourning” (10). Pamela Caughie observed that the views of trauma of Woolf are postmodern as she has taken the scientific view of trauma. James Burger in his book *Contemporary Literature* states that “a traumatic analysis is both constructivist and empirical in weighing upon traumatic events” (572). The main focus of Woolf is on the portrayal of Smith’s psychic problems and the spiritual paralysis. Caruth quotes Robert Jay Lifton’s work on the aftermath of the nuclear attacks on Hiroshima and Vietnam stating as:

When I first began to talk about psychic numbing in relation to Hiroshima survivors, I learnt that they required numbing, that is, the sudden cutting off feeling, which can’t be understood simply by repression. It had elements of repression, elements of isolation, denial, almost any psychoanalytic defense mechanism you could name, but was primarily a cessation of feeling. (Caruth 136)

Thus “Smith Warren Smith aged about thirty, pale-faced, beak-nosed, wearing brown shoes and a shabby overcoat, with hazed eyes which had that look of apprehension in them which makes strangers apprehensive too” (21). Bradshaw tells Septimus to think of himself “as little as possible”. He senses that “human nature is on him” (98). Septimus is really uncomfortable

around Bradshaw. Septimus feels uncomfortable in the presence of Bradshaw; he has no chance to communicate what he feels. Rezia feels deserted as the doctors fail to treat him well. The memory and the image of the death of his friend Evans haunt him day and night. Freud observes that “psychic disorder is caused by traumatic memory. He had grown stranger and stranger. He said people were talking behind the bedroom walls...He saw things too-he had seen an old woman’s head in the middle of a fern....All the red and yellow are out on the grass” (50). Woolf has depicted the inner turbulent world of Septimus thus:

He looked at people outside; happy they seemed....But he could not taste, he could feel. In the teashop among the tables and the chattering waiters the appalling fear came over him; he could not feel. He could reason, he could read. (88)

Woolf has dramatized an instant lucidity of Septimus who experiences his being “in the world...occasioned by an intense anxiety and a sense of the uncanny” (47). Dr. Holmes fails to understand the real condition of Septimus:

Didn’t one owe perhaps a duty to one’s wife? Wouldn’t it be better to do something instead of lying in bed? For he had had forty years experience behind him; and Septimus could take Dr. Holmes’s for it; there was nothing whatever the matter with him. (92)

Septimus was already damaged psychological state. Woolf gives an insight to his thoughts: “Kill yourself, kill yourself, for our sakes. But why should he kill himself for their sakes? Food was pleasant; the sun hot” (92). In fact Bradshaw is responsible for his tragedy. When he finds Bradshaw in his room his mind disintegrates. He realizes the consequences of his commitment to mental asylum.

Septimus is obsessed with red flowers symbolizing his haunting memories of bloodshed. At the beginning of his wife says: “the roses which Rezia said were half dead, had been picked him in the field of Greece” (69). Septimus thinks of the colour of the rose and is lost in the world of paranoia and schizophrenia. Evans sang “Evans answered from behind the tree. The dead leaves were in Thessaly, Evans sang among the orchids. There they waited till the war over, and now the dead, now Evans himself” (52). The trauma story is a “pre-narrative” which “does not develop or progress in time” (Herman 174). Woolf created such a pre-narrative from the perspective of the consciousness of his characters. Clarissa and Septimus suffer fragmentation of consciousness as their thoughts shift from past to the present. No character has the power to order the series of actions; no character in *Mrs. Dalloway* tries to order his the thoughts into a coherent whole. The survivor cannot think of the traumatic event in chronological terms as “This was my life before....This is what happened....This is what I became” (Shay 191). Woolf contracts time, intermingling the past and future with the present in a continuous flow of narrative time. In her novel *Mrs. Dalloway* represents the different ideologies of British society. Clarissa Dalloway belongs to the upper class: “a blockage to change a love of beauty and familial attachment, but also indifference to others from pride of wealth, blood or position and a sense of immunity” (Larson 194). Clarissa is an epitome of repression and denial. Septimus thinks of “some horror had come almost to the surface and was about to burst into flames” (15).

The major portion of the novel is about Clarissa who feels lonely and ignored and has to live under the umbrella of her husband Richard Dalloway like a puppet. Herman Lee observes that “Traumatized persons sustain a damage to the basic structure of the very self; they lose trust in themselves, in other people, as well as in the surrounding world and their assumptions of love, kindness, morality and values; their identity is disrupted” (Herman 26). Dominated by Richard,

she is pathetically oppressive. Richard embodies a masculine power hampering growth of Clarissa and she entertains a suspicious hatred towards Richard. All the time she is stuck in an attic and her traumatic feelings are symbolized by the image of the “white sheet” by Woolf because Clarissa thinks of the memories of the wounded soldiers. Dalloway expresses a lack of sympathy and genuine intimate relations with Clarissa. Richard has amiable relationship with Lady Burton who “has the reputation of being more interested in politics than people” (78). Lady Burton is very ambitious as she behaves like a “general” and talk like a man” (78). Clarissa finds her in the margin and doesn’t dare to disregard Lady Burton because of Richard’s respectful regard for Lady Burton. She is neglected by Richard as she feels alienated giving her the feelings of trauma. Clarissa recollects the happy days that she spent with Peter Walsh during college days. When Clarissa meets Peter she is reminded of all the days that she spent with Sally Seton and Peter Walsh.

Clarissa is shocked to know that Peter is flirting with girls even at his age and this excites jealousy in the mind of Dalloway who is sexually repressed as her husband Richard is impotent. Clarissa marries Richard but she remains sexually dissatisfied. As she moves in the streets of London, she thinks of Peter Walsh. Her hidden sexual desires become active. Woolf dramatizes the inner void of Clarissa and her hunger for love. According to Freud her unfulfilled desires result in her psychological trauma. Clarissa’s sense of emptiness is exhibited in the novel. Waking up in the morning, she exclaims: “What a lark! What a plunge!” (3). Such images of “lark” and “plunge” give a peep into the chaotic and disoriented state of Clarissa’s mind. The image of lark indicates her crave for freedom: “She had a perpetual sense, as she watched the taxi cab, of being out, out, far out to sea and alone; she always had the feeling that it was very dangerous to live even one day” (6). Clarissa is always haunted by her past and when she failed

to affect a compromise between her past and the present: “she has the oldest sense of being herself invisible; unknown; unknown” (8). Devoid of security and hope, Clarissa is haunted by her doubt towards everyone. She hates Miss Killman and calls her a “brutal monster” (9). She regards Lady Burton as “a dial” (23) and conceives Peter Walsh as an “adventurer” (39). Intense pressure on her psyche turns her neurotic. She is ripped of courage soothes her frightening lines of Shakespeare: ‘Fear no more the heat of the sun, nor the furious winter’s rages’ (7).

Peter enjoys freedom and individuality unlike Clarissa who is trapped by the male dominated society represented by Richard. Smith is another victim of war; he is shell shocked; he is painfully wounded as the memories of the war haunt him day and night. He fails to overcome his dismantling neurosis and at last he commits suicide: “I’ll give t you and flung himself vigorously, violently down on to Mrs. Filmer’s area of railings” (108). Rezia, his wife comments on his suicide thus: “Men killed in battle were thus saluted, and Smith had been through the war” (109). Septimus suffers from severe shell- shock and war has changed him as he “doesn’t feel the once familiar spaces of London that he had known before” (88). Post-stress disorder makes Septimus feel out of place and he is also shocked to find the incompetency of the doctors such as Holmes and Bradshaw in curing his trauma and saving his life. Freud talks of uncanny spaces and Septimus experiences the conflict between the interior and exterior spaces. In desperation Warren Smith thinks “It must be the fault of the world then; that he could not feel” (88). He is sick of the treatment of Dr. Holmes and Sir William Bradshaw and declares them as brutes; “You brute! You brute!” (69). He could not “reason; he could read, Dante quite easily. It is a matter of coincidence that he was reading Dante’s *Inferno* before his suicide. It was the fault of the world” that he could not feel” (96). The textual analysis highlights Septimus’s relationship to space and place. The scenes of the ugly war haunted him day and night: “There was his hand;

there the dead. White things were assembling behind the railings opposite. But he dared not look. Evans was behind the railings”(27). He has frequent hallucinations as he hears “sparrows singing to him in Greek” (Woolf 26).

War trauma of Septimus and its psychological damage is described in a lyrical language by Woolf. Evans’ tragic death during the war leaves Septimus devastated and coerces him into emotional repression. The war has made him see the potential for evil in man, the “darkness of man’s heart.” The abysmal state of his emotional repression compels him to display PTSD symptoms as intrusion and numbing. Her novel *Mrs. Dalloway* dramatizes the characters who are mentally damaged people and who are embroiled in traumatic experiences of life. When Septimus sits on a bench in Regents Park, “he sees a man in grey actually walking towards him. It was Evans. But no mud was on him, no wounds, he wasn’t changed” (13). His intrusive memories of Evans become a major cause of his traumatic hallucinations. Numbing alludes to many symptoms of emotional crisis including being alienated, strained relations with family members and having a pessimistic view of life. It is displayed by Septimus when he “looked at his wife Lucrezia, did not see her and made everything terrible. She could stand to it no longer” (13). In a state of emotional disturbance he recollects the past memories of Evans: “The two had to be together, quarrel with each other and were like two dogs playing on a hearth rug” (14). Septimus suffers from hallucinations. Woolf depicts the scene of "shell shock" victims. His wife Lucrezia is most severely affected by Septimus’s illness. The appearance of Septimus had changed after the war: “he was not Septimus now” (23). She observes him “talking to himself, talking to a dead man” (65). Dr. Holmes tells him again “So, you’re in funk” (92). He accuses Septimus of “talking nonsense to frighten his wife” (93). Lucrezia goes to Sir William Bradshaw to have the second opinion about the psychological ailment of Septimus. Dr. Bradshaw sees that

Septimus has had a complete “nervous breakdown with every system in the advanced stage” (95). The doctor advises him rest “without books, without friends and without messages” (Woolf 99). Septimus is not given the therapy and support that one who suffers from “shell shock” requires real therapy.

Clarissa’s trauma is a consequence of her choice to marry Richard Dalloway and her abandoning of a beautiful future with her former lover Peter Walsh or friend Sally Seton. She has never been at peace with her choice of marrying Richard. She has “borne in her heart, the grief the anguish” (8). Clarissa displays the PTSD symptoms of intrusion and numbing. Intrusion comes about as an invasion of her consciousness by memories of Sally and Peter. She can never forget her good days that she spent with Peter Walsh and Sally and is always haunted by the sight of Walsh “his eyes, his pocket knife, his smile, his grumpiness” (9). She compares the life and disposition of Richard with Peter who enjoyed freedom like a lark and in the world of Richard he is leading the life of a slave stuck in the attic all the time. This consciousness is a source of her numbness and emotional crisis. She feels connected with Peter and Sally all the time and the remark given by Peter a “perfect hostess” gives her psychological pain. She loved reading books but after marriage with Richard her thirst for intellectualism and social reform has vanished: “she scarcely read a book now” (17). Woolf illustrates how Septimus can hear the sound of “dogs barking and barking far away” just as Clarissa in her parallel isolation “listens to the dogs barking, far away barking and barking” (23). Later, during Clarissa’s party, Septimus commits suicide. She thinks identifies with Septimus and thinks “Here is death, in the middle of my party” (76). At that moment Clarissa understands her double. She thinks in her mind that Septimus has been forever lost in the suffering and he ended his life to get freedom from the psychological anguish: “If one were now to die, it was now to be the most happy” (76). Clarissa

has realized that her life is darkened by recognition of her anguish and despair and she also expresses her wish to end her life. Septimus's suicide is a tragic symbol of the war wounded soldiers who witnesses death and carnage in the World War 1. Septimus is shattered by the tragic scenes of the war. The fractured state of Septimus's psyche and the horrific visions ruin his happy domestic life. Septimus now fails to meet his wife declaring that it "was cowardly for a man to say he would kill himself, when her husband threatens to commit suicide" (23). Septimus would give Rezia an "odd idea of England husbands indicating that he should conform to the role of masculinity that society has established for him and that the option to do so is completely under his control" (92). Septimus commits suicide at the end of the novel not because he wants to die, but because he feels that he has committed an "appalling crime and had been condemned to death by human nature" (96). His suicide is a "willful expression of his freedom, saying: "There remained only the window...it was their idea of tragedy, not his" (Woolf 149). He throws himself out of the window to his death and gets freedom from the nightmarish hallucinations and trauma. Through Septimus, Woolf holds the ruling class accountable for "over a bloody debate in the name of an England that was passing away" (Larson 194). Woolf lashes at Dr. William Bradshaw thus: "Sir William not only prospered himself but made England prosper, secluded her lunatics...made it impossible for the unfit to propagate their vows until they, too shared sense of proportion" (99). Septimus's psychological pain is expressed thus: "He did not want to die. Life was good. The sun hot. Only human beings- what did they want"(226). Septimus has found the world different when he came from the war:

The War had taught him. It was sublime He had gone through the whole show friendship, European War, death. Had won promotion....He was right there? The last shells missed him. He watched them explode with indifference. (Woolf 130)

After the war, Septimus interpreted and learned during his time as a soldier. Septimus expresses his faith in God and spiritualism thus: “Men must not cut trees. There is a God. Change the World. No one kills from hatred. Make it known” (Woolf 35). The interesting thing about Septimus is his faith in communication because he feels that communication connects people. He observes thus: “Communication is health: communication is happiness” (141).

In the world of Richard, freedom of Clarissa is limited. She is unhappy or not and she constantly goes into the past to seek happiness. Peter Walsh and Sally Seton loom large in her mental activities as they represent alternative lives Clarissa may have led giving her real happiness. Clarissa is a slave of social conventions so her potential over remains only in her imagination. Like Septimus, Clarissa experiences a traumatic event “to study psychological trauma is to come face to face both with human vulnerability in the natural world and with the capacity for evil in human nature” (Herman 7). Clarissa believes that “in marriage a little license, a little independence there must be between people living together day in and day out in the same house, which Richard gave her, and she him” (8). Clarissa’s relationship with Richard is artificial and mechanical. When she recollects Peter, Clarissa thinks:

But with Peter everything had to be shared; everything gone into. And it was intolerable, and when it came to that scene in the little garden by the fountain, she had to break up with him or they would have been destroyed, both of them ruined, she was convinced; though she had borne about with her for years like an arrow sticking in her heart the grief. (8)

When she thinks of Peter She thinks:

Much rather would she have been one of those people like Richard who did things for themselves, whereas, she thought, waiting to cross, half the time she did things not simply, not for themselves; but to make people think of this or that; perfect idiocy she knew (and one the policeman held up his hand) for one was over for a second taken in. Oh if she could have had her life over again! She thought, stepping on to the pavement, could have looked even differently.(10)

Bulson says: “Taken on its own, Clarissa’s meditation...is highly personalized and very much bound up with existential questions involving her life” (138). She is extremely upset to find that her decision to marry Richard is the main cause of her despondency and anguish. She lost her identity and all her dreams of a happy life are shattered: “She had the oldest sense of being herself invisible, unseen; unknown; there being no more marrying, no more having of children now, but only this astonishing and rather solemn progress with the rest of them, up Bond Street, this being Mrs. Dalloway; not even Clarissa anymore; this being Mrs. Richard Dalloway” (11).

Thomas Peele observes that Clarissa is “a practical girl...she recognizes that her future and her financial well being are predicated on attachments to a man who can provide things for her” (208). In spite her wealthy status; she is not a happy woman. She thinks of Peter Walsh. She thinks: “ If he were here with me right now what would he say?- some days, some nights, bring him back to her calmly, without the old bitterness...it was the state of the world that interested him; Wagner, Pope’s poetry, people’s characters eternally, and the defects of her own soul. How, he scolded her! How they argued”(7). Hugh is very close to Clarissa but when he notices that she is moody and looks upset he disappears. She ponders over Peter and Woolf gives an insight into

interior spaces of Clarissa. She recognizes Peter as a good person and recalls his unpleasant qualities also. When she comes back from the Bond Street she is extremely upset and disturbed. She “felt like a nun who had left the world and folds around her the familiar veils and the response to old devotions” (29). Clarissa lives like an outsider in her own house and when she enters into her house, she feels “the gloomy, cold atmosphere of the house” (29). Woolf gives the imagery of “coldness” “vault” to depict the inner void of Clarissa. She describes the hall as “cool as a vault” (29). Her perception of her house is gloomy, dark and ghastly. Her house appears to her “dark, lifeless, lonely place. No longer do we see the excited and happy individual who loves walking in London”(6). The image of the nun suggests seclusion, privation and sexual repression. In her lonely state once again she thinks of Peter Walsh and Sally Seton and the old memories become a major cause of her traumatic existence. Woolf uses the metaphor of nun to depict the traumatic existence of Clarissa:

Like a nun withdrawing, or a child exploring a tower, she went upstairs, paused at the window, and came to the bathroom. There was an emptiness about the heart of a life; an attic room. Women must put off their apparel. At midday they must disrobe. She pierced the pincushion and laid her feathered yellow hat on the bed. The sheets were clean, tight stretched in a broad white band from side to side. Narrower and narrower would her bed be.
(31)

Woolf portrays Clarissa as a nun; she is a repressed woman. The room is a small world where Clarissa can think and recollect the old memories. She remains lonely and alienated most of her life and Woolf has described the emptiness of the room to intensify the emptiness of her life: “The room was an attic; the bed narrow,” this image further reveals her inner void and

emptiness. She does not find any charm and warmth in her love with Richard. It is all a mechanical game for her without any enthusiasm. Hermione Lee observes that in her biography of Woolf, “Madge was a romantic figure. She was beautiful, intense, unconventional, dashing, sympathetic, and with ambitions as a writer” (59). Woolf “had no school friends to confide in, no college girls to become intimate with” (Lee 157). Clarissa is restless because of her aging; she knows that she is losing old glamour and the vitality of the youth when she enjoyed the best time with Peter Walsh and Sally Seton. Her disillusionment about growing old is clear as she continues to consider:

But often now this body she wore...this body with all its capacities, seemed nothing-nothing at all. She had the oddest sense of being herself invisible, unseen, unknown; there being no more marrying, no more having of children now, but only this astonishing and rather solemn progress with the rest of them, up Bond Street, this being Mrs. Dalloway; not even Clarissa any more: this being Mrs. Richard Dalloway. (11)

To conclude, Virginia Woolf has depicted the shell shocked nature of Septimus who represents the war phobia of the people of England. World War I had brought untold miseries to the people of England; their happiness and dreams were shattered. The scenes and sights of death and destruction propagated the wave of nihilism and depression. Mrs. Dalloway of Virginia Woolf depicts the psychological trauma of the characters who are leading a meaningless existence. Clarissa thinks of suicide of Septimus, she determines that “death was his attempt to communicate in an effort to deny the finality of his act” (Woolf 184). Peter takes out his knife as Clarissa sits with her needle, “like a Queen whose guards have fallen asleep and left her unprotected” (42). Peter thinks: “I know what I’m up against...Clarissa and Dalloway and all the

rest of them” (46). He is overtaken by marching soldiers, carrying guns “with faces an expression like letters of a legend written round the base of a statue praising duty, gratitude, fidelity, love of England” (51). Peter watches them pass feeling that “life had been laid under a pavement of monuments and wreaths and drugged into a stiff yet staring corpse by discipline” (51). Peter assumes that they are a normal husband and wife, “lovers squabbling” over some domestic matters” (71).

Since Septimus and Clarissa are often being presented as Woolf’s alter egos, we can state that Septimus represents Woolf’s madness whereas Clarissa embodies her preoccupations with parties, passionate love for London and sexual ambivalence. Septimus is a poet and veteran from the First World War who married an Italian girl named Lucrezia. They live together in London without children even though Lucrezia wishes to have them. This fact brings uncertainty and emptiness into their days. There is nobody who could make them laugh or bring new spirit into their lives. War has transformed him into lost one. The novel *Mrs. Dalloway* chronicles the mood of depression and trauma.

Chapter Seven

Death and Mourning in Virginia Woolf's *To the Light House*

The chapter focuses on the theme of death as the main concern of Mrs. Virginia Woolf in her novel *To the Light House*. The main question is why should a human being strive for any goal when death is inevitable in life? Virginia Woolf explores the dilemma of man and her struggle with death in her novel *To the Light House*. Mr. Ramsay and Charles Tansley are tormented by the fear of death that they will not succeed in their strivings. The novel doesn't resolve the conflict as Woolf maintains an ambivalence. Woolf even rejects the existence of God: "How could any Lord have made this world? And Mrs. Ramsay asks herself, concluding that the world is too full of suffering to have been created by a divine savior" (*To the Light House* 64). Virginia Woolf's novel *To the Light House* deals with the problem of death and mourning presenting the traumatic memories of her past and the haunting experiences of the characters. This novel has three significant characterizes; memories, dreams and obsession of death. In ancient literature death is a very popular theme than love.

Freud describes the term the death instincts in *Beyond the Pleasure Principle* in which he proposes the idea that "the goal of all life is death"(12). Freud claims that trauma incites the death drive. One sees this in Freud's speculation about the nirvana principle, "If the stimulation and tension is just too great, too painful, then nirvana becomes inseparable from death" (95). Freud asserts "life is a detour on the trip from birth to death, and trauma may make life so unbearable that a short-cut is tempting" (61). One no longer wants to continue on the long detour through life to death. The repetition compulsion may be a way of acting-out this desire to return

to the foremost primitive state because it's a desire to return, and return, and return, ultimately to a state of non-being. Dante devotes the whole *Divine Comedy* to the theme of death. Virginia Woolf employs the modern techniques such as irony and parody in treating the theme of death and mourning. Her novel *To the Lighthouse* belongs to the period called "The Explosion of Modernism" covering 1910-1930. She belongs to the second generation of Modernism as she was fully aware that she was an innovator. She formulated her own ideas about the Modern novel as she commented:

Life is not a series of gig lamps symmetrically arranged; but a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end. Is it not the task of the novelist to convey this varying, this unknown and uncircumcised spirit, whatever aberration or complexity it may display with as little mixture of the alien and external as possible? (Woolf 213)

The critics observe that the novel is her semi-autobiographical and is elegiac in tone evoking the melancholy mood of John Milton's *Lycidas*. The major characters of the novel are psychological burdened with the mysterious role of death in human life. Auerbach observes that "the novel *To the Light House* of Virginia Woolf breathes an air of vague and helpless sadness" (201). Woolf's own life was nightmarish when she wrote this novel; her mother died, her sister died and she read about the killings of millions of soldiers in World War1. Stella McNichol calls this novel "an auto-biographical novel, not autobiography is also nearer to the truth" (143). The plot of the novel *To the Light House* has three parts and "Time Passes" is the most significant section written in lyrical style. Naicholas Bradbury opines that "Time Passes" section depicts the hallucinations and nightmarish dreams of Mrs. Ramsay. Mark Gaipa (2003) observes that "Time

Passes” seems to be the silent requiem for the dead” (Gaipa 183). Andrew says in the beginning of the novel that “it’s almost too dark to see” (Virginia Woolf, *To the Light House* 93). The image of darkness is very effective as it heightens the mood of death and despair. The imagery of the empty house in the first section of the novel symbolizes the “dead bodies.” The house is empty as all are dead and there are no inhabitants with “the doors locked wood cracked” and “the nights full of wind and distraction” (Woolf 95). All the images of death and destruction, darkness and distraction are used to depict the trauma of the characters. The imagery of the empty house and desolate environment symbolizes the inner turbulent world of characters just as “by one the lamps were all extinguished and the death of three characters is depicted” (Woolf, 93). The plot of the novel gives the feeling of loneliness, disorder, desolation and chaos. The family departs and for ten years they remain away and darkness covers the house: “Dust settles, books yellow, and silence ascends, filling the rooms with emptiness” (96). The deserted and desolate house described in the section *Time Passes*” is the nucleus of the novel foreshadowing the deaths of the family intensifying the gloomy atmosphere:

When darkness fell...darkness came now in the softer light of spring mixed with moonlight gliding gently as if it laid its caress and lingered stealthily and looked and came lovingly again. But in the very lull of this loving caress, as the long stroke leant upon the bed, the rock was rent asunder; another fold of the shawl loosened; there and swayed. (Woolf 98)

The death of Mrs. Ramsay is the central event in the novel and when she wrote her novel she had already experienced the scenes of the traumatic deaths of her mother, her sister, her brother and her father. The anguish and pain had gone deeper in her bones. Virginia Woolf was so depressed that she attempted twice to commit suicide and finally she succeeded in

1941 as she had been under acute trauma. The guilt of being surviving and the futility of life is the real fabric of this novel. Vladimir Nabokov observes that Woolf is depicting “functional death” in the novel *To the Light House*. Nabokov (1980) further avers that “functional death affects the development of the novel and is introduced for structural purposes, purposes of development” (19). James’s dream to visit the lighthouse comes true. Mrs. Ramsay’s daughter Cam is extremely sad but Lily Briscoe finds hard to articulate what he feels: “For really, what did she feel, come back after all these years and Mrs. Ramsay dead? Nothing, nothing, nothing than she could express at all”(Woolf 145). Lily Briscoe feels lonely as “the house, the place, the morning, and all seemed strangers to her on the morning without Mrs. Ramsay” (14). At the beginning of the novel Lily is a guest at Ramsay’s summer home. She is an unmarried painter. Her character represents Woolf’s idea of female artist. In the third part of the novel, Mr. Ramsay makes a trip to the lighthouse with his children Cam and James whereas Lily stays at the cottage and reminisces about dead Mrs. Ramsay. As we can see, *To the Lighthouse* is penetrated by the motif of death. She was dead. This persisting pressure deepened Lily’s anxiety about the future of her paintings. “Can’t paint, can’t write, she murmured monotonously, anxiously considering what her plan of attack should be. For the mass loomed before her; it protruded; she felt it pressing on her eyeballs” (173). Lily embodies Woolf’s anxious worries about insufficient quality of her writings. It is the power of art that she is able to overcome her grief but she often gets the traumatic shocks when she recollects the old memories of her mother. It is very difficult to reconcile to the reality of the death of her mother and Lily expresses her deep love for her mother as she cries out in despair: “Mrs. Ramsay?” Virginia Woolf has depicted the psychological pain of Lily thus: “For one moment she felt that if they both got up, here, now

on the lawn, and demanded an explanation, why was it so short, why was it so inexpressible....Mrs. Ramsay” (Woolf 131).

Lily becomes emotional and the tears ran down her cheeks. The old memories of her mother intensify her trauma as she recollects:

Mrs. Ramsay! Lily cried, “Mrs. Ramsay!” But nothing happened. The pain increased. That anguish could reduce one to such a pitch of imbecility, she thought...Heaven be praised, no one had heard her cry those ignominious cries, stop pain, stop! (Woolf 132)

Lily is a painter but she cannot overcome her grief as she struggle a way to put upon the canvas: “looking at the step where she used to sit” (112). Lily struggles with reality of death. Woolf deals with death as Woolf writes: “With a sudden intensity, as if she saw it clear for a second, she drew a line there, in the centre. It was done; it was finished. Yes, she thought...I have had my vision” (151). Cam is also burdened with the traumatic memories of her mother as she “screwed her handkerchief round her finger” (124). She doesn’t want to go to the lighthouse “She was thinking paths and lawn, thick and knotted they had lived there, were gone: were rubbed out; were past; were unreal...” (124). Cam is so much stressed that she quotes the lines from Cooper’s poem *The Castaway* to express her psychological agony thus: “We perished each alone, for her father’s words broke and broke again in her mind” (Woolf 125). In her novel *Dalloway*, Woolf refers to the famous line from Shakespeare “Fear no more the heat of the sun” to reflect the mental agony of Clarissa and in this novel Woolf quotes from Cooper reflecting the psychological burden of Cam. All the major characters Ramsay, Mr. Bankes, Mr. Tansley and Lily are despondent as they are musings over death as Woolf has devoted many pages to

investigate the nature of trauma gripping the psyche of the characters. Virginia Woolf gives the image of darkness in the following passage to describe the atmosphere of death and mourning:

Nothing it seemed, could survive the flood, the profusion of darkness which, creeping in at keyholes and crevices, stole round window blinds, came into bedrooms, swallowed up here a jug and basin, there a bowl of red and yellow dahlias, there the sharp edges and firm bulk of a chest drawers. (93)

When Virginia Woolf wrote this novel in 1924, many explorations were available on the working of human psyche. She had read Freud's *Interpretations of Dreams* and *Five Lectures on Psychoanalysis*. Freud compares obsessions to dreams. This reminds a scene in *To the Lighthouse* of a vessel that is being "rubbed into rapture, almost to bursting; but in the novel it does burst and floods the floor of the mind with ecstasy" (100). Woolf speculates the dream element hidden in the memory in which the reality is beyond the comprehension of man: "I can reach a state where I seem to be watching things happen as if I were there...as if it were happening independently, though I am really making it happen" (Woolf 67). Woolf had sleepless nights "the memory of the mother-displacing her from her natural centrality, and lying half asleep, half awake, in bed and the waves breaking behind a yellow blind, its cord and little scorn moving across the floor" (Woolf 65). The section "Time Passes" depicts the disintegrated condition of the characters. Andrews says: "One by one of the lamps were all extinguished and one by one all the major characters die; the death of the three characters in the novel and a down pouring of immense darkness began" (Woolf 93). Mrs. Ramsay is fear-ridden expressing her death consciousness:

Nothing it seemed, could survive the flood, the profusion of darkness which, creeping in at key holes and crevices, stole round window blinds, came into bedrooms, swallowed up here a jug and basin, there a bowl of red and yellow dahlias, there the sharp edges and firm bulk of a chest of drawers. (Woolf 93)

Mrs. Ramsay is confused and bewildered since she is haunted by the impending doom. But when she becomes aware that even Lord is not with her she suffers acute psychological pain as she expresses her depression:

How could any Lord have made this world? She asked. With her mind she had always seized the fact that that there is no reason, order, justice: but suffering, death, the poor. There was no treachery too base for the world to commit; she knew that. No happiness lasted; she knew. (Woolf 44)

Mark Spilka observes that Mrs. Ramsay is suffering from acute trauma and is a victim of neurosis. Her psychological anguish is the result of her alienation and blocked emotion. The images of darkness; emptiness; desolation and hallucinations reveal the traumatic condition of Mrs. Ramsay. Lily Briscoe suffers mental torture as she is unable to face the harsh realities of the life. Her mental agony can be experienced through these feelings:

Sitting alone (for Nancy went out again) among the clean cups at the long table she felt cut off from other people, able only to go on watching, asking, wondering. The house, the place, the morning, all seemed strangers to her. She had no attachment here, she felt, no relations with it, anything might happen. (*To the Lighthouse* 160)

It is obvious that Lily feels highly abandoned, lonely and without sense of life. This anxious feeling does not have to necessarily be proof of mental illness but can be considered as its beginning. Depressions and anxiety brings us to another disorder which is called Bipolar disorder formerly also known as manic depression. Moments of indifference also penetrate life of Lily Briscoe as “Mrs. Ramsay dead; Andrew killed; Prue dead too – repeat it as she might, it roused no feeling in her” (160). As we can see, Lily’s feelings are similar to Septimus’, although she was supposed to feel sadness and sorrow because of the death of Mrs. Ramsay and some of her children she felt very indifferent. As well as Septimus, she experiences feelings of indifference or numbness therefore she feels bad but not because of the surrounding death but because she feels neither sadness nor sorrow.

To conclude, *To the Light House* of Virginia Woolf reveals new insights of an examination of trauma. Woolf has explored the shell shock trauma from the modern perspectives. She is dramatizing the “wounding, the body, psyche and trauma” (Spika 20). Virginia Woolf’s *To the Light House* digs out the inner world of the characters trapped in the abyss of darkness and confusion. The characters of Woolf are obsessed and the plot is structured around memory, dream and obsession. Freud puts it “the dream situation represents as fulfilled a wish which is known to consciousness” (*The Interpretation of Dreams*. 165). Freud says: “The wish in such cases is either itself a repressed one and alien to consciousness, or it is intimately connected with repressed thoughts and is based upon them” (165). Thus dreams are “disguised fulfillments of repressed wishes and the future which the dream shows us is not the one which will occur but the one which we should like to occur” (165). In the novel *To the Light House*, Woolf dramatizes the impact of dreams and repressed wishes on the psyche of the characters. Lily is lost in recollecting the old memories of Mrs. Ramsay and the haunting memories become a major cause

of her trauma. Woolf believes that “The most important of all my memories are my personal haunting memories of the harrowing scenes of deaths of my parents and of my brother and sister” (64). The characters of the novel find themselves unable to get escape from the haunted past memories and they realize in the end that the only way to get rid of this torture is death.

Chapter Eight

Psychological Trajectories in the Selected Novels of Ernest Hemingway, William Faulkner and Virginia Woolf: A Comparative Study

In this chapter a comparative study is instituted to explore the nature of mentally sick and wounded characters of Ernest Hemingway, William Faulkner and Virginia Woolf. The psychoanalytical theory of trauma of Sigmund Freud and Cathy Caruth has been applied to compare the psychological trajectories of the protagonists of the selected novels: *The Sun Also Rises* (1926), *A Farewell to Arms* (1929), *The Sound and the Fury* (1929), *Light in August* (1932), *Mrs. Dalloway* (1925) and *To the Light House* (1927). The selected novels are compared firstly from the aspect of the same reason for trauma that is war, leading to various negative consequences on the lives of different victims. Secondly, the novels are compared focusing on the various impacts of the American culture after World War I on the mind and sensibility of the characters. Thirdly, the novels are contrasted concentrating on the reasons that lead to various mental disorders like anxiety, dissociation of self, trauma, manic depression etc. Fourthly in the last part of the comparison, it has been discussed how the victims revivify their traumatic past experiences.

The novels of Ernest Hemingway deal with the war trauma. The psychic pressure that the victims bear, leads to post traumatic stress disorder. The main focus of Hemingway is to examine the symptoms and problems of the characters leading to the disintegration of self of the characters. The novels of William Faulkner deal with cultural trauma. Faulkner discusses the loss of the old glamour and glory of the South in his novels. The characters feel traumatized because

the values they inherit from their forefathers, no longer exist and with the emergence of new culture there is one thing that prevails is confusion. The novels of Virginia Woolf deal with the psychological trauma of the post War England when many soldiers were killed and wounded. Mrs. Dalloway suffers the inner emptiness because of the impotency of her husband and she leads an artificial life suffering from mental problems. Septimus is a mental wreck, all the time he is surrounded by war memories. He suffers from hallucinations.

The first criterion for comparing the selected novels is that the same reason for trauma creates various negative consequences for the different victims. For instance, Jake Barnes and Brett Ashley in *The Sun also Rises* and Septimus in *Mrs. Dalloway* are the victims of war trauma, but the consequences of war trauma are quite different for these victims. Jake serves in the Army, while fighting in the war; he suffers an injury that leaves him impotent. His inability to sexually fulfill Brett causes her to reject him. He demonstrates the first key feature of dissociation of self with his pained recollection of terrifying wartime experiences. "My head started to work, the old grievance. Well, it was a rotten way to be wounded and flying on a joke front like the Italian"(Hemingway 31). Freud asserts "hysterics suffers mainly from reminiscences" (Freud 85). He remains sleepless being haunted by the traumatic war experiences; his sterility is physical since he got a genital wound during the Great War. He remembers that horrible time when for six months "I never slept with the light off" (Hemingway, *The Sun Also Rises* 108). Trauma settles in his memory forever. Cathy Caruth also discovers that to overcome original traumatic experience is extremely challenging. Traumatized victims hardly adopt new experiences and environments in their lives. Caruth states, "Traumatized individuals . . . develop difficulties in assimilating subsequent experiences as well. . ." (*Trauma: Explorations in Memory* 164). He moves from one place to another to get rid from the traumatic memories and

to lower the fear, anxiety and shame. He represses his feelings as a lover for Brett and act as her pimp highlighting his sexual impotency. On surface Jake Barnes is walking, dancing, fishing, drinking and enjoying but inwardly look sterile and neurotic. He is cut off from the society as he feels disconnected from world the around. He doesn't find life charming and worth living. He is living far away from his home in Paris. Jake becomes alcoholic. He performs several roles; he prays labors, suffers and loves passionately and goes through act of purgation. He takes up several professions to numb his tortured mind like soldier, journalist and buffer etc but realizes in the end that drinking and dancing is just a futile distraction, and purposeless activity. He tells Cohn: "you can't get away from yourself by moving from one place to another" (*The Sun Also Rises*72). "Trauma is not simply an effect of destruction but also, fundamentally, an enigma of survival," argues Cathy Caruth (*Unclaimed Experiences* 99). Jake struggles in his life to survive but he knows that he is helpless and there is nothing he can do about his disability.

As a nurse during World War I, Brett witnessed gruesome, fatal injuries. During this time, she also lost her true love. Then, she married a man suffering from what can now be labeled as post-traumatic stress disorder. Brett's ex-husband, Lord Ashley, continually threatens her life when they are married: as Mike, Brett's fiancé, tells their friends, the war veteran Lord Ashley, "was a sailor, you know. When he came home he wouldn't sleep in a bed. Always made Brett sleep on the floor. Finally, when he got really bad, he used to tell her he'd kill her. Always slept with a loaded service revolver. Brett used to take the shells out when he'd gone to sleep." The events that Mike discusses exemplify that Brett has experienced domestic violence, including verbal abuse and most likely physical abuse. These events convey the underlying trauma from which she suffers. Susan J. Brison defines a traumatic event as "one in which a person feels utterly helpless in the face of a force that is perceived to be life-threatening."

She develops androgynous characteristics in order to salvage her identity, thus changing our understanding of her from a “mannish,” sex-starved “bitch” to a survivor in need of compassion. Martin presents Brett as a modern woman, who assumes a more empowered role and ignores gender binaries. Brett attempts to cope with the trauma when she has casual sex and avoids commitment. The violence that Brett bears mars her ideas about relationships, her self-worth, and her agency.

She rebuilds her identity. She neither looks like a lady nor acts with socially acceptable manners. Jake, Brett’s impotent love interest, notes her appearance: “her hair was brushed back like a boy’s. She started all that. She was built with curves like the hull of a racing yacht.” In addition to a boy’s haircut, she smokes cigarettes, wears hats and does not wear stockings[xii]—behavior associated with men. For Brett, her appearance represents her freedom from “culturally-defined categories” and freedom from men’s control. Brett freely chooses to reject traditional gender roles. By destabilizing the differences between men and women, Brett makes sure that neither gender has absolute authority over the other, nor no one can place her in the position of a victim again.

Brett refuses to accept her place as sexual object. When Brett meets men, she turns into the voyeur, objectifying the opposite sex. For instance, when she sees the handsome bullfighter, Pedro Romero, she reveals her sexual attraction for him: “My God! He’s a lovely boy . . . And how I would love to see him get into those clothes.”[xvi] Brett appropriates the male gaze, turning it on Romero and thinking about him undressed. Accordingly, Brett acts with a man’s authority, continuing to break down gender binaries.

The next victim of war trauma is Septimus in *Mrs. Dalloway*. Septimus is a poet and veteran from the First World War who married an Italian girl named Lucrezia. Septimus is a special case

because he shows symptoms of many mental disorders such as shellshock, manic depression, anxiety or depressions combined with each other. Septimus Smith is a shell shocked person. He suffers from strange feelings caused by terrifying experience from the war. This fear or feeling can be, from the psychological point of view, called aforesaid Shell shock. Even from the Woolf's description we can reveal that Septimus is not in complete mental balance:

Septimus Warren Smith, aged about thirty pale-faced, beak-nosed, wearing brown shoes and a shabby coat, with hazel eyes which had that look of apprehension in them which makes complete strangers apprehensive too. The world has raised its whip; where will it descend ?
(19)

Septimus is highly skeptical about the entire world. He has a tendency to judge people and that he sees only bad ones. This tendency is typical for people suffering from depression because their self-esteem is low therefore they see no good in other people. He does not believe that people are good or that they could help him:

For the truth is that human beings have neither kindness, nor faith, nor charity beyond what serves to increase the pleasure of the moment. They hunt in packs. Their packs scour the desert and vanish screaming into the wilderness. They desert the fallen. They are plastered over with grimaces. (97)

Septimus' relation towards doctors can be described as negative and even hateful. He distrusts them because they do not help him at all. His doctor, Mr. Holmes, did not recognize symptoms of his illness. Doctor Holmes calms Rezia by saying that Septimus is completely all right and that there is nothing what he would lack. She is not aware of the real illness threatening her husband even if he is predicting his suicide as Septimus says, "I will kill myself; an awful thing

to say” (20). Fallacies and delusions are also perceived as one of frequent symptoms of this mental illness. This sign is typical for Septimus because he sees things that are not real as “He said people were talking behind the bedroom walls. He saw things too...he had seen an old woman’s head in the middle of a fern (*Mrs. Dalloway* 73). Sometimes his visions are terrifying: “Skye terrier snuffed his trousers and he started in an agony of fear. It was turning into a man! He could not watch it happen! It was horrible, terrible to see a dog become a man!... Why could he see through bodies, see into future, when dogs will become men” (75). Septimus is also persuaded that he saw a friend of him named Evans. That was only an illusion because Officer Evans died just before the end of World War I and Septimus was a witness of it. Septimus was not able to admit that Evans was dead. Furthermore, he even talks to him. Septimus is highly traumatized by the deaths he has witnessed. Therefore he often communicates with dead Evans. Septimus’ fantasy and hallucinations are very vivid. He feels threatened by his phantom. It may be attributed to the fact that he underwent horrifying events during the war and that his memories are unforgettable. The flashbacks from the war hunt him still but sometimes he is not willing to admit it. Tracing the psychological journey of Jake Barnes, Brett Ashley and Septimus it is found that Jake who is a brave soldier transforms into a pimp, Brett who is a devoted beloved becomes sexual bitch and Septimus who is war hero transforms into a mental wreck.

It has been observed that the traumatized victims from the selected novels retort differently though the disturbing factor remains the same. Anne T. Romano writes that various traumatic incidents and varying stress create varying degree of intensity of trauma for the victims. Romano records, “Because of varying degree of stress precipitated by the different types of incidents, the intensity of the trauma will vary from incident to incident, as well as from person to person” (Romano 70). The present study has found that the different traumatized victims react variedly

though the reason for their trauma is the same. Secondly, the victims suffer interminably due to the repetitive occurrence or reminiscence of traumatic events. It has been discovered in the above analysis that, though the reason for trauma is the same for the three victims, the corollaries are quite different. Furthermore, not only does trauma become a part of their memories and selves, it makes irrevocable changes in their personalities. The protagonists bear different mental problems as Jake suffers from dissociation of self, Septimus suffers from manic depression and Brett is a traumatic figure because of her hellish experience of life. Brett struggles with physiological symptoms of trauma. Whenever she encounters stress, she “freezes,” and she conveys this response in her eyes. When they take a taxi ride, Jake remarks, “Brett looked straight ahead”(42). Brett’s reaction is a common response for trauma survivors, which Bessel A. Van der Kolk explains further: “Freezing/numbing responses may serve the function of allowing organisms not to ‘consciously experience’ or not to remember situations of overwhelming stress (which would also keep them from learning from experience)”(xxiii). Brett must save herself by expelling these negative influences in her life.

The second criterion to compare the selected novels is to probe and compare the impact of American culture on psyche of the characters. The study traces the fact that the culture in America after World War I puts adverse impact on the characters of Faulkner as Quentin’s resistance to change causes him mental breakdown as he wants to remain stick to his old values. His obsessive anxiety deepens and grows worse with time as he commits suicide at the end of the novel. Quentin cannot live without his values inherited from his ancestors of the Old South and this linkage causes him trauma. He is not ready to change himself, the way the world is changing. The loss of Caddy’s virginity is engraved in his psyche a deep wound. Caddy has incestuous relationship with Dalton and she becomes pregnant, this compels Quentin to end his

life. The problem with Quentin is that he fails to strike a balance between his idealism and the reality of the external life. Quentin's main concern is not human related but of the abstract objects of virginity, virtue, pride and honor. He refuses to accept reality and fails to understand the force of natural impulses that drove Caddy to promiscuity. He thinks as he is not fit in the new world that has been drastically changed and commits suicide.

On the other hand Brett accepts changes whole heartedly and flouts all traditional norms. Actually she maintains dignity by celebrating those elements of the past that are worth honoring, and making it clear that the world has changed. She keeps some values of her own culture while aspiring to open up to the outside world. Her self confidence sets an example for other women as she believes that woman is no longer a puppet in the hands of man. Like men, she has short hair, wears masculine clothes and enjoys hard drinking. She rejects the traditional assumption that woman is destined for procreation as she says: "I'm not going to be one of these bitches that ruin children" (93). The culture after World War I has a positive impact on Brett as she uses the modern way of living as a therapy to overcome her bitter past memories. She keeps herself busy in parties, clubs, drinking, smoking and sexual intercourse so as to avoid the disgusted feeling of trauma.

The thing that connects the protagonists of the selected novels in a common string is the mental pain they experienced as they all are involved in a conflict with the outside world and inner anxiety but they deal with their mental pain with different coping strategies. Freud advocates the idea that individual experiences a severe trauma may find it easier to dissociate and move away from self as a means of coping. Brett tries three therapies to overcome her depression; first romantic love and sexuality; second the wine; and the third smoking and drinking fearlessly. The critics call "her nymphomaniac, a drunk, a bitch and a Circe who turns

men into swine” (159). Brett has an experience of two broken marriages and this is why she keeps relationships casual and short, including her flings with Robert Cohn, one of Jake’s friends and Romero. Accordingly, Brett assumes control, rather than having a man control her. She deliberately avoids situations that will place her in danger. Brett takes the necessary measures to stop the past from repeating itself. Jake tries to escape from the boredom of life by passing his time in cafes and fishing or by watching bull fights in Spain. Clarissa keeps herself busy in parties, cooking and shopping to avoid her past memories.

The another criterion to compare the selected novels is on the basis of the reasons and factors that lead to psychosis that further lead to trauma, anxiety, manic depression, death drive, and dissociation of self of characters. Apart from the reasons which are discussed earlier and which are common in the selected novels, there are a number of factors which lead to psychosis. Catherine is mentally disturbed because she has lost her lover in the war. Joe becomes black devil due to the racial discrimination caused by society as he hates black color which reminds him of his Negro identity. Jake becomes mental wreck due to his impotency caused by war. Quentin cause of mental breakdowns lies in his loss of cultural values. Clarissa mental agony lies in her husband inability to satisfy her sexual needs. Thus all the characters of the selected novels suffer mental torture due various reasons which leads to other psychological problems.

The last criterion for comparing the selected novels is the resuscitation of the past experiences of traumatized victims. In this part of the comparison, it is analyzed how the victims revivify their upsetting old memories. In *The Sun also Rises*, there are traumatized victims who also revivify their upsetting old experiences. Brett suffers anxiety when recalled her past events. When Jake asks she says: “Oh! Jake, please let’s never talk about” (*The Sun Also Rises* 247). She

feels disconnected from the world though she has numerous sexual relationships yet does not have any emotional attachment. She bitterly observes: “I had such a hell of happy life” (*The Sun Also Rises* 203). Cathy Caruth appropriately states that “trauma, in order to be psychic trauma, never comes simply from outside. That is, even in the first moment it must be internalized, and then afterwards relived, revived, in order to become an internal trauma” (Caruth, *Listening to Trauma* 26). Thus it has been noticed that it is not a gender but a reaction that really traumatizes a subject. The repercussions of traumatic incidents can’t be aborted. Whenever the victims of trauma undergo the new distressing experiences, the old exposures get refreshed in the same form or sometimes in the ductile forms. Moreover, Cathy Caruth records that the “flashback or traumatic reenactment conveys, that is, both the truth of an event and the truth of its incomprehensibility” (Caruth, *Trauma: Explorations in Memory* 153). Flashbacks reveal the truth contained in the primary traumatic incidents, and they also unfold the hidden mysteries if a victim fails to grasp them during the first encounter. It has been noticed that the red color of roses reminds Septimus the blood of human being at the battlefield. So is the case of Catherine who has witnessed the death of her lover. This is the obvious impact of trauma that Catherine fails to get rid of his traumatic past. She remains absorbed in her past psychic disturbance. The distressing death of her lover gets absorbed in her psyche and haunts her alternatively and concomitantly. Her trauma can be experienced through her fear of rain. Catherine says: “I’m afraid of rain because sometimes I see me dead in it and sometimes I see you dead in it”. She suffers from hallucination as she sometimes sees herself and Frederic dead in the rain. The protagonists of these novelists revivify their traumatic past experiences, and become the victims of repetitive trauma.

Ernest Hemingway himself had participated in World War I and had witnessed the cruelty and death destruction in whole scale and the horrible scenes of killings haunted Hemingway day and night. The soldiers who survived had sleepless nights; their condition was similar to that of the Holocaust survivors such as Primo Levis, Elie Wiesel and Charlotte Delbo. The survivors of the Holocaust didn't want to live and most of them committed suicide. No wonder, Hemingway, William Faulkner also committed suicide because of frustration and desperation. Thousands of soldiers were the victims of war trauma and were "shell shocked" during the World War 1. The soldiers suffered physical and psychological ailments and showed the symptoms of trauma in their life. Hegel, the great German philosopher observes that the history of the world is not a scene of happiness but of struggles, wars, death and destruction. Hemingway experienced struggle, sufferings and oppression and witnessed the cruelty of the war machine that killed millions of people.

Paul Fussell argues that all the novels written by Ernest Hemingway and William Faulkner are profoundly the outcome of "memory of war." The poets and novelists expressed their sense of fear and trauma in fiction and poetry. T.S. Eliot wrote *The Waste Land* with its "archduke, canals, rats, dead men, its "setting of blasted landscape", its focus on fear and uncertainty of future" (Fussell 325). Hugh Kenner observed that the early cantos of the poetry of Ezra Pound are based on "memory of war" (Fussell 326). Hemingway's first novel *The Sun Also Rises* the production of war memories and horrifying experiences. The narrator Jack Barnes's memory of war has been recognized in terms of landscape, imagery and a recurring story of wounding. Philip Young gave the famous "wound theory" to depict the sufferings of the soldiers who returned home after the World war1. The wounded condition of Jake is expressed through powerful imagery and allusions by Hemingway. John W. Aldridge points out that Cahn's

knocking Jake out in Pamplona is a reenactment of Jake's war wounding" (Aldridge 159). Brett is also seen emotionally wounded Jake in similar terms. The main plot of the novel *The Sun Also Rises* and most of its events are shaped by a recurring story of wounding pattern. The sequence of action of the novel starts with going to, travelling to a place of the threat usually climbing a steep hill then descending. Hemingway dramatizes the emotional torture by Brett as Jake is physically impotent and cannot enjoy the sexual pleasures. This physical impotency is the main cause of trauma of Jake. The "Pari" and "Pamplona" sections of the novel conclude with a major and climatic wounding which is followed by Jake's retreat to a place of recovery. Hemingway states in the preface of the novel that it is "almost something (the war) that is already finished"

(2). Hemingway has given allusions to things past implied in landscape, food, status, café names and the memories of war haunt each character of the novel. Hemingway's 1922 newspaper article describes the important battle sites in Italy. The critics observe that he used the material for his war novels from the secondary sources also. Ernest Hemingway was fully aware of all the important political events that shook the world and changed the geographical locations of the world. Hemingway imagines soldiers marching along in the white dust of a road into the mountains where they will die in the pine woods of a mountain slope, "haunting cover on the desolate rocks and pitched in the soft-melting, early summer snow of Mount Padubio" (Ernest Hemingway, *The Sun Also Rises* 177) which seems to prefigure the fates of El Sordo and Robert Jordan on a mountain in Spain. Frederic Henry also climbs into a mountain valley then descends to place by a river where he is wounded. Hemingway's imagination of war often creates stories of climbing the mountain and then descending to a site of threat and death. Hemingway's code hero is romantic, adventurous, brave, virile and a kind of macho hero. He goes to the war with these romantic notions and when he comes back is totally battered in body and spirit. He is sick

and mentally wounded and becomes a traumatic figure suffering from multiple psychological ailments. Hemingway's hero comes back a totally disenchanting man, shaken by the ghastly spectacles of senseless and brutal human slaughter. He finds nothing glorious, sacred or heroic in modern mechanized warfare. He encounters the grim reality and feels like Frederic Henry in *A Farewell to Arms*:

Embarrassed by the words sacred, glorious and sacrifice and the expression in vain we had heard them, sometimes standing in the rain almost out of a earshot, so that only the shouted words came through, and had them, on proclamations that were slapped up by billposters over other proclamations, now for a long time, and I had seen nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stockyards at Chicago if nothing was done with the meat except to buy it. (165)

Hemingway wrote his novel *The Sun Also Rises* using his own material and war experiences. He had arrived on the front and "after barely a month in the war zone, young Hemingway was blown up by an Austrian trench mortar" (Wagner-Martin 23). His romantic spirit faded away and he realized the harsh reality of war. Hemingway's hero perceives the shallowness and emptiness of war slogans and to his dismay he feels trapped in a war situation which gives him sickness and turns his mentally retarded person. What he sees in the battlefield is not war but mass murder, a far cry from the romantic notion that had originally inspired him. This encounter with the reality of war results in his terrifying disillusionment and disgust.

Not only men, women are also the victims of war trauma and Ashley Brett is a fine example of this type of war victim. Brett Ashley is labeled a "destructive bitch" in *The Sun Also Rises*. She is a complex character who has been a war victim struggling to find "a way to live in it"

(148). Martin observes that “she is 1980’s New Woman seeking a place in the postwar age of liberation” (68). Wagner (1980) observes that she is a deflated self as war has shattered her personality completely. In her first night with Romero in Pamplona, she is described thus: “She was happy. The sun was out and the day was bright. I feel altogether changed Brett said: You’ve no idea, Jake” (207). But as the plot progresses Brett expresses her psychological anguish: “Oh, darling, I’ve been so miserable” (20). Carlos Baker called Brett a “nymphomaniac” (10). The mood and the tone of the novel is depressing and disgusting as Hemingway depicts monogamous relationships represented as acts of desperation. In the early part of the novel, Jake’s characterization of Robert Cohn suggests that monogamy and matrimony are products of extreme circumstances:

He was a nice boy, a friendly boy, and very shy, and it made him bitter. He took it out in boxing, and he came out of Princeton with painful self-consciousness and the flattened nose, and was married by the first girl who was nice to him. (12)

Cohn becomes a victim of his Jewish ethnicity and he suffers anguish of life. Jake observes that Cohn’s first wife left after “he had been thinking for months about leaving her and had not done it because it would be too cruel to deprive her of himself” (12). In his narration, Jake describes to rise with the magazine. She was very forceful, and Cohn never had a chance of not being taken in hand” (13). Francis married Cohn because of financial and social gain. Francis “found toward the end of the second year that her looks were going, and her attitude changed from one of careless possession and exploitation to absolute determination that she should marry her” (13). The constraining factors of Cohn’s relationship with Francis appear to have a profound effect on

his consciousness. This becomes clear in his encounter with Jake at his apartment. Cohn visits Jake's apartment unannounced and states:

Don't you ever get the feeling that all your life is going by and you're not taking advantage of it? Do you realize you've lived nearly half the time you have to live already?" (19).

Cohn's statement evokes a sense of malaise and disgust with life. He feels trapped in the confining relationship and feels that "life is going by and he's not taking advantage of it." Cohn is a victim of marriage and religion. Sigmund Freud argues that people suffer from a mild dissatisfaction with life because of the suppression of their animalistic urges, which is referred as the "Id." In order to function in society as human beings, people must largely abstain from deep seated sexual and violent urges. The main institutions that serve to resist the impulses of the "Id" are religion and marriage. Sexual repression is the main cause of psychological neurosis. He is mentally disturbed because of the bondage and entrapment of marriage. Freud's theories provide effective constructs for the analysis of Cohn's relationship with Francis. In an attempt to compensate for the complete suppression of sexual urges in the mane of marriage, Braddocks, Mrs. Braddocks, Cohn, Francis, Jake and Georgette go out to a night club.

The characters go to the night club to dance erotically, get drunk and find sexual partners. Jake is impotent and he remains sexually repressed and this becomes the main cause of his trauma. His war injury constantly reminds him of the horrible events of war. He comes under the influence of Brett Ashley and distracted from his wife. He believes in futility of marriage and expresses his disgust over the value of human relationships in desperation. Jake's injury becomes the main cause of frustration as he is unable to have a committed and genuine relationship with Brett. He expresses his psychological pain thus:

She touched me with one hand and I put her hand away.

Never mind, what's the matter? You sick? Yes...

You oughtn't to drink Pernod if you're sick. You neither.

It doesn't make any difference with me. It doesn't make any difference a woman. (24)

After lunch in the courtyard, Jake takes a cab with a "poule" which is a French slang for prostitute. When she attempts to grope Jake, he stops her and she asks: "You sick?" The name of the prostitute is Georgette who discovers that Jake is plagued with impotency and with erectile dysfunction. This sexual experience haunts him and he feels like a psychic wreck. When Jake meets Brett for the first time in the nightclub, she makes a cynical remark: "Aren't they lovely? Are you, my dear where did you get it? At the Napolitain and have you had a lovely evening? Oh, priceless, I had" (26).

In the whole plot of the novel, Brett bounces from man to man discussing her exploits with Jake. Brett reveals something:

Do you still love me, Jack?

Yes, I said. Because I'm a gonner, Brett said, How?

I'm a gonner. I'm mad about that Romero boy.

I'm in love with him. I think. "I wouldn't be if I were you.

I can't help it. I'm a gonner. It's tearing me all up inside. You ought to stop it.

How can I stop it? I can't stop things. Feel that?

Her hand was trembling. I'm like that all through. (187)

Brett and Mike meet Jake in Pamplona and Brett lays eyes upon Romero who is the young and handsome bullfighter. Her response is both mental and physiological. She passionately states: "I'm a gonner" and that she can't help it." In this instance, Brett is giving her hyperactive sexual drive and looks sick and pervert. Her hands and body shake because of hypertension and nervousness. These symptoms are like the result of nymphomania and sex addiction. She behaves like an abnormal person as the sight of Romero disintegrates her sensibility. She expresses her arousal in front of Jake and the rest of the world. She has already slept with every man such as Cohn, Mike and the Count and now she is crazy to hook Romero and she always succeeds in seducing the men he pursues. Jake is the only man that throws this pattern off because due to his impotency he is unable to sleep with Brett:

You mustn't. You must know. I can't stand it, that' all. Oh darling, please understand!

Don't you love me? Love you? I simply turn all to jelly when you touch me.

Is there anything we can do about it? (123)

Brett is always overpowered by the sexual desires that Jake cannot fulfill as he expresses:

She was sitting up now. My arm was around her and she was leaning back against me, and we were quite calm. She was looking into my eyes with that way she had of looking that made you wonder whether she really saw out of her own eyes. (34)

This quotation presents Brett Ashley as a psychologically wounded woman who remains sexually repressed and Freud argues that the main cause of trauma is the sexual regression. Brett

enters a trance-like state after being touched by Jake. Brett fraternizes with Jake because her uncontrollable impulses push her to do but at the same time she feels frustrated when she becomes aware that he is sexually impotent. Jake is the itch that cannot be scratched; he is the fruit just out of reach, and the pool of water that quickly recedes below Brett's feet. Although Brett knows that her desire will never be quenched, she continues to reach for the thing that satisfies her animalistic urges. Jake is drawn and driven away from Brett:

Couldn't we live together, Brett? Couldn't we just live together?

I don't think so. I'd just tramper you with everybody. You couldn't stand it.

I stand it now. That would be different. It's my fault, Jake; it's the way I'm made. (62)

Jake Barnes feels humiliated and depressed as he cannot match with the young and energetic Romero and he ends up pimping for Romero, betraying not his own self-respect but Romero himself. Jake's psychological wounds put heavy pressure on his psyche and he feels that life is insignificant for him. Jake is not only impotent he is mutilated also. The fact is disclosed thus: "Undressing, I looked at myself in the mirror of the big armoire beside the bed....Of all the ways to be wounded. I suppose it was funny" (64). War trauma results in physical damages inside the brain which changes the response to future stress. The psychologists observe that psychological trauma has many adverse effects on the mind and health of the victims. Trauma is very painful as a patient may get angry at random as he often loses his balance of mind. This anger can be started by "pictures, images or flashbacks that may haunt the victim. Jake uses alcohol to relieve stress of trauma; he avoids getting into close relationships and looks lonely and dispirited"(

Caruth, *Unclaimed Experiences* 35). The victim did not want to lose anybody that he might have gotten close with.

Happiness becomes an allusive dream that is always chased away by fear as Post-traumatic Stress Disorder and this is the major theme in Ernest Hemingway's novel *The Sun Also Rises*. The novel is replete with the scenes of parties, sex and alcohol to relieve the trauma and all the major characters are engaged in all these hedonistic activities. The textual analysis of the novel *The Sun Also Rises* reveals the scenes of fear and psychological anguish "fear of self understanding, fear of emotional and physical inadequacy and fear from each other" (Djos 66). The war changed the lives of many people; the innocence was lost. The war afflicted characters turned to alcohol and other vices to escape the trauma and psychic disturbance. Some of them didn't want to return home as they found life futile and all struggles of life ending in despair.

Ernest Hemingway continued depicting the psychological trajectories of his war-affected characters in his next novel *A Farewell to Arms* (1929). The very opening chapter of *A Farewell to Arms* shows the gloominess of war which spreads its tentacles and clutches on nature with its diabolic approach and "natural elements take on a symbolic function" (Baker 43). The plot of the novel brings out the haunting experiences of the characters that participated in the war and endured fatal events and get badly victimized. The novel brings into focus the insane brutality of war in manner that eschews emotion, symbol creating an ominous impression of fright and horror, of waste and chaos. The novel *A Farewell to Arms* opens with the realistic portrayal of the deployment of troops in the trenches and evacuation of the wounded soldiers visualize the scene of a war-hallucination and insomnia that are the main causes of the trauma.

Frederic Henry is the hero of the novel who is badly traumatized by the horrible consequences. He is an autobiographical character as Hemingway had also worked as an ambulance driver in the World War I and he actually suffered the serious fracture in the knee and had to be hospitalized. Henry falls in love with a British nurse Catherine Barkley and both his experiences of love and war bring him psychological anguish. Both Henry and Catherine go through traumatic experiences and often have certain symptoms and problems afterward. The depressing memories of the war always haunt them day and night. The fatal accidents experienced by Catherine and Henry cause physical destruction. Catherine tells Henry the depressing truth about her past “What is the stick? It belonged to a boy who was killed last year. I’m awfully sorry. He was a very nice boy. He was going to marry me and he was killed in the Somme” (18).

Catherine is a war victim and she is often reminded of the gruesome tragedy of her lover. The word trauma has its origin in the holocaust; the phenomenon of trauma can be seen from two approaches; psychoanalytic-formalistic approach and cultural approach. The war memories are the main cause of trauma as Freud says:

Reminiscences that cause the hysterical suffering are historical in the sense that they think they link to actual traumas in the patient’s life. The injured person’s reaction to the trauma only exercises a completely cathartic effect if it is an adequate reaction and the past that continues to wound is the past originally found no outlet. (189)

Hemingway’s novel *A Farewell to Arms* is an interesting study of trauma. The tale of Henry and Catherine is a heart rending tale of traumatic experiences who suffer alienation, death and

frustration. Hemingway's *A Farewell to Arms* expressed his interpretation of death through Henry:

The world breaks everyone, and afterwards may be strong at the broken places. But those that it will not break it kills. It kills the very good and the very gentle and the very brave impatiently. If you are none of those you can be sure it will kill you too, but there will be no special hurry. (73)

Frederic Henry believes that the war is a shattering experience that mutilates his body and debilitates his sensibility. With growing despair and subsequent emotional withdrawal he watches soldiers who die from cholera or from self-mutilation the degeneration of his close friend Rinaldi. In the novel *A Farewell to Arms*, Hemingway has created an atmosphere of uncertainty describing the scenes of wars, violence, massacre, maimed trunks and fallen leaves. The brown plain and bare mountains and dead and brown vineyards further intensify the atmosphere of gloom and despair. Hemingway has used the images of the painful winter, the rain and the cholera to signify the destructive environment which gives trauma to the characters. Such painful occurrences remain imprinted in the mind that haunts all the characters. The scenes of the misguided of officers by their own men shocked Henry who couldn't forget the brutal scene of death during Caporetto retreat and such events give him trauma. The heart-rending death of Passini and the inhuman exploitation in the name (44) of stern discipline cause in soldiers depression. The sufferings and bitter war experience makes him notice the gap between the hollowness of traditional ideas and ideals, clashes and slogans related to war.

Hemingway evolves a particular vision of love, life and death as all these themes permeate his novels. In view of this, the world is full of battles and struggle, blood and fire, cruelty an evil,

sadness and death. Henry is totally cut off from love, life and society and army at the end of the novel when his beloved Catherine suffers hemorrhage and dies in the Swiss hospital. His alienation begins when he saves his life jumps into the river and becomes a deserter of the army. He rushes to meet Catherine as the Italian army is chasing him. He has to row the boat to reach the border of Swiss in the dark night under the fear and terror. Fate is cruel to him as he loses both his child and beloved at the end when it is raining. The novel *A Farewell to Arms* is replete with the feelings of distress, despair and alienation. The row of beautiful but cold marble busts at the hospital reminds Henry of “cemetery” (27), and the image of worn-out carpet at the hotel in Milan where Frederic and Catherine are staying represents the process of decay. While sitting outside the operation theatre in the Swiss Hospital and looking forward to hearing the condition of Catherine who had just given birth to a dead child, he says: “One died without knowing what it was all about” (338). Once in hospital, he says: “Human life is like the basketball, they told you the rules and the first time they caught you off abuse, they killed you or they killed you gratuitously like Aymo” (338). Hemingway’s *A Farewell to Arms* has portrayed a world of isolation in all the characters feel distanced from their roots. The novel is about the traumatic experiences of Henry and Catherine whose mental and emotional states get severely sickened having been disintegrated by his failure to have an identity. Henry discloses this to Catherine that “you see I’ve been leading a sort of funny life” (25). Cathy Caruth comments thus:

Trauma describes an overwhelming experiences of sudden or catastrophic events in which the response to the event occurs in the often delayed, and uncontrolled repetitive occurrences of hallucinations and other intrusive phenomena. The experience of the soldier faced with sudden and massive death around him, for example, who suffers this sight in a numbed state,

only to relieve it later on in repeated nightmares, is a central and recurring image of trauma in our country (*Unclaimed Experiences*181).

The rain is a symbol of disaster since it brings disease and death in the life of soldiers. When Catherine goes to the Swiss hospital it is raining heavily. In the opening pages of the novel, Catherine keeps on crying because of the fear of rain: “It’s all nonsense. It’s only nonsense. I’m not afraid of the rain. Oh, oh, God, I wish I wasn’t. She was crying (114). She is always scared of rain: “I’m afraid of rain because sometimes I see me dead in it. And sometimes I see you dead in it” (131). Henry has to see her die. He does not see any other ways except an earnest praying, "Oh God! Please, please, please, dear God, don't let her die" (341).

Hemingway speaks about “the permanent rain” that causes cholera and spells disaster: “At the start of the winter came the permanent rain and with the rain came the cholera. But it was checked and in the end only seven thousand died of it in the army” (Hemingway 4). Baker points out that Hemingway has given two powerful symbols to depict the trauma in the life of his characters; the rain and the mountain.

Edkins says: “As far as memory is concerned, how we remember a war, for example, and the way in which we acknowledge and describe what we call trauma can be very much influenced by dominant views, that is by the state...can be contested and challenged” (11). Anxiety, frustration, alienation, depression and broken relationship are the main sources of trauma. William Faulkner had also participated in the action of World War I and had seen the brutality of war. Faulkner depicts the mental disorder of his famous novels; the mentally retarded characters of Faulkner are “different: “less intelligent” and “idiotic” and they lack control over their mental activity. Faulkner uses images and symbols, settings and chronological sequences to portray the inner

turbulent of his characters of the novels *The Sound and the Fury* and *Light in August*. William James was the first psychologist who propounded the idea of stream of consciousness in his book *The Principles of Psychology* (1890) and William Faulkner uses this technique to depict the mental processes inside the character's brains. Robert Humphrey (1965) observes that the stream of consciousness is "a type of fiction in which the basic emphasis placed on the exploration of the pre-speech levels of consciousness for the purpose, primarily, of revealing the psychic being of the characters" (4). Faulkner presents Benjy's in *The Sound and the Fury* as a stupid child confronting the evil minded Jason:

Caddy held my hand out and Disley took the bottle. "Well I'll declare" Disley said: "If my baby aint give Disley a bottle of perfume. Just look here, Roskins "Coddy smelled like trees, We don't like perfume ourselves. Cady said. She smelled like trees.(*The Sound and the Fury* 34)

Cultural trauma has been the main feature of the people of the South who felt traumatized. The scenes of lynching, violence and castration are very common in the cultural history of the South. The image of the glorious South was lost and was presented as a myth and the characters of Faulkner are always haunted by the glorious past leading them to a cultural trauma. Jeffrey observes thus:

Cultural trauma occurs when members of a collectivity feel they have been subjected to a horrendous event that leaves indelible marks upon their group consciousness, making their memories forever and changing their future identity in fundamental and irrevocable ways. (1)

The defeat in the war was a traumatic event for the people of the South who felt tormented by this defeat since it led to the division of the South into Old and New. William Faulkner tries to represent his protagonist Joe Christmas as a "trauma victim" who is in a continuous quest for

identity. A trauma victim, according to Kuo “represents and understands the events that leak into seedbed of his painful consciousness” (Kuo 3) Joe is a person who looks white but is suspected of having black blood and this was exposed when encountered the racist people. This reality haunts him throughout his life and this becomes a main cause of his frustration and depression. Joe begins his long fifteen years of journey into night wandering along the nightmare like Empty Street of harrowing experience. Joanna comes with a candle in her hand and says: “if it is just food you want, you will find that”(112). He visits her house the following two years and eats what is left on the table for him. Faulkner has described their relationship developing for two years and the efforts of Joe to forge an identity and get happiness in his love relationship with Joanna. Bobbie involves violence which dominates his relationship with Joanna as well. Joanna’s body is recovered in a shabby condition:

Her head had been cut pretty near off; a lady with the beginning of gray hair...She was laying on her side; facing one way, and her head was turned clean around like she was looking behind her. And he said how f she could just have done that when she was alive, she might have not been doing it now. (85)

Joe is leading the life of a gypsy, sometimes living like a black among black people and at the age of thirty three he takes a job in the Jefferson mill and lives in a cabin near the house of Joanna Burden. Soon they become lovers as Joanna is expressing her primitive passion and Joe is persisting in his bitter detachment. Joe becomes a bootlegger with a white man who calls himself Joe Brown who has fled from Alabama to escape a country Lena Grove whom he had seduced. Joe neglects Joanna who becomes intensely religious. Her efforts to convert him fail as Joe cuts her throat with a razor and become a criminal. He kills Joanna and sets the house on fire and runs away. When Brown hears that \$1000 is offered as a prize to capture Joe Christmas he returns to

accuse Joe and tells the sheriff of Joe's murder. Joe is caught but he struggles to escape from the net of the police. Joanna Burden has three kinds of fanaticisms and lusts that bring her destruction; religion, race and sex. She has all of them in one person, Joe Christmas. Joe is both victimizer and the victim. Their love and desires are malign and destructive. Ruckert explains the situation thus:

All of these people burn with violent and destructive psychic and physical lusts which displace value from the whole human person to a single and always exclusive idea. With some exceptions, their monomania are derived from Protestant and Puritanical religious sources and applied to racial, sexual and sexual ends. The justification are always derived from God and applied destructively and repressively to others, God's word becomes the means by which the self represses, torments, and often destroys the other. (77)

Joe commits several crimes in frustration and he is caught and sent to the prison of Jefferson. He manages to escape from the jail but his hunt continues. His grandfather Doc Hines tries to whip people out of racial hatred and the scene of lynch mob is reported by Faulkner in the novel. The tainted blood of Joe is reported thus by Faulkner:

Seemed to rush out of his pale body like the rush of sparks from a rising rocket; upon that black blast the man seemed to rise soaring into their memories forever and ever. They are not to lose it, in whatever peaceful valleys, beside whatever placid and reassuring streams of old age, in the mirroring faces of whatever children they will contemplate old disasters and newer hopes. It will be there musing, quiet, steadfast, not fading...of itself alone serene, of itself alone triumphant. (440)

Cathy affirms that "Trauma describes an overwhelming experience of sudden and catastrophe in which the response to the event occurs in the often delayed uncontrolled repetitive

appearance of hallucinations and other intrusive phenomena” qtd in Kuo 24). Applying this definition on the child’s trauma, Joe suffered from the burden of his childhood memories. The passage in the novel through which the writer interferes to present the child’s perspective of Doc Hines is very telling:

Even at three years of age; the child knew that there was something between them...if the child had been older he would perhaps have thought he hates me and fears me...that is why I am different from the others: because he is watching me all the time. He accepted it.

(138)

Joe was psychologically harmed when he was under the power of his grand-father Doc Hines. Joe considers his grand-father as a “devil’s crop” (379) because of his father’s mixed race origins. Doc Hines killed Joe’s father and let his daughter Milly die in childbirth by depriving her of medical assistance. He contributed to enhance Joe’s agitated identity through staying near the child in the orphanage by working as a janitor in order to “watch him and hate him” (127). Joe’s first response was manifested in dialogues that show his curiosity and his identification with the black race.

The invisible blackness of Joe is the main cause of his dissociation of self. It also uncovers the boys’ continuous quest for identity as an absurd quest since it heightens the continuous of Joe as the more he delves into his origins, the more traumatic he becomes. Jeffrey defines individual trauma as a “blow to the psyche that breaks through one’s defenses so suddenly and with such brutal force that one cannot react to it effectively” (4). Jeffrey observes that “trauma is not

locatable in the simple event or original event in an individual's past but rather the way, it was precisely not known in the first instance" (4).

Virginia Woolf is the modern novelist who used the technique of stream of consciousness to depict the traumatic life of her characters. She rejected the realist fiction of Charles Dickens and Thomas Hardy and evolved new techniques to articulate her vision of life, sex and trauma in her novels. Virginia Woolf published *Mrs. Dalloway* to represent different ideologies of the British society following World War 1. Clarissa is at the heart of the story and she is an epitome of the elite class of England: "a blockage to change, a love of beauty and familial attachment, but also indifference to others from pride of wealth, blood or position, and a false sense of immunity" (Larson 194). Virginia Woolf's heroine of Mrs. Dalloway is the epitome of repression and denial; she hides ugliness and death and pain underneath. Septimus Smith is a war victim and the personification of the pride of England after the war. Peter Walsh serves as a challenger to the aristocratic philosophy of Clarissa. Miss Tillman is another fellow who resists the liberal philosophy of Clarissa. Doctor Hines and Bradshaw act as emissaries of continuity as they are the strong supporters of the prewar Empire. The lives of the characters in one day of June are described just after the war. The experiences of war recur in the life of all characters in spite of their efforts to maintain the appearance of continuity and certainty. Septimus is another shell shocked character presented in the novel that looks upon the car with dread and apprehension: "as if some horror come almost to the surface and was about to burst into flames" (Virginia Woolf, *Mrs. Dalloway* 15). The people gathered around the car and believe that they are within "speaking distance of the majesty of England" (16). Clarissa is determined to deny or evade anything that would mentally disturb her. She represses her sexual passions by cloaking the images of death and destruction with artificial beauty. She gives parties to promote the interests

of her husband and to hide her inner trauma. She is a traumatic figure; a split personality all the time thinking of her past and dreaming of the world of happiness of Peter Walsh and Sally Seton. She is trapped in a world of artificiality; as she is caged in the net of conventions and pretentiousness. Inwardly she is hollow and has to live with a void but outwardly she pretends to be happy and satisfied.

Septimus fought for his country but the scene of death of her friend disturbed him emotionally and psychologically. He goes to the reputed doctors of London with his wife Rezia but both the doctors ill-treat him. When she recounts that Mrs. Foxcroft's son or Lady Bexborough's son was killed in the war, she expresses her anguish: "Thank God it was over thank Heaven-over" (5). Clarissa is emotionally shallow; mentally disturbed and sexually frigid. She reveals her turmoil when she is alone and is sick and wounds character of Virginia Woolf. Peter Walsh refers to her as the "perfect hostess" Clarissa's husband Richard also thinks of war and devastation: "It was a miracle thinking of the war, and thousands of poor chaps, with all their lives before them, shoveled together, already half forgotten" (115). When her party is in full swing Clarissa feels depressed because she is haunted by her own guilt of hiding the reality of life. As she escorts the Prime Minister through the party she realizes that "these triumphs had a hollowness...they satisfied her no longer as they used" (174). Dr. Bradshaw announces in the party about the suicide of Septimus. Clarissa is visibly moved; in her heart she thinks that her other self has committed suicide. She says: "Oh! Thought Clarissa, in the middle of my party, here's death, she thought" (183). The unwelcome of intrusion of death in her party mentally disturbed her; all her old wounds become fresh again and she begins thinking of committing suicide to escape her boring, dull and insipid existence. As she thinks of the suicide of Septimus, she determines that "death was his attempt to communicate in an effort to deny the finality of his

act” (184). She feels the appearance of profound darkness in her party and becomes restless and the victim of trauma. She resolves that Septimus has “made her feel the beauty as she convinces herself that death is an expression of beauty to be celebrated, not mourned” (186). She is visibly past believing that war is over. She tries her best to deny the impact of death on her mind and chooses a way to find its impact in the place of emotional chaos. She fears profound darkness all alone since she struggles to survive in the harsh society.

To the Lighthouse depicts the post-war world. In the novel characters try to assimilate their struggle with the age, and Mr. and Mrs. Ramsay themselves with the rapidly changing world. Woolf explores how to grieve, and the novel indicates that to Woolf, grieving never concluded. She leaves with something ambiguous, ineffable, and incomplete, but she does not seek to write clean, conclusive stories about mourning. The novel suggests that mourning the trauma of war or death must constantly, inconclusively occur. Woolf draws a distinction between personal and public loss. Cathy Caruth argued that “trauma is” (*Unclaimed Experiences*5). Freud argued that trauma is to be a “deferred action” or “afterwardness” (*Studies on Hysteria*12). Freud further says “to be traumatized is to be possessed by an image or event” (5). The traumatic memories trigger mental destruction as is evident in the case of Septimus and Joe Christmas. Cathy Caruth observes that the main cause of the dissolution of self of the individuals is repetitive and compulsive behavior. Freud says the frequent occurrence of intrusive memories lead to “death drive” (7). The suicide of Septimus is an example of this “biological death drive.” Herman once said that “traumatic events destroy the fundamental assumption of the victim about the safety of the world, the positive value of self, and the meaningful order of creation” (51).

To conclude, Virginia Woolf experienced psychological ailments in her personal life. She wrote *Mrs. Dalloway* and *To the Light House* dramatizing the neurotic condition of her characters such as Clarissa, Septimus and Ramsay Muir who are haunted by nightmarish dreams as they find life futile and death inevitable. Woolf has dramatized the alienation, sexual repression and loss of liberty and identity of Clarissa who lives with void and leads a traumatic existence. Septimus's suicide is a serious negligence on the part of the Victorian Society. Septimus's tragic suicide is the result of her emotional and psychological chaos. The novel is an interesting modern study of trauma as all the major characters except Peter Walsh are traumatic living with a wounded heart. Ernest Hemingway, William Faulkner and Virginia Woolf dramatize the causes and the symptoms of the disintegration of self of their characters in their novels. Hemingway and Faulkner belonged to the "lost generation" and had witnessed the brutality of war; they were the real observer of the war situation. They didn't celebrate the glories of war but depicted the trauma of the soldiers who were the war heroes who returned home after the war with psychological diseases. Faulkner depicts the cultural trauma in his novel *Light in August*, Hemingway the war trauma in his novels *The Sun Also Rises* and *A Farewell to Arms* and Virginia Woolf depicts the plight of the modern English people who couldn't adjust with the new cultural environment of the post-war era.

The present study has found that even the same reason for trauma creates dissimilar fallout for different victims of trauma; no matter, the victims are from the same novel or from the different novels. It has also been explored that trauma emerges because of different reasons like death of loved ones, bloodshed, brutal killings; racial discriminations disruption of old values broken families and broken relationships etc. Secondly, it has also been found that not only personal experience and context lead to different repercussions of trauma, but also an unchanged reason

can create dissimilar corollaries in the light of different individual reactions to the traumatic event. It has been concluded that an unchanged reason for trauma leads to various repercussions on the lives of different traumatized victims. Finally, it has been explored that traumatized victims revivify the traumatic old incidents which were experienced either by themselves or by their ancestors in the wake of subsequent traumatic incidents.

**Contextualizing the Psychological Trajectories of the Protagonists in
the Selected Novels of Ernest Hemingway, William Faulkner and
Virginia Woolf**

A Thesis

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Conclusion

This study explores the psychological trajectories of all the protagonists of Ernest Hemingway, William Faulkner and Virginia Woolf relying on the psychoanalytical theories of Sigmund Freud and Cathy Caruth. The novelists express the prevalent pervasive disillusion and pessimism during and between two world wars as they themselves suffered mental illness. Ernest Hemingway suffered war trauma and Virginia Woolf suffered childhood trauma and both committed suicide. Ernest Hemingway, William Faulkner and Virginia Woolf broke from the traditional realistic novels and brought about the psychological novels. Their interest is not to depict the external reality but to dig out the inner turbulent world of the characters. Their motive was to present the fragmented reality of the modern society. Virginia Woolf explored the hollowness and emptiness of the British people as the wave of nihilism and skepticism engulfed the people. Septimus represents the depressed British community and Mrs. Dalloway represents the rich people of England leading a hollow and meaningless existence. This study is done with a new perspective and all the objectives of the study have been achieved.

The six novels are taken to depict the various levels of psychological breakdowns of the characters. The novels taken for this research are: *The Sun Also Rises* (1926), *A Farewell to Arms* (1929), *The Sound and the Fury* (1929), *Light in August* (1932), *Mrs. Dalloway* (1925) and *To the Light House* (1927). These novels are the outcomes of the emotions felt by these writers. The literary oeuvre of these novelists presents the reader a deep insight into the characters psyche and emotional behavior. Several advanced clinical studies like Jon G. Allen's critical essay "*Coping with Trauma: A Guide of Self-Understanding*" and Trevor Dodman's "*Going All*

to Pieces: a Farewell to Arms as Trauma Narrative” discuss the novels of Hemingway as trauma narrative.

This study critically explores the psychological facets of the protagonists of Hemingway, Faulkner and Woolf. It also discovers how the characters transformed from normal human being into lost ones. The thing that connects the protagonists of the selected novels in a common string is the mental pain they experience. They all are involved in a conflict with the outside world and inner anxiety. This leads to the psychological breakdown of these characters. They feel disillusioned in the culture persists after World War I and suffer identity crisis as they experience the loss of boundaries between self and the world. The present research has explored the struggles, dilemmas and tensions confronted by the heroes who emerge too fragile to cope with the changing culture of the Roaring Twenties.

They struggle to discover their new identities. The characters like Joe, Septimus, Brett and Jake have the question of their identity and their motif of the self quest. They may not have discovered their identity in the end but manage to learn a little about their self and the world in which they live. They practice various strategies to numb their tortured mind. They try to keep themselves busy in work, sexual adventures, consume alcohol, play games and join clubs so as to avoid their psychic pressures.

The present research traces out the idea that the people of the Roaring Twenties suffer from psychological problems because of the destruction caused by war. Among various reasons, war was the chief cause of psychological problem of the people of the twentieth century. The study discovers the idea that war results into never ending destruction and psychological wounds give endless torments to man. It also discusses about various causes and symptoms of the mental problems like identity crisis, racial discrimination, war, loss of loved ones, loss of jobs, broken

relationships and collapse of families which turn a sensible human being into a mental wreck as the characters of the novels suffer from trauma, neurosis, dissolution of self, dissociation of self, anxiety disorder, alienation, manic depression and death drive. T.M. Celine and J. Antony in their essay “A Study on Mental Disorders: Retrospective Study” opine that mental disorder is the most common used term in the modern life and the main reason behind this may be “the mechanical way of life or stress and strain among youth”(22). The psychoanalytical theory of Sigmund Freud and Cathy Caruth is applied to diagnose the symptoms of these mental problems from which the protagonists are suffering due to their bitter experiences of life.

The selected novels of Hemingway are investigated focusing on the war trauma depicted in the texts. Sigmund Freud gave his theory of trauma in *Beyond the Pleasure Principle* (1920). He explains the term trauma as, “a result of an extensive breach being made in the protective shield against stimuli” (Freud 35). Cathy Caruth emphasizes that the repetition compulsion as a key feature to trauma. Thousands of soldiers were the victims of war trauma and were “shell shocked” during the World War 1. The soldiers suffered physical and psychological ailments and showed the symptoms of trauma in their life.

In recent years literary critics have adopted a psychological approach to analyze Hemingway’s works from the point of view of recent trauma theories. Hemingway’s characters suffered from severe complicated states of mind which lead to mental degradation and manic depression. Carl Eby’s “*He Felt the Change So That It Hurt Him All Through: Sodomy and Transvestic Hallucination in Hemingway*”, links gender to trauma theory in his essay on Hemingway’s wound and hospitalization in Milan. John H. Harvey’s “*Give Sorrow Words: Perspectives on Loss and Trauma*”, Charles J. Nolan’s “*A Little Crazy: Psychiatric Diagnoses of Three Hemingway Women Characters*”, extensively deals with Catherine’s criteria for

depression and her mental instability, and Marc Seals' "*Trauma Theory and Hemingway's Lost Paris Manuscripts*", help as frame of reference to understand Hemingway's problems with psychic issues. Hemingway frequently suffered from bouts of depression and painfully recorded his traumatic experiences in *True at First Light*, *A Moveable Feast*, *Islands in the Stream* and *The Golden of Eden*. These studies give us broad and comprehensive details of the trauma of war experienced by the central characters of *The Sun Also Rises* and *A Farewell to Arms* and their inability to recover from mental anguish which left a deep scar on their psyche.

Hemingway's novel *The Sun Also Rises* portrays the character of Jake Barnes who is a war victim; emasculated by a wound and cut off from sex, marriage and fatherhood. His relationship with Brett Ashley forms the core of the novel. Both the main characters suffer from impotency and sterility resulting into dissociation of self of characters. They dissociate from their own selves to get escape from the painful past memories. Jake is an American expatriate living in Paris and is feeling rootless in Europe. All his friends are also rootless drifting about Europe restless, bored having no set goal of life. Jake is working for the Paris edition of the *New York Herald* and is waiting for a two week vacation to enjoy the bullfighting of Spain.

Jake served in the Army, while fighting in the war; he suffers an injury that leaves him impotent. His inability to sexually fulfill Brett causes her to reject him. He consumes alcohol to relieve stress from his war wounds. He demonstrates the first key feature of dissociation of self with his pained recollection of terrifying wartime experiences. "My head started to work, the old grievance. Well, it was a rotten way to be wounded and flying on a joke front like the Italian" (Hemingway 31). Sigmund Freud regarded dissociation of self as a form of hysteria. He asserts "hysterics suffers mainly from reminiscences" (*Studies on Hysteria* 85). He remains sleepless being haunted by the traumatic war experiences; his sterility is physical since he got a genital

wound during the Great War. He remembers that horrible time when for six months “I never slept with the light off” (*The Sun Also Rises* 108). He suffers from dissociation of self as he moves from one place to another to avoid the traumatic memories and to lower the fear, anxiety and shame. He represses his feelings as a lover for Brett and act as her pimp highlighting his sexual impotency. Janet seems to have considered repression a special case of dissociation. Dissociation of self also leads to dissociative identity disorder. Jake Barnes on surface is walking, dancing, fishing, drinking and enjoying but inwardly look sterile and neurotic. He is cut off from the society as he feels disconnected from world the around. He doesn't find life charming and worth living. He is living far away from his home in Paris. Tracing the psychological journey of Jake Barnes, it is found that he started his life as a war hero but the tragic experience of life left him living as pimp. Jake becomes alcoholic. He performs several roles; he prays labors, suffers and loves passionately and goes through act of purgation. He takes up several professions to numb his tortured mind like soldier, journalist and buffer etc but realizes in the end that drinking and dancing is just a futile distraction, and purposeless activity. He tells Cohn: “you can't get away from yourself by moving from one place to another” (*The Sun Also Rises*72). “Trauma is not simply an effect of destruction but also, fundamentally, an enigma of survival,” argues Cathy Caruth (*Unclaimed Experiences* 99). Jake struggles in his life to survive but he knows that he is helpless and there is nothing he can do about his disability.

Like Blanche of Tennessee Williams, Brett Ashley is called by the critics a nymphomaniac enjoying multiple sexual relationships. Hemingway uses the techniques of inversions and paradox, ambiguous and inclusive endings and periodic plot structures. Brett like Catherine was a nurse and she witnessed gruesome fatal injuries of the wounded soldiers. Jake notes, “Brett was damned good looking....She was built with curves like hull of a racing yacht, and you missed

none of it with wool jersey” (*The Sun Also Rises* 30). Brett as a nurse served during World War I and witnessed fatal injuries. Her lover also killed in the war. Then, she married a man suffering from PTSD. Brett’s ex-husband, Lord Ashley, continually threatens her life when they are married. She says, “He used to tell her he’d kill her. Always slept with a loaded service revolver” (Hemingway 35). She tries three therapies to overcome her depression; first romantic love and sexuality; second the wine; and the third smoking and drinking fearlessly. The critics call “her nymphomaniac, a drunk, a bitch and a Circe who turns men into swine” (159). Fear is another symptom of dissociation of self. Having experienced trauma during her marriage, she now keeps relationships casual and short without any commitment. She feels disconnected from the world though she has numerous sexual relationships yet does not have any emotional attachment. She bitterly observes: “I had such a hell of happy life” (*The Sun Also Rises* 203). She suffers anxiety when recalled her past events. When Jake asks she says: “Oh! Jake, please let’s never talk about” (*The Sun Also Rises* 247).

Hemingway’s novel *The Sun Also Rises* is a study of the dissociation of self of the shell shocked characters. Most of the characters lead a lonely and stressed life as they are always haunted by the traumatic events of the Great War. Jake is a crippled personality; he is an impotent individual and a victim of war. Brett is also the victim of war as her husband died in war and she is leading a lonely life in Paris. She is unproductive and she indulges into wine, dance and amorous relationships to escape the war trauma. The plot of the novel *The Sun Also Rises* chronicles the physical and emotional trauma of all the characters.

Hemingway’s *A Farewell to Arms* presents two major characters Frederick Henry and Catherine Barkley involved in the struggle of life and death. Hemingway has depicted the traumatic experiences of Frederick Henry who is a war hero and is physical and mentally

wounded self. Henry is a patient of posttraumatic stress disorder. Frederic Henry is involved in the action of war; the destructive environment of war mutilates his body and confounds his reason. His life is shattered and things around him that holds dear threaten him as the scenes of death and violence make him sick and despondent. The barbarism of war makes him pessimistic and nihilistic of life and God. When the child is found dead in the hospital, Catherine has a terrible hemorrhage that helps her die slowly. He suffers from the main element of trauma that is fear. The death of Catherine and his son haunts Henry day and night. Frederic says, "in the jolt of my head I heard somebody crying. I thought somebody was screaming. I heard the machine guns and rifles firing across the river" (*A Farewell to Arms* 51). Henry started his life as an ambulance driver, the one who enjoys every moment of his life. He acts as a playboy for Catherine but the scenes of brutal killings, bloodshed and the death of his only friend Rinaldi, his son, his beloved Catherine changed him thoroughly and left him as a mental wreck. The wound has traumatically separated him from others. The narrative structure of *A Farewell to Arms* explores the wounding of the mind of Henry and Catherine and the concomitant causes of the various emotional shocks during the war. Henry, Rinaldi and Catherine are trapped in the war situation where death and fear of death are the existential realities. The characters in the novel are in a state of isolation, confusion and anxiety.

Brett Ashley cannot cope up with her emotional problems and in order to overcome her psychic problems she flirts with men, dances in clubs, smokes and drinks to assert her independence. Catherine Barkley falls in love with Frederic Henry, a deserter from the army, and she escapes to Switzerland only to die in child birth. Catherine is totally broken at the end of the novel. She tells Frederic while in the grips of a strong contraction, "I'm not brave anymore, darling. I'm all broken. They've broken me. I know it now" (Hemingway 98). Her trauma can be

experienced through her fear of rain. Catherine says: "I'm afraid of rain because sometimes I see me dead in it and sometimes I see you dead in it" (Hemingway 131).

It is quite ironic that Jake and Brett's relationship is shaky and fragile due to their inability to come to terms with socially defined roles and their failure to establish identities through their love and bonding for each other. Love alone cannot offer them any solace from the confusion of modern life. There is a great deal of ambivalence in Catherine's character as she totally surrenders to the physical needs of Frederic suggesting lack of reciprocal love.

Brett derives great pleasure in her sexual conquests, but has a remote sense of insecurity that she may not return to Jake as she seems to drift away from him. At times she reflects that her affairs might have distanced Jake away from her but she longs desperately for his company when she feels all alone. Her involvement with other lovers is for merely satisfying her sexual needs. The man she truly loved once died in the war. Similarly, her relationship with Jake started when she served as a nurse in the English hospital where Jake was sent after he sustained injury at the battle front. All her lovers are mesmerized and easily mastered. They become completely dependent upon her. But Jake remains the only reliable man and she looks upon him as her "own true love" (*The Sun Also Rises* 55). While Brett's emotional longing for Jake proves itself to be emotionally costly, it is also the case that she values Jake's emasculation as the prime reason for Jake's failure to satisfy her sexually. Brett constantly seeks fulfillment "without hope of achieving it is to revise the framework of sexual exchange between men women within Hemingway's text" (Nagel 98). She loves being pursued by her men. Her androgynous physical attractiveness enhances her sex appeal. Though Jake is "emotionally unstable" Brett cannot live without companionship. In spite of Jake's emasculation she shows her unwavering fascination

for him. While in traditional Western courtship narratives, “the woman’s power is the power to be pursued”, but whereas in the case of Brett’s courtship of Jake, she not only “maximizes her opportunities ... by retaining the interest of multiple suitors”, but she also prolongs indefinitely “the powers of pursuit she now wields” (Martin 70). Thus sadly for Brett, Jake’s impotence consolidates his enduring value as an object, rather than an agent of pursuit.

The tragedy of *The Sun Also Rises* is keyed to the unalterable fact that Jake and Brett cannot have sex; the tragedy of *A Farewell to Arms* is that Frederic and Catherine do. Readers fail to determine the motivations for Frederic’s actions and specifically, the reasons for his failure to act heroically. As with Jake Barnes, there is a corresponding failure between the idea, or the ideal, and the reality, but the sense of gloom that falls between them in *A Farewell to Arms* is caused not only by the external world but also by the very strong basic human drives of sex and self-preservation. Ultimately loyalties and duties should coexist with the love that a man and a woman feel for each other in a positive relationship. Hemingway does not endorse Frederic and Catherine’s form of relationship. He is illustrating how self-indulgent it is and more so particularly when man woman relationships fail due to lack of mutual love, understanding and commitment to each other. In *The Sun Also Rises* and *A Farewell to Arms*, Hemingway shows most people as sick and as play things of enormous forces. Yet ultimately he locates both the sickness and the enormous forces in the human psyche itself, in the psychic cosmos. Brett, Jake, Frederic and Catherine are benighted creatures groping their misguided way about a world that they have benighted and they are the victims of the war machine that mercilessly tramples their identity. Hemingway attacks the very understandable but nonetheless unacceptable response of being so over-whelmed by life’s pain, dangers, and problems as to retreat into private escapes. Hemingway’s hope for confidence in man raises questions of moral responsibility and free will

set against a background of destruction and war. Men like Jake and Frederic fail to see or attempt to flee from responsibility become negative models from whom we can learn the ways of refashioning our own lives carefully. Hemingway's works suggests that man can do something about the condition and quality of human life on earth.

William Faulkner explores the tragic experiences of the people of the Old South. Faulkner's *The Sound and the Fury* depicts the characters struggling to deal with the anxiety disorder. The environment of the South had psychological impact on the mental retardation of the characters in the novel. The critics and reviewers have emphasized the negative aspects of *The Sound and the Fury*. They evaluated it as a vision of man's degeneration and impending doom and death. Maxwell Geismar observes that the novel "portrays the disenchantment of an evil maturity...a sort of the allegory of the fall of man which takes place in each generation and with each individual" (158). The way Benjy's consciousness works is unfathomable. His mental limitations determine the kind of language and structure employed in his monologue. He is treated as an animal and Faulkner gives him the identity of a dog. He makes unconscious efforts to transform reality into manageable experiences. His memories of Caddy's use of perfume, her loss of virginity, her wedding, his drunkenness and castration are painful and traumatic experiences. Quentin suffers anxiety disorder as he cannot forget for a minute that his sister Caddy has become an object of sexual desires. Freud asserts moral anxiety appears in the form of a fear of violating values or moral codes, and appears as feelings like guilt or shame. His speeches are inchoate; the sentences are disjointed and there are pauses and breaks in sentences reflecting his anxiety. He suffers from acute anxiety disorder and committed suicide. He also suggested to Caddy that they both should kill themselves. Caddy's sexual needs are the main

cause of her anxiety. Freud claims in his book *Three Essays on the Theory of Sexuality*, “Anxiety arises out of libido by the process of repression” (Freud 95).

Faulkner’s *Light in August* depicts the prominent cause of dissolution of self of the characters. The people of the South exerted punishment on the minorities of the South. Joe Christmas, Joanna Burden and Lena Grove are the victims of cultural and psychological traumas. Joe Christmas is subjected to physical torture by his adopted father. He was humiliated as “a niggard bastard”. The word “Nigger” haunts Joe throughout his life. Childhood memory of Joe Christmas takes a serious toll on his adult life, disparaging him with deep resentment of himself. His adopted father Mr. McEachern gives a brutal treatment to him in an attempt to force religion onto him: “When the strap fell, he did not flinch, no quiver passed over his face. He was looking straight ahead, with a rapt, calm expression like a monk in a picture” (William Faulkner, *Light in August* 145). Mrs. McEachern brings food to Joe after he is punished, and Joe unable to accept her kindness and compassion, during it in the corner of the room. After she leaves, however, “he rose from the bed and went and knelt in the corner as he had not knelt on the rug, and above the outrages food kneeling, with his hands ate, like a savage, like a dog” (155).

The novel *Light in August* explores the causes of dissolution of self of Joe who is neither accepted by neither the whites nor the blacks due to strained racial relations. Joe is destined to suffer and die and he lived his life with anger. He rebels and goes over to the other extreme. The childhood experience of Joe has destructive effect in his adult life. One day when all the boys turned to a black prostitute in a shed. Something overwhelms Joe; he kicks the girl and starts beating her. It is like “smelling the woman smelling the Negro all at once” that seems to be the cause of his reaction (73). By exploring the psychological journey of Joe Christmas, it is

diagnosed that Joe learns to suppress his emotional volcano and endures the physical and mental violence silently at childhood. Joe steals the toothpaste from the room of a dietician. Joe loses his virginity at the age of seventeen. Joe rapes Joanna as he begins to “tear at her clothes. I will show you! I will show you bitch” (41). Joe cuts her throat with his razor in a savage manner. He virtually kills her and becomes an outlaw and doesn’t show remorse for his action and responds, “I said I would kill her some day I told her so” (206). His mind doesn’t know kindness and mercy and he turns out to be a black devil. He suffers from the mental disease termed as dissolution of self. A new self of Joe is emerged out. His life is actually a tragic account of an innocent child who turns out to be a murderer at the end.

Joe becomes an alazon, rejecting or manipulating other people. Consequently, he becomes an outsider, torn between his white and black blood. Joe Christmas doesn’t know why he is born. He states: “It is like I was the woman and she was the man” (235). Near the end of his short life he reluctantly accepts his negritude, and achieves a limited, tentative initiation by an act of final reconciliation with humanity. Through his adolescence and early manhood, not knowing himself, not having gone through the individuation process, he doesn’t really have an identity and so he blindly rebels and fights every effort of society to condition him. He also exemplifies modern man as a being unable to fathom or perform his nature. In spite of every variety of physical horror, every type of degeneracy, every phase of abnormal behavior Faulkner upholds “love and honor and pity and pride and compassion and sacrifice”. In his Nobel prize acceptance speech he affirmed “I decline to accept the end of man... I believe that man will not merely endure; he will prevail... because he alone among creatures has a soul, a spirit capable of compassion and sacrifice and endurance”. Therefore Faulkner believes that men and women can prevail against

the negative forces of war, racial prejudice, disintegration of family system and oppressive psychological setbacks which can destabilize self identity and integrity of an individual.

Virginia Woolf's *Mrs. Dalloway* and *To the Light House* have survived the noisy and uncongenial world and suggest that personal grudges among people should disappear and compassion and understanding should emerge so that egotism gives way to impersonality. Virginia Woolf's *Mrs. Dalloway* is full of scenes of death, disability and psychic injury. The novel has been hailed as a classical novel of modernist trauma literature. Mrs. Dalloway deals with the twin problems of loneliness and love which haunted her consciousness during the First World War. Mrs. Dalloway hosts a party to bring her friends together but they seem to be lonelier in a crowd. This shows how people are affiliated during war time and fail to even communicate with each other. Clarissa is always haunted by her past and when she failed to affect a compromise between her past and the present: "She had the oddest sense of being herself invisible; unseen; unknown" (8). Septimus Warren Smith goes mad as a result of his experiences in the First World War. He has lost contact with everybody who tries to communicate with him. He refuses to come out of his self imposed loneliness as he shies away from the crude social conventionality of his time. He was a war soldier what can be termed as war hero and a lovable husband but war left him mentally retarded as all the time he is equipped with the death scene of his friend Evan. He suffers from hallucinations and eventually he realizes he is unable to bear the psychic pressure and ended his life by jumping out of the window.

The novel *To the Light House* depicts the characters struggling to deal with the disintegration of their family. As Mrs. Dalloway seeks in giving party a link with the stream of life, so also Mrs. Ramsay gathers a party of houseguest whose interrelationships with her family and with

one another help to suggest, if not to define, the meaning of life. Woolf allows the remnants of the Ramsey clan to reach the lighthouse only after travail, war, death, and an accumulation of human wisdom – rather than at the start of the book to show that such experience is necessary to the attainment of the balance that comes with impersonality. To the Lighthouse is penetrated by the motif of death. This persisting pressure deepened Lily's anxiety about the future of her paintings. "Can't paint, can't write, she murmured monotonously, anxiously considering what her plan of attack should be. For the mass loomed before her; it protruded; she felt it pressing on her eyeballs" (173). Lily embodies Woolf's anxious worries about insufficient quality of her writings. The fate of Woolf's protagonists is subordinated in narration to the vagaries of human nature and the passage of time. There is a hope in her works that one should seek self knowledge and capacity to withstand against the disruptive forces of war, insecurity and socio political disorder.

One of the objectives of this research has been to trace out the impact of American culture on the mind and sensibility of the characters of the novels of Hemingway, Faulkner and Woolf. The characters of the selected novels recount how they felt about America before the war and disillusioned after the war, they know that they are changed men. They have transformed now and become somebody who is not meant for the present world. Quentin is a southern, the one who cannot live without his values inherited from his ancestors of the Old South and this linkage causes him trauma. He wants to remain stick to his old values as he is not ready to change himself, the way the world is changing. The loss of Caddy's virginity is engraved in his psyche a deep wound. He is not ready to accept Caddy relationship with Dalton Caddy has incestuous relationship with Dalton and she becomes pregnant, this compels Quentin to end his life. Quentin observes that a new culture has emerged out where there is no place for values and customs that

he inherited from his forefathers. The problem with Quentin is that he fails to strike a balance between his idealism and the reality of the external life. Quentin's main concern is not human related but of the abstract objects of virginity, virtue, pride and honor. His obsessive anxiety results in neurosis which deepens and grows worse with time. He wishes to kill Caddy with his dagger. He refuses to accept reality and fails to understand the force of natural impulses that drove Caddy to promiscuity. He thinks as he is not fit in the new world that has been drastically changed and commits suicide.

Septimus is 'mentally sick and wounded' a neurotic man who commits suicide to escape the terror of the world. The harrowing scenes of death, destruction, killing and bloodshed have such a drastic effect on his mind that he became a mental wreck. The mental illness from which Septimus suffers is the result of the failure of those antiquated ideals and causes the destruction of his identity as a man in English society. His death represents a death of the thoughts of conventions and conformity to the idea of prewar England, its superiority, power, and stability.

Thus, to reach a conclusion, it has been observed and analyzed that the protagonists of Ernest Hemingway, William Faulkner and Virginia Woolf suffer from multiple psychological ailments because all the time they are haunted by the tragic experiences of their lives. The war memories shattered their sensibility and turned them mentally retarded. Their condition was similar to that of the Holocaust survivors such as Primo Levis, Elie Wiesel and Charlotte Delbo. The survivors of the Holocaust didn't want to live and most of them committed suicide. Hemingway, Faulkner and Woolf depict the traumatic experience of their characters. Bitter negativism, neurotic behavior, spiritual sterility, and physical and psychological ruthlessness of an industrialized society mark their writings.

The relevance of this study is indubitable as millions of people are suffering from mental diseases all over the world. Life of a modern man is full of challenges; trials and tribulations are very common. The study inspires the youth in a positive manner by conveying a message that life is long and challenging but we should face the existentialist reality boldly and with courage and high spirit. The perception and the vision of three prominent novelists of the world are examined who give positive direction to humanity with power to confront the psychological ailments afflicting the humanity today.

The study has a positive impact on the society as it gives the youth a mental strength to face the difficulties of life. The protagonists of the selected novels have the capacity to wrestle with the existential concerns and improve their conditions. They suffered a lot in hands of destiny but did not lose hope rather involved in the never ending quest of survival. I. Ajzen in his article “Nature and Operation of Attitudes” is of view that positive attitude, positive thinking and optimism are now known to be a root cause of many positive life benefits. Jake suffers from both physical and mental wounds as he has lost everything in war. He acts as a pimp of Brett highlighting his sexual impotency. He struggles to survive in an alien land. He becomes a journalist, passes time in clubs, drinking, socializing, dancing and playing games to make life charming and worth living. On the other hand Brett who is a victim of two broken marriages as she says, “I had such a hell of happy life” (203).

Brett no longer remains a sufferer rather emerges as a new woman who flouts all the norms. The characters like Jake Barnes, Brett Ashley, Fredrick Henry and Clarissa Dalloway serve as model for the society and also inspire youth by highlighting the idea that suicide is not a solution to the problem and thus give inspiration to live life.

The study also highlights the fact that the psychic anxiety can be controlled by developing positive attitude. R. Pettinger in his article “Developing a Positive Mindset: Changing Your Attitude to Change Your Life” asserts that a positive attitude is a strategy to deal with problems and to move towards success. Jake accepts the reality of his life that now he can no longer serve to the sexual needs of Brett. He himself introduces Brett to other men whom she accepts as her lovers. His hellish journey brought about a transformation in his personality as he gained his inner strength and strengthened his will to live by accepting the reality of life. Jake rescues Brett, befriends Cohn and gives moral support to Harvey Stone.

The research examines the fact that mental strength is an essential element, required to face the harsh realities of life. Rezia in *Mrs. Dalloway* is an embodiment of true mental strength. Septimus’ illness destroys her life, happiness and common sense. There is nobody who could make her laugh and bring new spirit into her life. She shows her mental strength by taking care of her sick husband who does not appreciate her love and effort. She has nobody to rely on but even then she visits from place to place in order to get her husband cured properly.

The characters of the novels of Ernest Hemingway, William Faulkner and Virginia Woolf learn various coping strategies to survive in this harsh world. Freud advocates the idea that individual experiences a severe trauma may find it easier to dissociate and move away from self as a means of coping. Brett tries three therapies to overcome her depression; first romantic love and sexuality; second the wine; and the third smoking and drinking fearlessly. Jake tries to escape from the boredom of life by passing his time in cafes and fishing or by watching bull fights in Spain. Clarissa keeps herself busy in parties, cooking and shopping to avoid her past memories.

The novel suggests its readers try to eradicate all types of inequality among people because everyone has equal right to live. Joe suffers from pain, agony, alienation and desolation because of racial discrimination. Society is the main cause of his mental breakdown. Faulkner holds a mirror to the society and asks people how long they will continue to humiliate others only because there is a color bar.

The study also investigates the fact that resistance to change also causes mental breakdowns as Quentin wants to remain stick to his old values and this is the real cause of his anxiety. His obsessive anxiety deepens and grows worse with time as he commits suicide at the end of the novel. On the other hand Brett accepts changes whole heartedly and flouts all traditional norms. Actually people should maintain dignity by celebrating those elements of the past that are worth honoring, and making it clear that the world has changed. They should keep some values of their own culture while aspiring to open up to the outside world.

Brett self confidence sets an example for other women as she believes that woman is no longer a puppet in the hands of man. Brett fights for the equality of women. Like men, she has short hair, wears masculine clothes and enjoys hard drinking. She rejects the traditional assumption that woman is destined for procreation as she says: "I'm not going to be one of these bitches that ruin children". The characters like Brett, Catherine, Rezia and Joana give courage to other women to raise the voice to get equality among all spheres.

The scope of the present study is that it adds new dimensions to the research domain since all the texts of the novelists have been investigated from the Psychoanalytical perspective. The contribution of the present study is that it will help other researchers to have a better understanding of various psychological problems along with their causes and symptoms. The novelists of postmodern era Thomas Pynchon, Thomas Updike, Kurt Vonnegut and Vladimir

Nabokov have followed Hemingway, Faulkner and Virginia Woolf and there is a plenty scope for further research on this topic.

The study is useful for the society since the study highlights the positive side of the struggles of the protagonists. The study conveys the message to youth to accept the reality of life and also gives positive direction to face the obstacles of life boldly. It also gives them social and psychological awareness to confront the anxieties and psychic pressures. The present research also examines the fact that the physical wounds are curable but the wounds on the psyche remain incurable and give endless torments to man. War results into never ending destruction. The present research paves the way for further research in the field by highlighting the already conducted research. So this study will inspire the coming posterities for research and exploration.

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