EXPLORING THE SELECTED NOVELS OF DONNA TARTT AND JEAN GENET IN THE LIGHT OF JULIA KRISTEVA'S THEORY OF ABJECTION

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DECLARATION

I, hereby declare that the presented work in the thesis entitled **"Exploring the Selected Novels of Donna Tartt and Jean Genet in the Light of Julia Kristeva's Theory of Abjection"** in fulfilment of the degree of **Doctor of Philosophy (Ph.D.)** is the outcome of research work carried out by me under the supervision of **Dr. Ghan Shyam Pal**, an Assistant Professor in the **Department of Liberal and Creative Arts (English)** of Lovely Professional University, Punjab, India. In keeping with the general practice of reporting scientific observations, due acknowledgements have been made whenever the work described here has been based on the findings of other investigators. This work has not been submitted part or full to any other University or Institute for the award of any degree.

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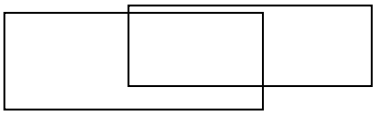
CERTIFICATE

This is to certify that the work reported in the Ph. D. thesis entitled **"Exploring the Selected Novels of Donna Tartt and Jean Genet in the Light of Julia Kristeva's Theory of Abjection"** submitted in fulfilment of the requirement for the award of the degree of **Doctor of Philosophy (Ph.D.)** in the **Department of Liberal and Creative Arts (English)** is a research work carried out by **Gurvinder Singh,** Registration No. **41800661**, is a bonafide record of his/her original work carried out under my supervision and that no part of the thesis has been submitted for any other degree, diploma or equivalent course.



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Abstract

"The abject has only one quality of the object—that of being opposed to I" (Kristeva, *Powers of Horror* 1)

This dissertation analyzes a modern psychoanalytic concept of abjection that helps to explore very dynamic development of human personality. Julia Kristeva's groundbreaking *Powers of Horror: An Essay on Abjection* offered a new perspective on literature by introducing the concept of abjection. In contrast to other psychoanalytical theories that center on the unconscious and desire factors, such as Freud's and Lacan's, abjection explores the borders of what is acceptable and clean, shedding light on what makes a human subject. Compared to previous psychoanalytical theories, the theory of abjection explains personality better, as it is dynamic and offers a more thorough comprehension of literature.

In the middle of the twentieth century, a new school of criticism emerged, emphasizing careful reading and the inherent worth of a work apart from its historical setting and the aims of its authors. Famous people like T.S. Eliot, John Crowe Ransom, and Cleanth Brooks devoted their careers to deciphering the text by studying its syntax, images, and meaning (Brooks, *The Well Wrought Urn*). However, the origins of psychoanalytic criticism, which embryoid with Sigmund Freud and was developed by Jacques Lacan, began to study literature through the observations of unconscious drives, fears, and wants. Lacan's emphasis on the use of language and the unconscious allows for a more profound understanding of textual dynamics, while Freud's understanding of repression and the Oedipus complex are used for character analysis.

The reason of selecting the theory of abjection is basically its novelty in psychoanalysis but particularly its evolving nature that plays very significant role in developing individual identity. It is directly related to the formation of personal and social identity. It is through abjection a person rejects what one does not belong to and establish boundaries to create one’s individual identity. The procedure is definitely fraught in which abject represents danger to the self-comprehension.

The idea of abjection refers to the state of being cast off or feeling repulsed by something. It involves exploring the human experience of encountering or confronting phenomena that elicit a deep sense of disgust, discomfort, or fear, leading to a breakdown of identity boundaries.

The key areas of exploration within the scope of studying abjection are psychology literature, cultural studies, philosophy, gender studies, social changes.

Comprehension of abject experiences impact individual and collective psyche, including the symptoms of trauma, repression, and other psychological defense mechanisms. Analyzing how the theme of abjection is displayed in literature, including its role in forming characters, plotlines, and themes in various works.

Exploring how different cultures observe and deal with abjection, including the social, political, and historical implications of what is considered taboos within specific cultural contexts.

Investigating the theory of abjection examines how artists use the idea of abjection to provoke emotional and intellectual responses, challenging conventional aesthetic norms and prompting knower to confront uncomfortable or disturbing aspects of human existence. Last but not least, understanding elements of abjection reveals gender intersections, including its role in the development of gender identity, the certain marginalized groups, and the representation of the female body in different cultural and historical contexts. It is interesting to see how abjection shapes social dynamics, including the growth of social hierarchies, power structures, and the ways in which certain groups or individuals are defamed or rejected.

The thesis begins by defining the terms abject and abjection by highlighting the main points of *Powers of Horror: An Essay on Abjection*, it then proceeds to outline the way Kristeva's theory of abjection works. It keeps on developing by identifying abjection in selected novels of the renowned French novelist Jean Genet" 's *The Thief's Journal* (2009), *Querelle of Brest* (2019) and *Our Lady of the Flowers* (1987), and American author Donna Tartt's *The Secret History* (1992), *The Little Friend* (2017) and *The Goldfinch* (2013). In doing this, it reveals and evaluates the impact of abjection makes on the form and genre of these six texts and their main

characters. In addition, as an overview, it incorporates and precises my responses to abjection about the texts. Julia Kristeva's theory of abjection is considered innovative within this particular academic domain. Furthermore, the novels written by Donna Tartt and Jean Genet exhibit characteristics of abjection, especially in the context of Julia Kristeva's conceptualization of this abjection. However, a comprehension of these novels through Kristeva's concept of abjection has never been studied.

This study entitled “Exploring the Selected Novels of Donna Tartt and Jean Genet in the Light of Julia Kristeva’s Theory of Abjection” investigates the hypothesis that abjection is closely linked to how subjectivity is formed. Her view is that the growth of the self is a process of constantly excluding and repelling the unworthy. And this dynamic procedure is not devoid of suffering of abjection: both physical and mental. But it is often accepted that the latter is much more harmful to a person's health and well-being than the former. This implies that when a person is abused, they are not only subjected physically, but also mentally, and this psychological aspect haunts them for the rest of their lives. Because they are led to believe that in their own society or even body, they are aliens, they are trapped in this predicament and cannot escape.

This psychological factor contributes to the development of PTSD and ideas of committing suicide, as well as low self-esteem. People become victims of passivity, depression, and helplessness. As a result, they may begin to feel like their life has no purpose and their identity is crumbling. Most individuals are totally and completely reliant on the group to which they belong for the duration of their entire lives. When, people have a strong sense of rejection, their social status, race, and religion become relatively unimportant to them. This abjection can be noticed in their use of language (semiotic), taking drugs, committing crimes, and in their other bodily pleasures.

The first chapter of the thesis, entitled 'Different Aspects of Julia Kristeva's Theory of Abjection, prepares a frame of the theory of abjection by exploring its main aspects. Abjection is a complex cultural concept that relates to the human tendency to avoid or reject anything that threatens one's safety or, by extension, one's sense of self. This chapter highlights and summarizes the previous psychoanalytical concepts

and then frame the idea of abjection to comprehend it better. Sigmund Freud, Jacques Lacan, and the French psychoanalytic tradition all played some role in Kristeva's generation of theory of abjection, which is surely influenced by her interaction with these previous ideas. Freud's idea of the eerie, which refers to the unpleasant experience with something that is both known and unknown, served as a pillar for Kristeva's investigation into the sophistication of human subjectivity.

Kristeva's purpose was to highlight the way the abject destroys the conventions of the symbolic system, which in turn shakes our knowledge of ourselves and others. She performed this by expanding on Lacan's idea of the symbolic, the conceptual, and the real. In spite of the fact that it has its origins in the fields of medicine and psychology, psychoanalytical theories also throw light on other fields, most notably the fields of cultural studies, philosophy, and, obviously, literature. Freud was the first person to publish his theory on the structure of texts and to undertake psychoanalytical investigation into the phenomenon of what makes literature tick. In the context of psychoanalytic literary analysis, the author, the characters they portray, the readers, and the text are all within the scope of consideration. The progression of Kristeva's concept will be discussed in more detail in the first chapter.

The second chapter, entitled 'Expression of Abjection: The Semiotic and the Symbolic is going to represent how abjection makes person use semiotic language and how it describes their personality in the symbolic world. It elaborates on how senseless comprehension turns to the semiotic linguistic use to express abjection that keeps on struggling with its counterpart: The symbolic one. She spotted an outbreak of pre-language, the melodic repetition of newly formed echoes, in poetic language due to the dominance of music. Understanding narcissism is a critical stage that encompasses a wide range of issues, including egotism, despair, and psychosis.

Consequently, this is a period when the child's reliance on their mother is still apparent. If poetic language mirrors the pre-linguistic musicality, it exposes our delicate self-obsession and the intimate connection between a mother and child. The poets' claims of their femininity, maternal instincts, and even homosexuality serve as evidence of this. One can learn more about this dynamic by comparing and

contrasting two different models of significance. She starts with the semiotic, which she defines as "echolalia," or vocal factors that lead to the sign and syntactical structure, and then moves on to the symbolic. It is about to elaborate on why Kristeva claims that the importance of subjective symptoms is wholly ignored in modern literature. Understanding the music (um, ah, hum) in oral communication and semiotic use in writing helps significantly understand the character's mental state. This chapter describes why authors use dashes, hyphens and other signs in their literary texts.

The third chapter, entitled 'The Traumatic Experiences and the Abject Subjects', elaborates on the trauma of different characters and their behavior while they suffer from post-traumatic stress disorder. This chapter examines the traumatic characters in the chosen works by Jean Genet and Donna Tartt through the lens of abject shame. Donna Tartt's work shows clear signs of being influenced by the many lynchings that occurred in Mississippi at the time. The plots of her three best-selling books are very similar to one another. Furthermore, traumatic events are also revealed in Genet's works, but less so for individual characters and more so for the collective. The fundamental emphasis of trauma studies has always been to examine the impact of trauma on the mind, the challenges of communication, and the role of memories in shaping individual and communal identities. The critique that examines the depictions of intense encounters and their impact on one's sense of self and recollection is well-founded. Trauma is a very distressing event that fundamentally changes how an individual perceives and understands their emotions and the world. An investigation in the discipline of trauma studies analyzes the portrayal of trauma in literature and its effect on readers' emotional response and understanding of texts. It proves right that there is strong correlation between traumatic incidents and language use and the intricate social and psychological factors that shape an individual's sense of these experiences.

The fourth chapter, entitled 'Narcissism, Psychosexual Development, and Identity Formation' discusses how and why abject subjects turn to crime and homosexuality. This chapter shows how the characters of the selected novel behave narcissistically and try to form their identity. Some of them become homosexual in

this attempt. Narcissist characters in Genet's novels often resort to homosexuality, and if that does not satisfy them, they resort to murder. The murder mystery, like *Querelle of Brest*, is set in the seedy port city of Brest, where the sea and sailors have a terrible reputation. His writings are rife with homosexual themes, reflecting both his personal horrific sexual history as a youth and the widespread abject sentiments of the LGBT community at large. This community generally has some grudge against social set-up. The gay community always tries to remind mainstream society of its fragility by breaking some laws.

In contrast, the narcissism in Donna Tartt's works is not shown as homosexuality but rather as an utterly egocentric outlook on life. His protagonists are psychotic sufferers who are convinced of their own absolute truth. They believe that attempting to kill others, and even murder, is sometimes necessary and even justifiable.

The fifth chapter, entitled 'Abjection in the World of Jean Genet and Donna Tartt' observes how the primary victims of abjection behave similarly and differently in all the selected novels. Some traumatized characters, like Theo and Charlotte, wish to remain silent, while others, like Boris and Devine, love to talk. However, none of them talk about that terrifying accident that made them patients of trauma. By discussing different PTSD theories, we get to know that according to trauma theorists, traumatic experiences break people's fundamental assumptions about their safety and value, as well as their faith in the meaningful sequence of events.

The characters in Jean Genet's novels *Our Lady of the Flowers, The Thief's Journal,* and *Querelle of Brest* are marginalized due to their homosexual nature. However, they are not entirely banished; instead, they are confined to the fringes of society, which serves as a reminder of society's dominant masculinity and the ongoing oppression of women. In contrast, the primary characters in the chosen literature, many of whom are socially marginalized, openly express their homosexual emotions and consistently highlight the vulnerability of society. Donna Tartt's writings also include instances of crime but in somewhat different situations. In Donna Tartt's novels *The Secret History, The Goldfinch,* and *The Little Friend*, the characters who experience extreme misery also engage in acts of homicide or attempt to do so,

although without success. All books include themes of lynching prevalent in Mississippi during Tartt's upbringing.

To conclude, Abjection is a cultural idea with many faces that contains the universal human wish to run away from or reject anything that can make one's physical or mental well-being suffer and hence one's identity. Jean Genet's novels put light upon the marginalization of homosexual characters in European society, while Donna Tartt's novels explore themes of crime and lynching. Genet's characters are confined and remain to the fringes, while Tartt's characters express their homosexual emotions in limits but, still, enough to highlight societal vulnerability. Studying abjection can give valuable insights into human experiences, identity formation, and the ways in which societies perceive and deal with that which is considered outside the horizons of social norms. It offers a rich and diverse area of study that can help deepen our understanding of the complexities of human existence and social dynamics.

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Introduction

The present study aims at exploring the six modern novels in the light of French writer, Julia Kristeva's theory of abjection. I began my thesis by defining the terms abject and abjection. Highlighting the main points of *Powers of Horror: An Essay on Abjection*, I then proceed to outline how Kristeva's theory of abjection works. I continued to develop the thesis by identifying abjection in selected novels of the renowned French novelist Jean Genet" 's *The Thief's Journal* (2009)*, Querelle of Brest* (2019) and *Our Lady of the Flowers* (1987), and American author Donna Tartt's *The Secret History* (1992), *The Little Friend* (2017) and *The Goldfinch* (2013). In doing this I hope to reveal and evaluate the impact of abjection makes on the form and genre of these six texts and their main characters. In addition, as an overview, I incorporate and precise my responses to abjection about the texts. Julia Kristeva's theory of abjection is considered innovative within this particular academic domain. Furthermore, the novels authored by Donna Tartt and Jean Genet exhibit characteristics of abjection, especially in the context of Julia Kristeva's conceptualization of this abjection. However, a comprehensive analysis of these novels through Kristeva's concept of abjection has never been explored.

The idea of using elements of abjection in literature

The idea of abjection that Kristeva came up with has huge effects on both art and literature. She says that art often tackles and explores the horrible, which pushes the limits of who people are and what they can do in society. Literature, in particular, gives them a place to talk about and look into the lowly, which helps them understand the human situation better. People can deal with their fears and worries about the strength of their identities and the social systems that support them by confronting the low in art (Kristeva, *Powers of Horror* 207).

In Gothic and horror literature, for example, the abject is a main theme that shows up in monsters, death, and the grotesque. These stories force the reader to face the horrible, which makes them both interested and disgusted. Literature can show the deepest fears and stresses in a society by exploring the grotesque. It can also help people understand how they are left out and how identities are formed.

The theory of abjection by Julia Kristeva gives us a complex way to think about how identities are formed and how social order is kept. Kristeva shows how psychology and culture work together to make subjectivity possible by looking at what is pushed out to make and keep the self. It's interesting how the idea of abjection shows how unstable and permeable the lines that separate people are. It forces people to face the basic parts of themselves that they try to hide or ignore. By looking at things this way, both art and literature become important places to explore and wrestle with the horrible, giving us deep insights into what it means to be human.

Glimpses of abjection in taken novels of Tartt and Genet

The theory of abject developed by Julia Kristeva provides a convincing structure for examining Donna Tartt's book *The Goldfinch. The Goldfinch* use this idea to investigate pain, identity, and the fight for self-definition. Starting with a horrific incident—the terrorist attack at the Metropolitan Museum of Art—which kills Theo Decker's mother—the book opens Theo is thrown into a realm of anarchy and loss by this tragedy; Kristeva would characterize this as abject. One encounters the disintegration of meaning and the limits that shape reality in the abject experience. The bombing destroys Theo's sense of normality and security, sending him into a transitional state in which he is neither totally a part of the world he used to know nor able to fit into a new one.

Kristeva's perspective allows one to understand the psychological and bodily fallout from the bombing as absolutely despicable. One gets fear and repulsion from the trash, dead corpses, and Theo's own injuries. Theo's devotion to the picture of the Goldfinch, taken from the museum, might be understood as an effort to hang onto anything beautiful within the total anarchy all around him. The artwork starts to represent his lost innocence as well as the fractured bits of his past existence.

According to Kristeva's idea, a cohesive identity emerges from the abject being evacuated. Haunted by his mother's death and his part in the events that followed, Theo struggles with his sense of self throughout the book. Key components of the abject experience, guilt, humiliation, and estrangement define his constantly changing identity.

Theo's connections highlight yet another dismal element. For instance, drug misuse and criminal activity define his relationship with Boris as socially abject actions. These behaviors both drive him more into a marginal, abject condition and help him try to manage his inner conflict. As a figure, Boris captures the abject, both a reminder of Theo's deviation from society expectations and a comfort.

Theo's interactions with the artwork itself also capture his abject state. Constant reminder of the explosion, the artwork brings agony as well as beauty. Though it is a beloved item, it also represents his incapacity to get beyond the loss of his mother. His relentless urge to conceal and guard the artwork reflects his attempt to reconcile his shattered identity with his attempts to ignore the obvious features of his experience.

Moreover, relevant for the larger social setting of the book is Kristeva's idea of abject. From the rich Barbours' world to the sordid underbelly of art theft and drug addiction, Theo's trip winds across several socioeconomic levels. Every one of these settings has rules and limitations; Theo's travel across them emphasizes how unstable and permeable social order is.

Theo's choice to go back to the picture of Goldfinch might be observed as a confront with the abject. Theo starts the process of reintegrating himself into a more logical identity by confronting the results of his activities and the realities of his circumstances. Returning the picture represents his desire to drive the abject and recover moral and emotional order.

The protagonists' transgression, remorse, and social and moral downfall in *The Secret History* illustrate this process. The Bacchanal, a Dionysian rite performed by the pupils, is a direct implementation of Kristeva's ideas. This occurrence symbolizes abjection since it dissolves self-other, human-animal, civilized-primal barriers. The Bacchanal is meant to transcend reality, but it accidentally kills a farmer, shattering the participants.

To sustain identity and coherence, the group must forget the murder. However, this horrific deed haunts them, causing shame, anxiety, and marital breakdown. The

haunting existence of the abject supports Kristeva's concept that it remains on the outskirts of the human mind and society, threatening order (Kristeva, 13).

The novel's narrator, Richard Papen, changes significantly via abjection. His early attraction with the top Classics students, leads by the mysterious Julian Morrow, indicates a yearning to escape his ordinary life and embrace a realm of beauty and brilliance. After becoming increasingly active, Richard gets dragged into the group's dark undercurrents, leading to the Bacchanal and Bunny Corcoran's murder.

Richard is divided between his desire to join his friends' sophisticated world and his shock at their heinous crimes. The killing of Bunny is the ultimate transgression that must be suppressed, symbolizing abjection. The group's endeavor to conceal the crime and maintain normality mimics the psychological process of purging the abject to preserve self-integrity.

Kristeva's philosophy exposes The Secret History's social and moral disintegration. Murder and deception upset the elite academic atmosphere with its strict hierarchies and intellectual pretensions. The pupils' activities contradict their original superiority and moral detachment.

Bunny triggers this collapse. His unpredictable conduct and threat to reveal the group's secrets represent the evils that must be eliminated to preserve societal order. Bunny's murder is meant to rid the group of the abject, but it heightens their psychological suffering and speeds their spiral into anarchy. Kristeva claims that the ejected abject nevertheless wields power from the edges.

Kristeva's explanation also fits the characters' widespread guilt. Here, guilt is a reaction to the abject, an acknowledgment of the violation that cannot be suppressed. Richard and his buddies consider Bunny's murder and the Bacchanal abhorrent activities that undermine their morality and sanity. The characters' psychological decline reflects Kristeva's definition of the abject as "disturbs identity, system, order" (4). Their shame and fear of exposure damage their relationships and self-esteem, leading to further violence and treachery.

Applying Julia Kristeva's abjection theory to Donna Tartt's *The Secret History* shows its psychological and moral depths. Transgression destabilizes identity and society, as seen by the protagonists' murder, remorse, and societal disintegration. Abjection helps us grasp the novel's investigation of self-limits and human experience's dark undercurrents.

The Little Friend by Donna Tartt explores pain, bereavement, and family and society collapse via its characters' minds. This theory may be used to examine how characters in *The Little Friend* face their anxieties, traumas, and low points. The brutal killing of young Robin Dufresnes shatters family and community in the book. The crime remains unsolved, haunting those left behind. Robin's younger sister Harriet found her brother's death and family instability abhorrent. Abjection is linked to meaning disintegration and facing the intolerable, according to Kristeva.

Harriet obsesses with Robin's death to face and understand the terrible tragedy that characterized her life. Her plunge into her little Southern town's perilous underbelly resembles the abject. She seeks the truth and order in her world by turning to the criminal Ratliff family.

The abject shapes Harriet's identity. Though intelligent and motivated, she is driven by a strong yearning to face the tragedy of her brother's death. Kristeva's philosophy proposes expelling the abject to establish a cohesive identity, yet it haunts the person from the periphery. The unsolved murder and family breakdown represent the ignorance for Harriet.

Her grandma Edie and mother Charlotte are trapped by sorrow and denial, unable to overcome the terrible experience. Harriet takes in the abject and makes it a purpose throughout this immobility. Her search for justice becomes her identity, and she becomes a vigilante to expel the abject via confrontation and resolution.

Kristeva's abjection notion illustrates the novel's societal and family disintegration. The grief after Robin's death has left the Cleve family, previously prominent in their town, broken and lonely. This breakdown depicts their Southern town's poverty, violence, and secrets.

Harriet gets involved with the Ratliff family, the community's underclass. As outcasts, they represent everything respectable townsfolk dread. The Ratliffs push Harriet to face the abject, questioning her concept of virtue and evil, discipline and turmoil.

Novel characters feel remorse and compulsion, fundamental aspects of abjectness. Charlotte, Harriet's mother, and Edie, her grandmother, are devastated and unwilling to go on. Their remorse for failing to safeguard Robin and uphold the family comes from the breakdown. Innocent and desperate, Harriet's acts escalate anger and conflict with the abject. Her vengeance plot on Danny Ratliff ends in turmoil and unpredictability. Harriet's remorse and dread after these incidents show her that facing the abject might cause further instability and suffering. Harriet's encounters with death, shame, and social deterioration demonstrate Kristeva's claim that the abject is both a source of terror and a force that forces people to rethink their identities and worldview.

Applying Kristeva's concept of abjection to *The Thief's Journal* shows how Genet explores societal exclusion, personal identity, and norm disobedience. *The Thief's Journal* explores criminality and marginality via Genet's perspective as a thief and pariah. Abjection is linked to what society considers unclean, according to Kristeva. Abjection occurs when people break social rules, such as in crime. Genet's deliberate embracing of his criminality pushes the bounds of what is acceptable and respectable.

Genet finds himself and meaning in his criminality. This acceptance of the vile defies the systems that marginalize him. Genet forces the reader to rethink what is good and what is evil, legal and illegal, pure and impure by placing himself in the abject. In Genet's days, homosexuality was considered revolting and beyond societal and moral standards. Genet's openness about being gay in *The Thief's Journal* is daring. Kristeva says abjection is commonly linked to polluted or prohibited body processes and urges. Genet's honest account of his sexual encounters shows how base his impulses are in a heteronormative society.

Genet's story embraces his homosexuality as part of who he is. This celebration of the abject forces readers to face their preconceptions and the social systems that designate certain actions and identities abject. By depicting his connections and aspirations, Genet reclaims the abject and redefines it in his own terms.

Kristeva's philosophy states that the abject defines what must be abandoned to establish a cohesive self. In *The Thief's Journal*, Genet's identity is tied to his crime, sexuality, and marginalization. Genet embraces the abject as part of his personality rather than excluding it.

This acceptance of the abject helps Genet create a self-identity that challenges society. He creates beauty and significance in the ugly, turning it into power and creativity. This subversive reclaiming of the abject suggests that authentic selfhood can only be discovered by facing and absorbing the abject (Kristeva 47).

Kristeva's abjection pertains to *The Thief's Journal's* social milieu. Genet's marginalization reflects society's desire to preserve order and purity. By accepting the abject, Genet challenges societal order's validity and stability. Genet shows that societal conventions are arbitrary and manufactured, implying that abjectness is a function of perception and power. His encounters with other misfits and his criminal underworld experiences demonstrate how the abject may disrupt and reinvent social boundaries (67).

Genet's criminality, homosexuality, and acceptance of marginality compel the reader to rethink purity, impurity, order, chaos, self, and other. Genet challenges social conventions and explores identity by fighting and reclaiming the abject.

Kristeva defines abjection as rejecting the impure and confronting what disturbs identity, structure, and order. Genet's novel's marginalized people and rebellious ideas inspire the abject.

Criminals and whores are just a few of the people in *Our Lady of the Flowers* who live on the edges of society. These people live wretched lifestyles that challenge society. Divine, the protagonist, is a drag queen who violates gender and sexuality

norms. Kristeva explains the abject as "disturbs identity, system, order" because it challenges normative bounds (4).

The abject is constantly shown in Divine's life and acts. Fluidity and transgression define her life, destabilizing identities and social conventions. Kristeva's thesis holds that the abject must be ejected to sustain societal and personal order. Genet's story embraces and celebrates the abject as part of the protagonists' identities.

Kristeva corelates abjection with the body and bodily fluids, which are generally vilified. Genet graphically depicts physiological processes and fluids in *Our Lady of the Flowers,* suggesting the abject. The novel's vivid depictions of sex, death, and decay show the reader the raw, unfiltered side of human life that is usually hidden.

These ideas revolve on Our Lady, a young, attractive criminal. His aggressive and eroticized deeds highlight the vile. Kristeva's abject is that which threatens society, and his life and death reflect this. With its gruesome picture of Our Lady's corpse and moments of beauty and compassion, the book explores the abject and the narrow border between attraction and repulsion.

Transformation and transgression show Genet's search of identity via abjection. Divine and Darling Daintyfoot change, frequently committing socially unacceptable crimes including theft, murder, and sexual transgression. Transformations question identity and welcome a fluid, ever-changing person. By the novel's finale, Divine has become a saint, embracing the abject. She overcomes her marginalization by completely embracing her abject identity. This supports Kristeva's view that facing the abject might lead to a new self-understanding that includes rejected and suppressed components.

Structure and style of *Our Lady of the Flowers* depict the impoverished. Fragmented, disjointed, and unsettling, the story reflects the abject person’s turmoil and instability. As a marginalized and excluded fiction, its development in a jail cell adds to its abjectness.

Genet's storytelling method, which mixes truth and fiction, is abject. Genet's presence and acknowledgement of writing remind the reader that the tale is manufactured. This self-referential technique challenges narrative and identity constraints, agreeing with Kristeva's definition of the abject as disorder and incoherence.

In *Our Lady of the Flowers*, the characters' refusal and metamorphosis symbolize the abject, forcing readers to face their own ideas of innocence and corruption, order and disorder. Genet's art celebrates the abject and shows how embracing what society rejects may alter.

Kristeva believes abjection entails confronting what is rejected or thrown out by society and individuals to preserve order and identity. The characters' transgressions, identity crises, and moral and societal deterioration in *Querelle of Brest* show the abject.

Querelle of Brest explores the most reprehensible aspects of sexuality. The protagonist, sailor Georges Querelle, has many unlawful and violent sexual experiences. Kristeva associates the abject with the body and dirty or prohibited bodily activities. Domination and submission in Querelle's gay partnerships undermine society's heteronormativity and morality.

The book shows these interactions in all their ugliness, pushing readers to face human sexuality. Querelle's interactions are violent and degrading, representing the abject as a phenomenon that disrupts identity and social standards. Querelle uses these behaviors to define and kill himself, exemplifying allure and repulsion of the abject.

Crime in Brest's Querelle is another abomination. Murder, illicit drug dealing, and treachery put Querelle beyond law and morality. Kristeva believes the abject must be purged to preserve society and individual order. In Genet's work, crime helps people explore their true selves and ambitions, blurring the limits between abject and acceptable.

Querelle's acts may be an effort to accept and embrace his depravity and surroundings. His killings are ritualistic performances that show his moral

degradation and disdain of social conventions. Thus, the abject is where characters struggle with human extremes and lose and find identity. Abjection—the expulsion of what is alien to the self—is essential to identity, according to Kristeva. In *Querelle of Brest*, identity is fluid and fractured. Querelle is a multifaceted figure who switch between sailor, lover, killer, and betrayer. His identity is continuously changing due to his awful experiences.

The bond between Querelle and his brother Robert is important. Robert reflects Querelle, representing the familiar and exotic. Their connection is distinguished by adoration, jealousy, and revulsion, reflecting the abject's function in defining the self via rejection and expulsion. The abject is both exterior and internal, as Querelle battles with his incompatible components.

In *Querelle of Brest*, Brest's dismal port town leads to the novel's gloominess. In this moral and physical deterioration, the community blurs the lines between right and wrong. Brest's corruption and decay reflect Querelle's inner condition. The chaotic, lawless Brest exemplifies Kristeva's abjection, which destroys meaning and order. Characters may indulge in their worst passions in the town, which subverts social standards. Transgression and abjection are amplified in this context, making the abject dominating.

The characters' deviant sexual actions, criminal activity, and quest for self-definition show how abjection destabilizes individuals and societies. Genet's characters negotiate a world where conventional boundaries collapse by facing and embracing the abject, showing human nature's intricacies and paradoxes.

The shameful includes body fluids, disease, and death, all of which show how fragile life is and how thin the surface of social rules really is. Kristeva says that the abject always lingers on the edges of the human mind, reminding them of what they need to leave out in order to keep up the appearance of a clear self (Kristeva 3). Separation is not a one-time thing; it's a process that goes on all the time and is necessary for identity development and social order.

Scope of the Study

The challenges, including robbery, vengeance, theft, voidance, prostitution, inherent prejudice against women, homophobia, and genocide, transcend geographical boundaries and are not limited to a certain state or country, but rather include the whole world. Instances of severe abjection are often accompanied by grave human rights violations such as genocide, forced displacement, and the proliferation of prostitution. The emotions of animosity, prejudice, and aversion are evident. Various factors such as caste, color, creed, diseases, and impairments might contribute to this phenomenon. Various forms of abjection impact both individuals and societies. Therefore, the worldwide importance of applying the Theory of Abjection to contemporary chosen novels is evident.

Literature review

Jean Genet, born on December 19, 1910, in Paris, France, is renowned as one of the most provocative and influential figures in 20th-century French literature. His works, which delve into themes of criminality, sexuality, and existential turmoil, are deeply reflective of his tumultuous and transgressive life. Genet's early life was marked by abandonment and instability. His mother, a prostitute, abandoned him shortly after his birth, and he spent much of his childhood in various foster homes and reform schools. These experiences of institutionalization profoundly influenced his worldview and literary themes (White 24). At fifteen, Genet ran away and began a life of petty crime and vagrancy, which later provided rich material for his novels and plays.

Genet's early works were initially circulated among the intellectual elite of Paris. Influential figures like Jean-Paul Sartre and Simone de Beauvoir recognized his genius and helped secure his release from prison in 1948 by petitioning for a pardon from the President of France (Sartre 50). Sartre's essay "Saint Genet, Actor and Martyr" (1952) further solidified Genet's reputation as a literary force.

1. Our Lady of the Flowers (1943)

Genet's first book, *Our Lady of the Flowers*, was written during his time in prison and is sometimes considered his most significant work. The book narrates the tale of Divine, a drag queen, with a group of criminals and societal misfits inside the Parisian underbelly. Genet's narrative, characterized by its fluctuation between reality and

imagination, is recognized for its inventive use of metafiction, whereby the act of writing is a fundamental component of the narrative (White 45). Critics have emphasized the novel's examination of identity fluidity, especially with gender and sexuality, establishing it as a groundbreaking contribution to queer literature (Brown 67).

The Thief's Journal (1949)

The Thief's Journal is a semi-autobiographical book that explores Genet's adventures as a wanderer and minor criminal around Europe. The work is characterized by its lyrical language and its exaltation of what society considers immoral or deviant. Scholars have analyzed *The Thief's Journal* as a repudiation of traditional morality, whereby crime and treachery are not just tolerated but celebrated as expressions of self-creation and defiance against established conventions (Hawthorn 89). Genet's use of religious imagery to depict his criminal actions has been seen as a calculated perversion of Christian iconography, combining the holy with the profane (Watson 102).

Brest Controversy (1947)

Querelle of Brest is perhaps Genet's most contentious work, centering on the brutal and sensuous realm of sailors in the port city of Brest. The work is distinguished by its candid examination of homoeroticism and its depiction of murder as an act of existential validation. Critics have examined the intricate relationship among power, sexuality, and violence in the book, highlighting how Genet employs these components to challenge conventional ideas of masculinity and authority (Evans 123). The fractured and non-linear narrative structure of the work is seen as a representation of the chaotic and anarchic reality it portrays (Miller 78).

Themes and Narrative Style

Genet's writings are cohesive in their examination of disadvantaged identities and their rebellious stance against traditional morality. His characters often embody outcasts—thieves, prostitutes, and homosexuals—who traverse realms that reside on the outside of civilization. Genet's language is distinguished by its lyrical richness and

its ability to elevate the abject to the sublime. Scholars have often noted Genet's use of contradiction, whereby beauty resides in degradation, and crime is elevated to an art form (Freeman 150). Moreover, his works often exhibit self-referentiality, conflating the distinctions between fiction and autobiography, as well as between fantasy and reality (Bersani 132).

Jean Genet's literary work is characterized by his radical reconfiguration of narrative structure and substance. His works, which raise the lives of society's misfits to a mythic status, persist in their resonance due to their audacious examination of personality, sexuality, and ethics. Genet is a crucial character in the literary canon, recognized as both a literary innovator and a bold critic of society standards, especially in gay and postmodern writing.

Legacy and influence

Jean Genet died on April 15, 1986, in Paris. His legacy as a writer and activist endures, with his works continuing to be studied and performed worldwide. Genet's life and literature provide a powerful exploration of the human condition, marked by defiance, beauty, and the relentless search for identity and meaning.

Donna Tartt, an American author, is renowned for her painstakingly constructed writing, profound psychological understanding, and complex plots. Since the publication of her first book *The Secret History* in 1992, Tartt has been acknowledged as a prominent figure in modern writing. Her works, albeit modest in volume, is abundant in topic intricacy and artistic exactitude.

The Secret History (1992)

The Secret History, Tartt's first work, is often seen as the catalyst for the "dark academia" genre, which merges gothic motifs with an academic milieu. The story chronicles a cadre of distinguished students at a tiny college in Vermont who get entangled in a murder investigation. Tartt's depiction of the moral decline among this group has been likened to the writings of Fyodor Dostoevsky and Edgar Allan Poe (Maestro 102). Critics have observed that Tartt’s narrative structure, which discloses the murder at the beginning and thereafter retraces the preceding events, generates a

suspense that maintains the reader's engagement throughout the extensive work (Smith 28).

The Little Friend (2002)

Following a ten-year hiatus, Tartt published *The Little Friend*, a Southern Gothic book set in Mississippi. The narrative centers on a young girl, Harriet, who tries to unravel the enigma of her brother's death. In contrast to *The Secret History*, *The Little Friend* received a variety of reviews. Some reviewers lauded Tartt's depiction of the Southern ambiance and her intricate characterizations, whilst others deemed the storyline to be rambling and less coherent than her first (Jones 145). Notwithstanding these criticisms, Tartt's narrative language continued to be a topic of praise, as her intricate descriptions and multifaceted storytelling elicited parallels to William Faulkner and Flannery O'Connor (Brown 36).

The Goldfinch (2013)

Tartt's latest work, *The Goldfinch*, received the Pulitzer Prize for Fiction in 2014, solidifying her status in the literary pantheon. The narrative chronicles the life of Theo Decker, who endures a terrorist assault in a museum that claims his mother's life and thereafter gets involved with a purloined artwork, *The Goldfinch*. Critics have praised Tartt's skill in interlacing themes of grief, beauty, and identity exploration within an expansive tale that travels across countries and decades (Miller 59). Nonetheless, others have condemned the novel's length and pace, contending that it may have benefited from more rigorous editing (Green 83). Nevertheless, The Goldfinch is often regarded as Tartt's most ambitious book, showcasing her development as a writer and her capacity to address complex issues with delicacy and depth.

4. Themes and Aesthetic

Tartt's books exhibit a profound exploration of subjects such as morality, beauty, and the passage of time. Her characters typically wrestle with existential dilemmas and are generally situated in circumstances that compel them to face their ethical limits. Tartt's work is marked by her scrupulous attention to detail in both her environment descriptions and the psychological development of her characters (Watson 221).

Critics have remarked on her capacity to amalgamate literary genres, effortlessly integrating components of mystery, tragedy, and the bildungsroman into her works (King 202).

An exceptional talent in the realm of modern American literature

Tartt's third book, *The Goldfinch*, which was released in 2013, resulted in her being awarded the Pulitzer Prize for Fiction. Ron Charles says it the story, which chronicles the life of a little boy called Theo Decker who escapes a terrorist assault at an art gallery, enthralled both readers and reviewers. He is a critic from The Washington Post, who praised the work for its "bewitching urgency" and "Dazzling prose". He commended its intelligent writing style and its ability to deeply resonate with readers on an emotional and intellectual level. *The Goldfinch* not only solidified Tartt's status as a skilled narrator but also showcased her development and advancement as an author.

Tartt's writing style is distinguished by its precise attention to detail, poetic use of language, and profound understanding of the human psyche. Her works often explore the topics of aesthetics, artistic expression, and the intricate ethical dilemmas inherent in human behavior. “A cult was born with her celebrated debut, *The Secret History*. Yet 20 years on, she is still a highly elusive creature – we know very little about her private life. Now, after a decade's silence, her third novel, *The Goldfinch*, is already being greeted with awe” (Adams). Tartt's talent for crafting vibrant, evocative environments and intricate personalities has prompted parallels to esteemed literary figures like Charles Dickens and Henry James. Maureen Corrigan, a journalist from NPR, praised Tartt for her exceptional ability to combine a deep literary heritage with modern perspectives.

Tartt, despite her renown in the literary world, maintains a reclusive persona, never granting interviews or engaging in public events. This mysterious presence has only enhanced her appeal and aura inside the literary realm. Myerson, a writer for The Guardian, praised Tartt's writing style as "lush" and "meticulous," recognizing the meticulous attention to detail that Tartt puts into each of her books. Despite being

infrequent, her writings have made a lasting impression on the literary world. Each book is a carefully written masterpiece that has enthralled readers around.

The author of a modern classic and a southern gothic tale

Tartt's highly acclaimed first book took place at a fictitious Vermont college and was described as a "reverse murder mystery," with the specifics of the murder being disclosed early on in the story. The book remained on The New York Times best-seller list for a duration of 13 consecutive weeks. Ten years elapsed until Tartt released her highly anticipated second novel, *The Little Friend* (2002), which took place in the southern region and followed the journey of a 12-year-old girl seeking retribution for her brother's death. The work was almost the complete opposite of her previous book in terms of tone, place, and narrative. *The Little Friend* was the recipient of the WH Smith Literary Award in 2003. *The Goldfinch* was published eleven years after *The Little Friend*. The title alludes to a remarkable 1654 artwork, which is just little larger than a typical piece of paper, created by the Dutch painter Carel Fabritius (1622-54).

This artwork acts as the central element that propels the narrative along. The book was widely regarded by readers as a substantial contribution to the field of trauma and memory writing, and a captivating exploration of the influence of art. The book was awarded the Pulitzer Prize for literature in 2014. The judges praised it as a well-crafted bildungsroman with intricately developed characters, chronicling a bereaved boy's involvement with a renowned artwork that has evaded destruction. This book both stimulates intellectual thought and evokes emotional resonance. Nevertheless, a number of reviewers expressed disagreement with both the Pulitzer jury's decision and the favorable evaluations given by Michiko Kakutani of The New York Times and Stephen King, who wrote for the Sunday New York Times Book Review. Julie Myerson, a journalist from The Observer newspaper, described it as a book that pays homage to Harry Potter and characterized it as a complex and perplexing work. Furthermore, in 2014, Tartt was awarded the Andrew Carnegie Medal for Excellence in Fiction for her novel *The Goldfinch*, in addition to her Pulitzer triumph. A cinematic rendition of the literary work was premiered in 2019.

Moral dilemmas, Solitude and Estrangement

Tartt's works include morally complex characters who confront substantial ethical quandaries. Her work shies away from explicit moral evaluations, opting instead to depict individuals who go through nuanced ethical complexities. This ethical uncertainty challenges readers to confront the intricacies of morality. Tartt's protagonists often encounter intense feelings of loneliness and alienation. Both Richard in *The Secret History* and Theo in *The Goldfinch* have a sense of alienation from their environment and encounter difficulties in establishing a feeling of belonging. This subject emphasizes the innate human want for companionship in the face of existential isolation. Richard Papen, the main character, experiences a deep feeling of solitude both before to and after his inclusion in the group. This theme is evident in the group's perception of being apart and disconnected from the rest of the collegiate community. Their isolation from the wider social sphere fosters a closed-off atmosphere in which their most negative tendencies may thrive without restraint.

Tartt's storylines revolve on trauma and loss. *The Goldfinch* starts with a terrorist incident that profoundly alters Theo's existence, while *The Little Friend* centers on the emotional consequences of a familial catastrophe. Tartt explores the ways in which characters handle and undergo changes as a result of loss and tragedy. The characters are profoundly impacted by the significance of their own prior experiences. Their efforts to leave or surpass their origins are evident in this topic, often leading to unfortunate outcomes.

Compulsion and Obsession

Tartt's protagonists are often driven by obsession, which often results in their ruin. The novel "The Secret History" depicts how the students' fixation with Greek culture and intellectual supremacy ultimately culminates in acts of murder. Theo's preoccupation with the picture in *The Goldfinch* serves as both a comfort and a burden.

Uncanny phenomena, Identity and Transition

Tartt's literature often combines spooky or uncanny aspects. The novel *The Secret History* portrays the group's efforts to replicate ancient rites, which allude to enigmatic powers of mysticism. *The Little Friend* has gothic motifs that contribute to a sense of eerie tension throughout the tale. Tartt's characters often suffer profound metamorphoses, influenced by their encounters and decisions. The character development of Richard in *The Secret History* as he transitions from being an outsider to being a part of the privileged group, and the transformation of Theo in *The Goldfinch*, both exemplify the overarching themes of shaping one's identity and the pursuit of self-awareness.

Remorse and Outcome

The story consistently explores the issue of guilt. Following the murder of Bunny Corcoran, the protagonists are overwhelmed by feelings of remorse and anxiety. This subject is closely connected to the novel's examination of consequence, as the group's criminal act eventually leads to the unravelling of their lives and their relationships with each other. She herself was not sure of success for *The Secret History* and said "I just thought I was writing an old-fashioned, very bizarre book that was to no one's taste except my own. I was writing it for myself and my friends," (“Donna Tartt and Rick Stroud” 00:06:14-00:06:20).

Research Gap

Donna Tartt's work is characterized by its many themes and profound exploration of the human mind. Through her books, she pushes readers to delve into fundamental inquiries on aesthetics, ethics, and the essence of being human, establishing her as one of the most intellectually stimulating writers in modern literature.

Jean Genet's life and work are testaments to the power of literature to transcend personal hardship and address universal themes of human existence. His transformation from a petty criminal to a celebrated writer and political activist illustrates the complexities of identity and the potential for redemption through art. Genet's fascination with transgression is also evident in his portrayal of beauty and aesthetics. He finds beauty in the taboos and challenging conventional notions. This

aesthetic of transgression serves to disrupt and subvert normative values, offering a radical reimagining of morality and ethics.

It can easily be deciphered that the works of Jean Genet and Donna Tartt have never been explored under the theory of abjection. This must be the reason that no critics found their literature and characters struggling against feeling of abjection. Donna Tartt's collection, including three books over three decades, has had a lasting impact on modern writing. Her skill in constructing complex, character-centric storylines that examine profound philosophical and psychological inquiries have garnered her a loyal audience and critical recognition. Tartt's ongoing impact on the literary world ensures that her works will persist as objects of analysis due to their thematic depth and stylistic sophistication.

This research work aims at the analysis of the given theory and its applications. The researcher evaluates the theory thoroughly and critically and it is applied to the selected novels of both authors. The analysis ensures the appropriateness of the theory as well as its usage in the understanding of the self, social, cultural, and economic abjection.

Objectives of the Proposed Work:

1. To understand and develop the theoretical framework of the theory of Abjection proposed by Julia Kristeva
2. To implement the theory of Abjection in the selected novels and to find out the deeper meaning of literature
3. To explore the relevance of the power relations and conflicts between Authorities and Outlaws
4. To investigate and analyze the factors leading to the Abjection
5. To compare and contrast the victims of social, political, cultural, and economic abjection

Research Methodology

The research methodology followed in this proposal is conceptual and qualitative and therefore, the study relies chiefly on Julia Kristeva's theory of abjection as she described it in her *Powers of Horror: An Essay on Abjection*. It proves that there is a correlation between this psychological element and the development of post-traumatic stress disorder (PTSD), as well as thoughts of committing suicide and poor self-esteem. The application of the theory of abjection enhances the understanding including the signs and symptoms of trauma, suppression, and other psychological defense mechanisms how people deal with or ignore their emotions of revulsion, leading to a better knowledge of human behavior, trauma, and coping processes.

In addition, the field of cultural studies has broadened the scope of the study of abjection. The study of cultural practices, rituals, and taboos through the lens of theory of abjection one may get insights into how societies define and govern what is deemed unpleasant, humiliating, or outcast. These kinds of investigations contribute to an improved understanding of the processes of power, social exclusion, and the development of identity within the framework of particular cultural settings.

The study of abjection may give very beneficial insights into human experiences, the formation of identities, and how societies perceive and interact with that which is thought to be beyond the scope of societal norms. Thus, the study reveals how abjection influences social dynamics, such as the establishment of social hierarchies and power structures. Knowing the theory of abjection makes people aware of the ways and reasons by which specific persons or groups are stigmatized or marginalized.

Exploration can also develop the understanding how abjection overlaps with gender, particularly its function in the development of gender identity; an important aspect to understand modern LGBTQ trends.

Chaptering:

This thesis is categorized in seven parts:

Chapter One: 'Different Aspects of Julia Kristeva's Theory of Abjection'

Chapter Two: Expression of Abjection: The Semiotic and the Symbolic

Chapter Three: The Traumatic Experiences and the Abject Subjects

Chapter Four: Narcissism, Psychosexual Development, and Identity Formation

Chapter Five: Abjection in the World of Jean Genet and Donna Tartt

Findings and Discussion

Conclusion

Bibliography

Chapter One

Different Aspects of Julia Kristeva's Theory of Abjection

Julia Kristeva, a French feminist thinker, was the first person to publicly discuss the idea of abjection in the 1980s. The idea was first presented in her work titled *Powers of Horror: An Essay on Abjection.* The concept of abjection describes a condition of being rejected by someone or something, as well as the sensation that results from this rejection. It entails investigating the human experience of coming into contact with or facing events that inspire a profound sensation of repugnance, discomfort, or terror, which ultimately results in the dissolution of boundaries between identities. This investigation leads to a profound comprehension of the human experience, illuminating the complexities of what it means to feel disgusted and how this feeling defines both personal and communal identities.

Kristeva's theory of abjection necessitates familiarity with the journey of psychoanalytical theories into literature and their subsequent development in other fields. To understand the concept of abjection, reader has to conform that the psychoanalysis is a theory of personality structure and its dynamics. Literary criticism and literary theory have always relied on the hidden link between literature and psychoanalysis. Psychoanalysis is one of the most disputed and, in the eyes of many readers, least valuable literary criticism methods. Still, it has been hailed as an insightful and fruitful method for using interpretive analysis in practice.

Origins and Background of Theory

At the beginning of the twentieth century, Austrian Neurologist Sigmund Freud introduced his psychoanalytic theory, which represented a groundbreaking shift in how 'abnormal' adult conduct was conceptualized and treated. Previous perspectives often disregarded behavior and instead sought a physiological basis for 'abnormality. Freud's groundbreaking insight was to see that neurotic conduct is not aimless but rather serves a purpose. Freud posited the id, the ego, and the superego as the three pillars of a healthy mind or personality. The term 'id' is used to describe a part of a person's personality that is focused on short-term pleasure and has no capacity for

self-control. Internalized norms of what constitutes ‘good’ and ‘bad,’ as well as ‘right’ and ‘wrong’ behavior, are what the Superego refers to. The Ego is the balancing force between the more extreme inclinations of the Id and the Superego, and it actively seeks out a middle ground.

French psychoanalyst Jacques Lacan updated Freud's theory for the latter half of the twentieth century by reinterpreting it in structuralist terms. Lacan, like Freud, emphasizes the significance of the pre-oedipal period of development, during which the infant has not yet developed a separate sense of self and exists in a state of symbiosis with the maternal body. This is what Lacan calls the ‘Imaginary’ phase. According to Lacan, this developmental milestone—the ‘mirror stage’—occurs when a kid makes his or her first tentative differences between the self and other people. During this time, a kid begins to form an identity and takes his or her first linguistic steps. It is in a mirror stage that the "I" sees a reflection of itself.

Kristeva's examination of abjection was shaped by her involvement with the concepts of Sigmund Freud, Jacques Lacan, and the French psychoanalytic heritage. Freud's notion of the uncanny, which pertains to the unsettling contact with something that is both familiar and unfamiliar, served as a foundation for Kristeva's exploration of the intricacies of human subjectivity. Expanding on Lacan's concepts of the symbolic, the imagined, and the real, Kristeva aimed to clarify how the abject undermines the stability of the symbolic system, disturbing our understanding of ourselves and others.

At the core of Kristeva's idea of abjection lies the concept of the "uncanny" or the "uncanny valley," a phrase derived from Freudian psychoanalysis. The term "uncanny" describes something that is both oddly familiar and unsettlingly strange, causing a blurring of the boundaries between what is known and what is unknown. When we come across anything extremely unpleasant or repulsive, we are faced with a sense of strangeness or eeriness within ourselves. This experience challenges our understanding of who we are and disrupts our perception of what is real.

Royle too investigates the concept of the uncanny, which was first introduced by Sigmund Freud in his influential essay "The 'Uncanny'" (1919). The uncanny

refers to a feeling of uneasiness or discomfort that arises when encountering something that is both oddly familiar and unsettlingly strange. When person thinks of the strange, he thinks of the beginning in a different way: that is already haunted. The strange is like a ghost. It is interested in the strange, the mysterious, and the weird. There is a vague feeling (but not a strong belief) that something magical is going on. There are times when the strange makes him feel unsure, especially about who he is and what he is experiencing. (Royle, *The Uncanny* 16).

The concept of the uncanny encompasses sensations of ambiguity, specifically related to the authenticity of one's identity and the nature of one's perceptions. The uncanny frequently appears in literature through motifs such as ghost of alive person, haunted houses, or strange coincidences, which generate an atmosphere characterized by ambiguity and psychological strain. Authors employ the concept of the uncanny to challenge the distinction between what is real and what is imaginary, prompting readers to critically examine their understanding of the world.

Object relations theory is a subset of psychoanalysis that proposes people form their identities and their sense of self via interaction with others. So, for object relations theorists, there is a split between an individual's ‘two births,’ the one they experience physically and the one they experience psychologically. While the physiological birth takes place over a finite and perceptible period of time, the psychological emergence typically takes place over the first three years of one's life and is limited to and dependent upon interactions with others. In the presence of ‘good object relations,’ certain ‘innate potentials and personal characteristics’ are given the opportunity to flourish during this time.

Although it has its roots in medicine and psychology, psychoanalysis also sheds light on other disciplines, most notably philosophy, culture, and, of course, literature. Before anybody else, Freud published his theory on the structure of literary work and conducted psychoanalytic research into what makes literature tick. The author, the characters, the readers, and the text are all fair game for psychoanalytic literary analysis.

Literary criticism and literary theory have always emphasized the closest relationship between literature and psychoanalysis. In the United States, where Freud was more widely accepted than in Europe, a substantial school of literary criticism emerged that aimed to apply Freudian notions to the interpretation of literary works, and its most prominent members were Frederic C. Crews, Norman Holland, and Harold Bloom. Crews and Holland eventually switched roles. Both Crews and Holland have lately become interested in cognitive psychology and neuroscience, respectively. Not only did the various psychoanalytic approaches aid in comprehending literature, but they also proved effective in treating patients with mental health issues. With Kristeva's theory of abjection as a guide, psychoanalysis is advancing dynamically to new heights.

Journey of Psychoanalysis in Literature

First, it is used to study the author, the author's biography and the author's work. Second, this theory is applied to the analysis of one or more of the characters, and the psychological theory therefore becomes a tool for understanding the characters' actions and motives. Third, the idea is utilized to justify the work's popularity with reader. Fourth, the theory is applied to the study of the text's use of language and symbols.

The autobiographical memoir Sons and Lovers gives details of the author’s first twenty-five years and provides insight into his upbringing, friendships, and family. Paul Morel, the novel's protagonist, receives an abnormal amount of affection from his mother and extremely strong feelings of contempt from his father. In regards to the family members, there is friction between feelings of love and hate. Paul has led reviewers to believe that the work explores Sigmund Freud's Oedipus complex, which is one of his psychiatric theories.

Albert Camus's work The Stranger is a great read. The story follows the life of Meursault, a French Algerian, when he receives a telegram informing him of his mother's death. Camus's ‘absurd’ (almost similar concept “liminal space” of Julia Kristeva) describes the conflict that exists between the internal world of a person and

the external world. The narrative follows Meursault as he navigates the world and tries to make sense of it all.

Meursault displays little empathy in his acts, leading one to conclude that he suffers from an antisocial personality condition. This point of view on the story's quality is reflected in many scenes. The first time is his mother's burial. He is not in the least bit involved. While he does not do anything out of a desire to benefit himself, he does things in an effort to appease others around him. It can be concluded that Meursault, despite his flaws and inadequacies, is not necessarily mentally ill and is instead misunderstood by his community.

When the psychological elements and psychodynamics of Arthur Miller's characters are factored in, the many defensive mechanisms the individuals use to cope with their turmoil and accomplish the emancipation of the soul becomes apparent. This evidence suggests that Death of a Salesman may be seen as a psychoanalytic drama. This drama incorporates elements of the Oedipus complex as well as a mixture of how the mind works as a result of issues at home. The major protagonists in Arthur Miller's works are driven by a need to defend their actions. They set their personalities in stone by doing extreme acts of self-promotion.

Definition and Etymology of Abjection

The etymology of a word usually describes a sense enough to actually know its elementary meaning. So, while searching the origin of the term, ‘abject’, it is depicted as coming from “Abjectus” the past participle of the Latin verb abicere, meaning “to cast off.” Its original meaning in English was “cast off” or “rejected,” but it is now used to refer more broadly to things in a low state or condition. One of the earliest uses of word abject in English literature was found around (1350 to 1470) meant sunk to or existing in low condition, state, or position. In Anglo-Italian literature during the middle of 17 century, John Milton used it first time in his epic poem Paradise Lost.

Strongest of mortal men,

To lowest pitch of abject fortune, thou art fall'n. (Luxon, Lines 68-69).

The Concise Oxford Dictionary defines abject as "Brought low, miserable; craven, degraded, despicable, self-abasing." It describes abjection as a "state of misery or degradation." However, these definitions are somewhat ambiguous and intangible. “Abjection is a literary term that refers to subjective horror, or someone’s reaction to physically or emotionally disturbing subject matter” (Baldwin). A writer might evoke abjection via images or by incorporating it into their characters' personalities. Every individual experience’s debasement or rejection differently. However, the most often stated example of when "abject" emotions arise is when a person encounters a dead corpse, an inevitable reminder that everyone is a mortal being. Abjection is an effective literary device. By designing it, they may elicit a certain physical reaction from their audience. Sentiments of disgust and dread are difficult to forget. This implies that situations and acts that are exceptionally mundane are more likely to stick in the reader's consciousness. Sometimes, the author may be attempting to provoke a certain emotion in the reader by the character's actions or elements of the scene. In other instances, a writer may intend for a character to experience dejection. They may place them in a setting where they face horrifying sights and noises, and their response become an integral part of the story.

With the release of Julia Kristeva's foundational essay Pouvoirs de l'horreur (1980), which was translated two years later into English as *Powers of Horror*, the notion of abjection became popular in the 1980s, particularly in the visual arts and cinema. Abjection is a multifaceted cultural notion that refers to the natural inclination to push away anything that poses harm to one's sense of security and, by extension, one's identity.

Prior to Lacan's 'Mirror stage' when the newborn starts rejecting the mother to set the limits of the self, Kristeva argues that it is first used. Abject refers to anything that causes shame and is thus rejected. However, even after being shunned, the abject continues to lurk on the periphery, posing a constant danger to the integrity of the individual. The fascinating nature of the human experience may be traced back to our inherent incapacity to escape the grotesque. From a first-person perspective, the abject manifests in one's physical processes, one's disgust with one's food, one's social and cultural rituals, and one's artistic creations. Cognitively, the abject may provide light

on a wide range of topics, such as our reactions to novelty, our interest in cultural practices that provoke great dread, the connection between both the body and language, and the process by which we form our sense of self.

Julia Kristeva in *Powers of Horror:* identifies abjection and advocates that a person first experience it at the point of separation from the mother. This idea is drawn from Lacan's psychoanalytical theory which holds up her theory of abjection. She ascertains that abjection represents a struggle against that which gives people their own existence or state of being. At this point the child enters the symbolic realm, or law of the father. Thus, when they as adults confront the abject, they simultaneously fear and identify with it. It provokes them into recalling a state of being prior to signification (or the law of the father) where people feel a sense of helplessness. The self is threatened by something that is not part of them in terms of identity and non-identity, human and non-human abjection. She expresses this concisely when she says, "The abject has only one quality of the object and that is being opposed to I"(Kristeva 1).

Issues and Aspects of the Theory of the Abjection

Kristeva by understanding the term ‘abjection’ has brought totally new perspective in literary understanding. In creating the theory of Abjection, she declares that it is “NEITHER SUBJECT NOR OBJECT” and elaborates that a violent uprising against an external or internal menace that appears to emerge from an extravagant exterior or interior lurks in abjection, expelled beyond the boundary of what is imaginable, bearable, and thinkable. This is what it feels like to be in abjection. The fact that it is nearby does not mean that it can be absorbed. Desire begs, concerns, and intrigues it, but it refuses to be persuaded. Desire is wary and turns away; it is nauseated and rejected. It shields itself from humiliation by clinging to a certainty that it regards as a source of pride. That drive, that spasm, that jump is, at the same time, both alluring and repulsive to those who see it. Those trapped in its pull are physically thrown to their knees, as though caught in the grip of implacable recoil. In the midst of a bout of abjection, the tangled web of emotions and ideas that I refer to as such lacks a clearly identifiable focal point. The subject is plagued by abjection, the tangled braid of

feelings and ideas that she refers to as such does not have a clearly discernible object, at least not in the traditional sense.

The abject cannot be referred to as a physical object in front of the subject that he can identify or conceive. It is also not an ob-jest, an otherness that is always escaping in a deliberate search for desire. What is abject is not a person's counterpart, who by supplying him with somebody or something else to lean on in times of need, would enable him to be more or less disconnected and self-sufficient. The abject has just one characteristic of the object: it is diametrically opposite to "I". She while explaining it further differentiates object and abject more clearly. She says that despite its exile, the abject persists in confronting its master from its newfound position. It begs for a release, a violent and agitated act, or a crying out even without giving a signal for self.

The critical emphasis on trauma's unspeakability rests on the claim that extreme experience fractures both: language and consciousness, causing lasting damage and demanding unique narrative expressions. The event is absent in normal consciousness but preserved just beyond the limits of understanding in a timeless, wordless state and continues to inflict pain on the psyche (qtd. in Mambrol *Trauma Studies*).

That experience enacts the law for my traumatized existence, is not yet a sign but an effect. However, the sort of trauma definition used is irrelevant to the ability of a story to discover particular information about the tragic past. It can be argued that the unutterable paradigm of defining trauma continues to predominate, despite the fact that the emphasis of critique is on the usefulness of literary representations.

I have called abjection, is the crying-out theme of suffering horror. In other words, the theme of suffering horror is the ultimate evidence of such states of abjection within a narrative representation. If one wished to proceed farther still along the approaches to abjection, one would find neither narrative nor theme but a recasting of syntax and vocabulary—the violence of poetry, and silence. (Kristeva 141)

When the burden of one's reported self becomes intolerable, when the distinction between subject and object is shattered, when the line between inside and outside is fuzzier than ever, the first thing to be questioned is the story itself. If it goes on, however, its very nature shifts: its linearity is broken, and it advances in a series of flashes, riddles, shortcuts, tangles, and slices but not complete. Later on, the narrator and his environment, which are meant to support him, become so intolerable that they can no longer be described, but must instead be described with maximum artistic intensity. Eventually, Kristeva advocates that traumatized subject is subject to abjection and resides at the sensory threshold of mind and neither is able to describe their situation clearly nor can adept in society and lead a harmonious life.

Consider for a minute the Freudian enigma known as primal repression, which means "primal suppression." Kristeva argues, that what is suppressed cannot be kept down, and when what is suppressed always takes its power and authority from something that seems to be quite secondary: language. Do not talk about primacy, but rather about the fragility of the symbolic function, particularly as it pertains to the ban put on the mother body in its most important element.

The chora and its endless recurrence are suppressed by the symbol. That "primal" pulsing no longer is seen by anybody other than desire. However, desire exiles the ego to another topic and only acknowledges the preciseness of the ego as narcissistic when it comes to another subject. It then manifests itself as an inversion of the previous attitude, with the individual returning to his or her self-contemplation, conservatism, and autonomy. In reality, such narcissism can never enjoy a tranquil fountain as it seems to be. Confused between drives and its consciousness, obscure its conscience, and bring out everything that, by refusing to become integrated with a certain system of signals, is abjection to it. Thus, there is continuous conflict and struggle of separating self from other. The desire of a mother is the desire of others, her desire of milk is to be forced out to vomit my abject self (14-15).

Through this discussion of Kristeva, abjection can be seen both as it comes from and as it is inferred on the question of disarticulated bodies as part of a very subjective state of being. Abjection is a core component of the individual's attempt to survive a pain-free life, but it is also, as she claims other points, a metaphor for how to

keep the social body healthy. Kristeva places the abject opposite the symbolic, with the symbolic being the social order that is written down. This shows that the individual who is trying to stop his own disintegration is also trying to stop social rejection.

Kristeva's idea of "abjection" as a social and cultural process needs some adapting so that we can see the body and understand the psychological and biological fight against dissolution as a parallel to the fight for social and cultural identity. This is how it works: They have tried to use Kristivan abjection in social action to fight against social and communal identity. Thus, the abject self/body is a figure that breaches social principles and law.

After having a close look at the theory, it is found that some modern researchers may have a little confusion about it when they misunderstand Kristivan abjection as similar to disgust or Lacan's theory. It is clear that disgust is an integral feature of Kristeva's theory, where it refers to the sense of aversion experienced when confronted with the abject. Disgust is a powerful instinctual emotion that is central to human life and is associated with aversive feelings leading to recoil and rejection. (Arya 52)

The innate ambivalence that people feel about their animal nature is demonstrated by research on disgust and abjection; they generally find things revolting that remind them of their animal instincts. In her book on disgust and shame, Martha Nussbaum attacked disgust as a basis for regulation. Adler quotes Nussbaum's argument,

> "Disgust embodies a shrinking from contamination that is associated with the human desire to be non-animal." Due to concern over animality, Nussbaued argued that disgust "is frequently hooked up with various forms of shady social practice, in which the discomfort people feel over the fact of having an animal body is projected outwards onto vulnerable people and groups" (Adler, *Life at the Corner of Poverty and Sexual Abjection* 11).

On the contrary, according to Kristeva, they have missed the “JOUISSANCE AND AFFECT” element of Abjection. An abject person can start taking pleasure in stale and contaminated food. The repressed feelings and emotions, in the perspective of Kristeva, do not always result in disgust in the later stage of life rather these feelings can invert and shape as pleasure.

Psychoanalytically, ‘*Powers of Horror’* can be seen as an attempt to fight against the rise of Jacques Lacan's work after the war. Kristeva, on the other hand, has done a lot of work on the semiotic and pre-symbolic stages of psychosexual development that tries to "correct" Lacanian accounts by focusing on the role of the mother in the development of subjectivity. Indeed, Kristeva's introduction of the abject can be seen as an attempt to question Lacan's well-known mirror-stage theory, which is a startlingly "mother-free" account of how the subject comes into the symbolic world. Kristeva thinks that for the mirror stage to be narcissistic, the maternal has to be put on the side. In addition, like the mirror stage, abjection is not a stage that is "passed through." It is a constant process that plays a big part in the project of subjectivity. Before, Kristeva talked about the semiotics a lot. When she talks about abjection and how it is linked to the maternal body, she draws a lot from that. Using the model of subjectivity that she says is right, the infant must be able to physically and psychologically break away from his or her mother's body and mind in order to become an independent and coherent person who can speak. Any subsequent "abjections" must be seen as repetitions of this first cathartic event, which were birth and the separation of the newborn baby from the mother's body/home (Kristeva 51-72).

For Kristeva, abjection is always a reminder of this first rejection of the maternal. It is also the only thing that remains. For example: As she points out, 'abjection preserves what was there before objectivism existed. It also shows how a body is separated from another body in order to be. These childhood memories of maternal dependency are deeply engraved into the bodies and minds of all of us. This is the ultimate secret conflict and terror at the heart of all human existence. As she says, for both men and women, losing their mother is a biological and psychological

necessity. This is the first step that leads to becoming an independent and autonomous subject (73).

Julia Kristeva while explaining the conclusive characteristic “THE ABJECTION OF SELF” claims that “There is nothing like the abjection of self to show that all abjections in fact recognition of the want on which any being, meaning, language, or desire is founded” (5). The absence of self is the only way to see that all abjection actually is based on the realization of the craving that underlies all existence and all language and meaning. For example, Mary Shelley's Frankenstein, Victor Frankenstein's intense fear and disgust towards his creature might be seen as a rejection of his own identity.

The monster, which represents Victor's wants and ambitions, becomes a pitiable character when it does not meet Victor's ideal standards. The creature symbolizes everything of Victor's desires to reject: his excessive pride, his violation of natural laws, and his accountability for the outcomes of his deeds. Victor's refusal to accept the monster is really a refusal to accept these particular components of his own identity, which he deems too terrifying to recognize.

In Edgar Allan Poe's The Tell-Tale Heart, the narrator's fixation on the old man's eye might be seen as a manifestation of self-degradation. The narrator ascribes his own anxieties and self-doubts onto the old man's eye, which he characterizes as like a vulture and connected to mortality (Poe 1229). The eye serves as a representation of the narrator's fault and derangement, necessitating its eradication for the preservation of his identity. Nevertheless, this act of violence exacerbates the disintegration of his identity, so exemplifying the detrimental effects of abjection. Although self-abjection might be a distressing experience, it is also crucial for the maintenance of oneself.

The act of expelling the abject is an effort by the self to safeguard its borders and preserve its internal consistency. Nevertheless, this process is always incomplete, since the abject persists as an ever-present danger, lurking on the periphery of one's identity. The dread of the abject is, then, equally a fear of the collapse of one's own self. Kristeva posits that the experience of self-rejection is especially heightened in

circumstances when an individual's sense of identity is already tenuous or precarious. During such instances, the abject transforms into a powerful force that poses a significant risk of overpowering the individual. This phenomenon is clearly seen in the context of trauma, as individuals often engage in dissociation or the fragmentation of some aspects of their identity that are too distressing to directly address.

The theory of liminality can also assist the reader to have a comprehensive insight while he is exploring the theory of abjection. Kristeva also referred to liminal spaces while talking about the transitional state of mind between “I” and “Other”. To grasp this concept fully, one needs to study the origins of liminality. “The term “limen” comes from the Latin for threshold; it is literally the threshold separating one space from another. It is the place in the wall where people move from one room to another (Larson 1032-33). Van Gennep coined the term "liminality" and popularized the related notion. He not only provided a theoretical description of the importance of liminality in his book *Rites of Passage* but also illustrated its practical relevance in coordinating the procedure of seasonal mutations, and in the process of transformation of the individual's lifestyle. In anthropology, it is defined as: liminality is the quality of ambiguity or disorientation that occurs in the middle stage of a *Rite of Passage*, when participants no longer hold their pre- ritual status but have not yet begun the transition to the status they will hold when the rite is complete.

Van Gennep's discussion of rites of incorporation into the new social identity offers a colorful example of the way he casts what had been seen as a wide variety of rites from around the world into a single framework:

> "Cutting off the foreskin is exactly equivalent to pulling out a tooth (in Australia, etc.), to cutting off the little finger above the last joint (in South Africa), to cutting off the ear lobe or perforating the ear lobe or the septum, or to tattooing, scarifying, or cutting the hair in a particular fashion." (Kertzer 16).

If one looks closely, one sees that rituals performed on the doorway are, well, marginal. There are a number of rituals performed at the front door. When an Indian bridegroom comes to marry is stopped by the friends of the bride with a barrier at the

threshold and some auspicious hymns are sung for the beginning of a new married life.

The psychological experience of traversing thresholds and threshold zones is known as "liminality." It acts as a line that divides different stages of a person's life. When a person is momentarily separated from a strict social structure, which exempts him from all rules, customs, and norms of behaviour, his social status is inevitably unclear and hazy. "Crossing the threshold" means assimilating into a new environment. But Kristevan abjection is not exactly either side of threshold, It rather keeps individual parted in between and simultaneously on both sides too.

> “Through this argument, the liminal spaces in which mundane abjection transforms ontologies not only adapts and changes in relation to methodological influences and structural limitations, but rather, it provokes transformations which indefinitely and openly reconstruct each individual” (Tesar and Arndt, “Writing the Human I” 6)

Kristeva argues that the process of establishing one's sense of self entails a kind of expelling and restoration, and wonders whether these two ideas may be mirrored in the notion of liminality. We believe that there is no way to provide a universal description of what it is like to be human, and hence we are breaking the human-centered research and scholarly paradigm. Similarly, there is no one, all-encompassing definition of liminality that can point a technique, society, or civilization in a certain path. Instead, liminality stands for a theoretical and methodological area from which cultural origins and primordial concepts emerge in the shape of a threshold, a behavior of ambiguity, and a doorway for the ejection and formation of methods and the "I." In this sense, liminality may be seen as both the cause and effect of a methodological foundation based on the rejection of conventional singularities and certainties, such as the post-positivist epistemological ruins discussed above.

Recent methodological investigations have tended to take a post-human perspective, calling for new conceptions of methodological interactions that consider the multiplicity of realities and the inherent unpredictability of research. By situating

the argument for everyday abjection as a conceptual formulation and transformation, we may make use of the opportunities that liminal conceptual spaces afford for bending conventional, established research theories of the human "I". Now, the question arises how can readers identify elements of abjection in literature? For this, according to Kristeva, one must understand both aspects of language; the symbolic and the semiotic.

Kristeva's theory of abjection revolves around the "semiotic" - a non-verbal, physical form of communication that comes before the development of language. Based on her expertise in languages and semiotics, Kristeva asserts that the feeling of abjection originates from confronting elements of existence that defy being represented or classified. These may encompass bodily fluids, excrement, and other forms of the repulsive, which evoke sensations of disgust, horror, and repugnance.

Her thesis of abjection also demonstrates her involvement with existentialist philosophy, specifically the writings of Jean-Paul Sartre and Albert Camus. Kristeva, like the existentialists, focuses on the essential human condition - our encounter with the irrationality and unpredictability of existence. When we come across something that is abject, it serves as a reminder of our own mortality, our susceptibility to decay and dissolution, and the fragility of our efforts to establish order and significance in the world.

Kristeva has consistently developed and broadened her theory of abjection, extending it to several disciplines like literature, film, psychology, and cultural studies. By employing an interdisciplinary approach, she aims to elucidate the profound interrelationships among language, desire, and identity, prompting readers to confront the disconcerting truths of the human predicament.

Linguistic Aspect of Abjection; Semiotic and Symbolic

Thus, Kristeva has posited two types of signifying processes to be analyzed within any production of meaning: a "semiotic" one and a "symbolic" one. The speaking subject is endangered as belonging to both the semiotic chora and the symbolic device, and that accounts for its eventual split nature. (Kristeva, *Desire in Language* 20-21) Discussing the semiotic and the symbolic aspect of abjection first demands an

understanding of structuralism that was fathered by Ferdinand de Saussure and the later developed post-structuralism conversely.

Structuralism

Structuralism emerged in the early 20th century, mostly due to the contributions of Swiss linguist Ferdinand de Saussure. Saussure's Course in General Linguistics (1916) posited that language is a system of signals, whereby meaning arises from the distinctions between signs rather than any intrinsic link to the external reality. Saussure's emphasis on the relational aspect of language established a core basis for Structuralism, impacting many disciplines like anthropology, literary theory, and psychoanalysis (Culler 28).

Claude Lévi-Strauss, a French anthropologist, expanded Saussure's concepts to cultural analysis, suggesting that myths, rituals, and social structures may be seen as systems of signals akin to language. Lévi-Strauss's research, especially in Structural Anthropology (1958), highlighted that all human civilizations had fundamental patterns that may be revealed via meticulous examination (Lévi-Strauss 132). This approach posits that cultural processes are not random nor isolated but rather driven by universal patterns amenable to scientific study (Leach 56).

In literary theory, Structuralism was advocated by individuals like Roland Barthes, who contended that texts might be seen as systems of signals operating under certain laws and norms. Barthes's first work, particularly Mythologies (1957), aimed to elucidate the foundational processes of popular culture, demonstrating the construction and perpetuation of myths within society (Barthes 71). Structuralism, in this context, signified a transition towards seeing meaning as manufactured and regulated by underlying laws rather than as inherent or natural.

Post-Structuralism

Post-Structuralism arose in the late 1960s as a response to the perceived constraints of Structuralism. Structuralists aimed to reveal the stable frameworks underlying cultural events, but post-Structuralists contended that these frameworks are not as stable nor

as coherent as Structuralism posits. They highlighted the malleability of meaning and the intrinsic instability of language and symbols.

Jacques Derrida, a prominent post-structuralist theorist, proposed "deconstruction," a reading process aimed at revealing the inconsistencies and ambiguities inherent in texts. In Of Grammatology (1967), Derrida contested the notion that language can completely encapsulate meaning, positing that meaning is always postponed, or "difference," and that texts inherently include the potential for their own deconstruction (Derrida 158). Derrida's scholarship profoundly challenged the Structuralist presumption of fixed meanings and binary oppositions, proposing that texts are susceptible to several, sometimes conflicting interpretations (Norris 102).

Michel Foucault, a prominent post-structuralist, attacked Structuralism's pursuit of universal structures, emphasizing instead the construction and maintenance of knowledge and power via discourse. In publications like The Archaeology of Knowledge (1969) and Discipline and Punish (1975), Foucault examined how discourses influence and govern human conduct, positing that "truth" is perpetually dependent on historical and social circumstances (Foucault 87). Foucault's methodology highlighted the variability and unpredictability of social systems, contesting the Structuralist notion of universal patterns (Best and Kellner 45).

Fundamental Distinctions and Convergences

Although Structuralism and Post-Structuralism are separate movements, they possess a shared ancestry and exhibit considerable overlap. Structuralism's emphasis on foundational structures and systems established the basis for post-structuralist criticisms, which aimed to expose the instability and ambiguity of such structures. Both movements have significantly impacted the humanities and social sciences, providing methodologies for the analysis of texts, cultures, and power dynamics.

Structuralism's scientific methodology on culture and language offered a novel perspective on human societies; yet, post-Structuralists eventually saw it as too inflexible and deterministic. Post-Structuralism, conversely, emphasized ambiguity, fluidity, and the notion that meaning is always in change. The transition from stability

to instability, and from fixed meanings to perpetual deferral, establishes the primary distinction between the two trends (Culler 54).

In brief, Structuralism and Post-Structuralism have significantly influenced modern thinking, especially in the areas of literature, linguistics, and the study of culture. Structuralism aimed to reveal the universal frameworks inherent in human culture and language, but post-structuralism contested these ideas, highlighting the fluidity and plurality of meaning. Collectively, these movements have equipped researchers with robust instruments for researching and comprehending the intricacies of language, culture, and society.

William Labov's groundbreaking study on language variation and change used structuralist methodologies to examine patterns of linguistic diversity across social groupings and environments. His research emphasized the notion of "style-shifting," in which speakers modify their language style in response to the social environment. For instance, individuals may choose to assume a more official manner of speaking during a job interview as opposed to informal conversations with friends. This flexibility demonstrates the speaker's cognizance of societal conventions and the intention to present a certain identity or position (Labov 78).

It took quite a long journey of exploration and deep digging to reach the modern concept of semiotics and symbolism. Charles Sanders Peirce (1839-1914) and Charles William Morris (1901-1979), who created behaviorist semiotics, were two of the most important individuals except Saussure in the early development of semiotics. Leading contemporary semiotic theorists notably include Roland Barthes (1915-1980), and Julia Kristeva (1941). Semioticians have used structuralism, a language model based on Saussure's structuralism, as an analytical tool.

Lévi-Strauss describes myth, kinship norms and totemism. “One of the things that attracted me to semiotics was the way in which it supports my own enjoyment of crossing the 'boundaries' of academic disciplines, and of making connections between apparently disparate phenomena” (Chandler, *Semiotics for Beginners*). They hunt for the "deep structures" underneath the "surface aspects" of the phenomena. However, current social semiotics has evolved further than the structuralist focus on the internal

interactions of pieces inside a self-contained system, trying to investigate the usage of signals in particular social settings. Ideology plays a significant part in modern semiotic theory, which is often connected with Marxism.

Human culture may be better understood via a framework based on language, according to structuralists. To put it another way, there is a "third order" that serves as a bridge between the two other concrete realities and abstract notions. When it comes to constructing meaning from such an interpretation, a post-structuralist criticism suggests that one must (falsely) presume that the descriptions of such signs are both legitimate and fixed as well as that the author using structuralist theory is both above and aside from these structures that are being depicted in order to fully comprehend them. Post-structuralist thought targets structuralist thinking's rigidity and desire to classify intimations of universal truths while simultaneously expanding on structuralist ideas of reality mediated by the interplay between signals.

Once Roland Barthes wrote in 1970, "Julia Kristeva always destroys the latest preconception, the one we thought we could be comforted by, the one of which we could be proud" (Kristeva, *Powers of Horror* 1). Kristeva no doubt, cannot claim innovation in pursuing such a technique. Cognitively speaking, her method is the only viable path to discovering new information and original as well. But the same could be stated for Barthes too because his ideas related to the symbolic study of language were based on previous linguists that started from Ferdinand Saussure.

To cope with situations in which a clear sense may not be instantly obvious, Kristeva devised an analytical model. To emphasize this dynamic aspect, she uses the term "ance." As a mediaeval linguist. She uses this word when two models of significance are compared, this dynamic may be better understood. Firstly, she refers to the semiotic, which she calls echolalia or vocalization preceding the sign plus grammatical structure, or what she refers to as symbolic. The combined articulation of the two is what creates the dynamic in language.

Kristeva's essay looks at how language signs are made, and she separates between the symbolic and the semiotic. She advocates that the symbolic is tangible and can be defined as talking about an object; it is characterized by an individual's

environment, and it is described in a single case. Conversely, the semiotic changes with each person as the energies that make it up alter and move through it. But the most important takeaway from reading Kristeva's piece was her emphasis on a child's semiotic development being nurtured by a mother's love. The idea that the semiotic is feminine and that the role of the mother is important in a child's development was new.

I appreciate how she acknowledged Freud's theory of the unconscious and yet didn't change her mind about how the semiotic came about. Her decision to change from Freud's well-known theory with a strong focus on patriarchy was brave. Her discussion regarding oppressed (semiotic) and oppressor (symbolic) falls indirectly close to the view of Tannen. Tannen's research in *You Just Don't Understand* (1990) emphasizes the potential for misinterpretation resulting from these cultural disparities and underscores the need of comprehending sociolinguistic patterns in intergender communication (Tannen 25). I can see how both parts of discourse ultimately affect linguistics and human discussion, rather than just one or the other alone having an impact on human speech and language.

Introspection and Exploration

The formulation of some questions is required to understand better and to find the thing and the reason why people experience terror and disgust, her idea of objection to the powers of horror aims to answer the following questions. Why do people feel the way when they view rotten fruits, sewage mud, creamy skin over milk and so on? What makes them feel disgusted, offended, or provoked? Why are they taken aback by what they see? Those horrible and creepy tales we have all heard from one another as children to frighten one another out, but the idea is anchored in literature especially in its psychological and philosophical aspects, so they are able to employ it to understand their own gut emotions.

The abject relates to the human response to keep an eye out for a possible collapse in meaning produced by the loss of the difference between I and object or self and other. We need to take a closer look at it. Suppose I see a corpse; disgust and terror are common first reactions, I make, I may want to vomit up. This is my body's

way of telling me that the corpse isn't welcome here. In a very foundational sense, nature has conditioned us to avoid things like dead bodies since being near them could make us ill. But psychologically, Kristeva maintains, being exposed to a dead body presents us with a type of predicament.

This was once a living organism, but it is no more. It is on the verge of oblivion. It is still there, but it is not the same thing it used to be. Our feeling of repulsion for the corpse ensures that we Do not want to be linked with it, which keeps us alive in this world. In this sense, objection pushes us to select our identity. The body has no place in my home. It is important to note that I am not a cadaver.

Kristeva investigates food hate as the most primitive type of opposition. She explains her acute and violent response to her lips meeting this thin layer of milk that her family provides. Most of us strive to sieve it out or at least put it out on the rim of glass since it is also a part of that in-between condition. The milk is meant to be nutritious and life but the upper skin of it represents its dead part. The milk, which is designed to sustain her life and feed her organs, causes her to vomit, her stomach to churn, and her tissues to shrink. She rejects her parents' insistence that she consume milk. It is not the milk's lack of cleanliness or freshness that makes her resist; rather, it is her revulsion and terror at the disruption of what the milk and skin over it signifies to her. The milk's skin is a thorn in her side since it sits on the borderline between sustenance and decomposition.

The subtext of this statement is that by refusing what her parents attempt to offer their child. He is developing his own individuality and isolating himself from his family. There are numerous ways in which one might sense aversion. Kristeva mentions other illustrations like an open wound, a corpse, filth, malady, bloodshed, immorality, and even a few little holes are some of the abjects' antecedents, or what makes us respond so strongly to them. We can easily comprehend the abject things in their concrete forms, for example, passing our stool, vomiting and so on. This is because the abject has everything to do with that does not recognize and abide by established boundaries, roles, and guidelines. Our ability to comprehend things is jeopardized. But, what about the abstract and inner turmoil that keeps on growing in our lives?

Talking about morals, when we observe what we feel is unfair, we strive to explain it and we condemn it. What wrong has gone with that individual, we wonder? That's not how I operate. Many of us have awful experiences of trying a close friend to betray us. Kristeva claims that taking such a moral stand arouses a lot of powerful feelings in her. Because she must attempt to make sense of a buddy who has no sentiments of opposition,

It is that in-between situation again that pushes us to select a side. One may say that if he were in place of that person, he would not have done so. That is not his character. Discussions about morals are always enlightening. In fact, these discussions help one make distance from what a person thinks immorally, however one can never be able to do so since this immorality is not an object but part of one's own self.

Many world politicians and other leaders make use of the public's gut impulses when they knowingly use such disgusting terms for their rivals to make people hate them. This is because, although all individuals are typically strongly conservative people also agree on the necessity of integrity. They cannot help but be horrified by things since they are so deeply ingrained in our minds. Perhaps we should keep this in mind the next time we have a political disagreement. However, politicians may take advantage of our instincts by leveraging our distaste for their political goals. The same is true for killers and other offenders, there are many real incidents of heinous crime in which one murderer slaughters family members and after that, all the national news channels are dying to find out the reasons behind this cruelty. When we take a step back and condemn them and their ideals, we construct our identities by eliminating the other. What about our daily routine? Is it necessary to suffer such a severe loss of significance every time?

Spaces devoid of purpose are familiar to many of us. These are known as liminal places. For instance, the stairs to your classroom, your work, or your dwelling are an indeterminate area. These are all sites that are not polar destinations but a space in between. None of us purposely linger around and get a coffee in a hospital waiting area for pleasure. There are three methods to go from one location to another in a liminal area. When the rest of the world is fast asleep, it may be unnerving to find we awake at 3:30 a.m. It can also be unnerving to find we in an abandoned building at

midnight when everyone else is fast asleep. Even while we have a good idea of the surrounding environment, there isn't any of the customary meaning we have linked with these locations that have been segmented, and we tend to attempt to go across these locations whenever possible since they are uneasy and even outright refusal.

Thus, according to Kristeva, this is how we come to define our own unique selves. We are faced with challenges, products, and places that straddle two realms at once, like life and death or nutrition and poison. A visceral response occurs when we observe such things, and we must decide whose side we support. Perhaps this explains why so many of us like horror films and short tales. One may discard what one feel disgusting, and person can obtain a greater understanding of who he is.

The theory of abjection has already been applied in exploring literature. Robin Imholte, one of the research scholars, explored Robert Louis Stevenson's The Strange Case of Dr. Jekyll and Mr. Hyde, Oscar Wilde's The Picture of Dorian Gray, and Thomas Hardy's Jude the Obscure and tried to open new layers of these manuscripts.

The research demonstrates that these works are reflective of widespread preoccupations of the period, such as ideas of decadence and worries about degeneration. Drawing on Julia Kristeva's definition of abjection as presented in her *Powers of Horror*, she believes that the widespread introduction of the idea of evolution, the advent of mass industrialization, and the ethical and financial rewards and implications of global colonialism all contributed to widespread societal and personal anxieties that resonated throughout contemporary literature of the Victorian period.

The research begins with a focused examination of a certain location and historical period; in this example, Britain in the last ten years of the 19th century. The emergence of scientific theories, including knowledge of evolution by natural selection, the growth of city populations in response to industrial needs, and other phenomena that characterized the nineteenth century contributed to a pervasive sense of doom and gloom as the century came to a close.

Second, this research is an attempt to apply Julia Kristevan theory of abjection to the psychological phenomena that emerge in people living in a dynamic, complicated, and unpredictable society. His thesis asserts that the popular Gothic literature of the late Victorian period reflects a society whose sense of identity was shaky due to the consequences of imperialism and the passage of time. He draws the conclusion that literature reflects societal attitudes and anxieties via the portrayal of people and actions whose self-abjection is indicative of a culture with a shaky sense of identity.

Conclusion

To conclude the whole concept of the theory of 'abjection', I can say that every human being goes constantly through some sort of abject feelings to produce his own individual identity. The abject refers to the human reaction to be on the lookout for a potential collapse in meaning caused by the loss of the distinction between self and other or I and object. If I encounter a dead body, my immediate feelings are likely to be revulsion and dread. I may vomit at any moment. This is my body's way of letting me know that the corpse is not welcome in this house. Nature has taught us to stay away from things like dead corpses since they may make us sick. Repulsion from the body keeps us alive in this world because we do not want to be related to it. In this way, opposition forces us to make a choice about who we are. As the most primal kind of resistance, Kristeva examines food hatred as an example. Her refusal to accept what her parents try to give her is seen as a kind of defiance. As a result, he is separating himself from his family and forging an identity of his own.

Some of the antecedents of the abject, or what causes them to react so strongly to others, are mentioned by Kristeva as an open wound, a corpse, dirt, disease, slaughter, immorality, and even a few little holes. We may attribute this to their inability to identify and adhere to pre-established roles, limits, and norms as the abject. To put it another way, the outlaws are miffed. According to Kristeva, when we take a moral position, it sparks debate and helps people remove themselves from what they consider to be immoral, but they are never able to do so since our immorality is not something external to us, but a part of who they are.

The same holds true for those who commit horrible crimes in which a killer kills his or her own family members, and then the media swarms to find out why. We establish our identities by erasing the other when we stand aside and criticize them and their goals. Many of us are acquainted with the concept of empty spaces. They're called liminal spaces for a reason. Kristeva argues that such a profound loss of meaning is essential every time. Any time we see anything like this, we must decide about whose side we support. This is a metaphor for the human attempt to reconcile the semiotic and symbolic aspects of reality.

Julia Kristeva's idea of abjection is influenced by several intellectual disciplines such as psychoanalysis, linguistics, semiotics, and existentialist philosophy. Kristeva's analysis draws upon insights from other disciplines to provide a detailed and complex understanding of how the abject disturbs our perception of ourselves and others. This challenges us to address the most negative parts of human existence.

Chapter - Two

Expression of Abjection: The Semiotic and the Symbolic

Forming a sign system requires the identification of a communicating subject inside a social context, which he acknowledges as a foundation for that identity. This identity may then be used to establish the sign system. "I shall call signifying practice the establishment and the countervailing of a sign system" (Kristeva, Desire in Language 18). This inadvertently contradicts the model of society in which one had previously fit and associated, and as a result, it corresponds with times of dramatic changes, reformation, or upheaval in society. To counteract the sign system, the subject must go through an upsetting and doubtful process.

As early as Kristeva's interest in poetry was piqued, she saw that its rhythm and sound mirrored those of children's echolalia, even before she entered the field of psychoanalysis. Poetic language is, as we all know, musical, and the melody sometimes takes precedence over the content. For example, when we read Mallarme's work, we frequently get the melody but not the content. She recognized a rebirth of pre-language, the music of newborn echolalia's, in poetic language as a result of the music's supremacy. One of the most crucial stages in understanding narcissism since it deals with everything from egotism to depression to psychosis. As a result, it is a time when the child's dependence on his or her mother is still evident. Eventually, if poetic language reflects pre-linguistic musicality, therefore, it also reveals our fragile narcissism and the mother-child bond. Poets' assertions about their femininity, maternal nature, and even homosexuality demonstrate this. But this isn't always the case. Throughout Molly's monologue, of course, but also in Finnegan's Wake, Joyce has a profound fixation with the feminine image.

The pre-Oedipal phase and maternal reliance are two ancient periods of language being explored by current literature. She doesn't believe that the current state of linguistic knowledge is incorrect. However, they are part of an epistemological tradition that has clearly defined their aims and objectives, and they have made significant progress within this tradition. Subjective symptoms are crucial in everyday life, yet they are not discussed in any depth at all in these texts. Even Chomskian and

Speech Acts linguistic theories imply a distinct subject-object separation, along with a solidity of speaking awareness. Pathological states and circumstances in which the social code is in flux, such as rebellion, invention, or creativity, are rife with conflict over this solidity and fracture. As a result, she set out to develop a model that could deal with a variety of scenarios in which a clear meaning may not be immediately apparent. As a mediaeval linguist, she uses the word "ance" (action or process) to emphasize the dynamic nature of this process.

This dynamic may be better understood by comparing two models of importance. In the first place, the semiotic, which she refers to as echolalias or vocalization antecedent to the sign and grammatical structure, or what she labels the symbolic. The dynamism of language is produced by the articulation of the two. Poetic language, such as Joyce's, sometimes makes this dynamic very evident. This guy is hoping one will notice the rhythm in his words. Even if it isn't pushed to the forefront, you can still hear it. It's not what he's aiming for, but it's there. This dynamic is also present, though repressed, in academic, scientific, or political discourse, where emotion and motivation are increasingly mastered. Using these concepts of the semiotic and symbolic, you may create a paradigm for human experience's discourse that pays attention to critical language and the potential for change and development. It's true that linguistics isn't wrong, but it has a restricted scope and a certain historical context. (Julia Kristeva, Pre-Oedipal Language 00:00:00-00:07:16)

I would prefer to conclude Kristeva’s "semiotic" and "symbolic" theory in the words of Jones and Sutcliffe. In Kristeva's words, "semiotic" and "symbolic" refer to two parts of language that work together. The semiotic is the part of language that shows what the speaker is thinking and feeling inside. These hidden drives show up in the tone of the character's voices, the rhythm of their sentences, and the illustrations they use to show what they want to say. Kristeva says that the patriarchal aspect of language, which she calls the symbolic, keeps the semiotic aspect hidden and repressed. It is important to know that “in Kristevan schemes, the social is always oppressive.” (Jones, *Julia Kristeva on Femininity* 58)

The symbolic is the part of language that is controlled by rules. This is governed by grammar and syntax. Semiotic and symbolic aspects of language don't always agree with each other, but they work together in language. When both the symbolic and the semiotic go hand in hand, the speaker's words make sense. Sutcliffe definitely accepts the importance of the semiotic side of content but claims that "no text, however radical, is purely semiotic" rather "the semiotic always manifests itself within the symbolic." (cotd. in Sabo, *Impossible Mourning* 59)

Both the novels *Our Lady of the Flowers* and *The Thief's Journal* are full of semiotic aspects of language in which Jean Genet uses the full range of imagery experience. It is a semiotic language that helps him to speak for the gay community which was otherwise not possible. Since, a century ago, it was not as easy that a gay individual could voice her mind directly. He while characterizing one of his protagonists says "Her perfume is violent and vulgar. From it, we can already tell that she is fond of vulgarity" (Genet, *Our Lady of the Flowers* 74). We can easily notice the use of olfactory sense and then visual illustration simultaneously how he could juxtapose perfume smell with vulgarity and violence. If the same was to be explained in symbolic linguistic access it might take paragraphs to describe the sense that tries to covey and still may not be as proficient as it is there. He continues the same essence further and writes,

Divine has sure taste, good taste. -- She cherishes vulgarity because her greatest love was for a dark-skinned gypsy. On him, under him, when, with his mouth pressed to hers, he sang to her gypsy songs that pierced her body, she learned to submit to the charm of such vulgar clothes as silk and gold braid, which are becoming immodest people. Montmartre was aflame. (74)

On the same page, Genet illustrates vulgarity by conceiting it with first perfume and then with a gustatory sense as vulgarity can be tasted. The contrast made by the idea of dark skin is really imaging. He says, "Sure taste, good taste." Moreover, he has successfully made it rhyme by using the same "taste" word repeatedly and after two sentences he uses the same tone and directs a visual scene of sexual fantasy between two lovers "On him, under him." Such repetitions thrill the reader with nocturnal feelings and have the capability to carry him through the same on-bed

sensations. As Sadehi narrates Sutcliffe “Poetry highlights the thetic stage while advancing the fundamental importance of the semiotic” (1493).

The small sentence with a repetitive ending takes the reader to the next shameless scene of “his mouth pressed to hers.” Musical and tonal expressions also do not follow strict rules of symbolic language. In the same way character, Devine has sprayed her with the perfume that agitates violence and vulgar feelings.

She goes down on the road without following regional customs and norms of life. The poetic thought is totally lawless and free to float. This outlaw power of song is described by its piercing quality that is felt by the listener. Again, there is a pictorial representation of the charming and sexual characteristics of silk dress and gold embroidery. Moreover, another use of sight imagery of a flaming city, Montmartre is amazing. The vulgar and violent effects of perfume are thus visualized as if perfume works as a petroleum substance. The author successfully represents how “Montmartre was aflame” in vulgarity and violence that do not bother about local customs and practices.

The sophisticated use of allegory amazes the reader when he reads “I’m dropping a pearl,” or “A pearl slipped” (Genet, 80). The writer takes the help of semiotic description to avoid objection and suppression of symbolic etiquette. In this sentence word “pearl” has a double meaning: one is stated and another is unstated. The symbolic sense stated one of the pearls, is a gem; yellowish or white but according to the context, unstated is a noiseless fart followed by a muted leak. In this case, the author prevents himself from saying it directly. Moreover, the use of “fart quietly” however is an appropriate phrase symbolically but abject and does not have that impression as the “pearl slipped” has. Devine shares her arousal sensations when she sees Darling pissing, and she beholds him such deeply that notices his position of sitting.

She worships and glorifies her pimp during the whole novel whether he is lying in bed naked, urinating in a certain way, standing loosely and so on. The scene is, however, totally disgusting that she is talking about but with the use of a little rhyme, imagery and allegoric expressions, it has become impressive and acceptable.

Genet in *Our Lady of the Flowers* says: It was a crest and spurs. Everyone could understand it, but the only ones who could speak it were the men who at birth received as a gift the gestures, the carriage of the hips, legs and arms, the eyes, the chest, with which one can speak it. (90) In this one sentence, Genet expresses Mimosa's feelings by using diction in monosyllabic words. Adding "s" to make these words sound plural also creates rhyme at the end of the words "hips, legs and arms, the eyes." We can see another example of diction when Ernestine wants to kill her son, Culafroy but cannot. Being unable to do that, she just beats him using; "Rods, straps, spankings, and slaps lose their power, or rather change their virtues" (139). The kind and class of picked words create a poetic effect along with a visual imprint on the reader's mind.

If homosexuality was done behind closed doors and out of sight, the police and other authorities were willing to tolerate it. During the time, Genet wrote *Our Lady of the Flowers*, gay clubs were often raided, and the proprietors of these establishments were sometimes complicit in the raids. As a result, many lesbians avoided going to gay clubs in favor of socializing with their families and friends. Women who went to bars as lesbians generally belonged to the poor or lower-than-middle class; others had internalized self-loathing or were afraid of embarrassing themselves in front of their peers. In such an environment, it might have been hard to talk about homosexuality openly. The effect of the suppressing scenario can easily be noticed in the language used by Jean Genet to describe the suppressed feelings of the gay community. In such situations, only the semiotic aspect of expression can help to describe what is abject personally as well as socially.

By the second half of the 20th century, there were strict restrictions on homosexual activities in the open, and the feelings of the gay community were under the thumb of law and order. It was hard to talk openly and in a direct way about such things. So, writers such as Genet, take the help of allegorical expressions that can convey the sense a speaker wishes to deliver and still can escape from regulations. The main character Devine goes to Roxy club with his boyfriend Darling, "They play poker- dice. Darling likes the elegant movement of shaking the dice. She also likes the graceful way in which fingers roll a cigarette or remove the cap of a fountain pen"

(86). Genet further writes, “She looked at him and clucked, called the sister and, putting her index finger into the rump of the trussed chicken that lay on the stall, and cried out: “Oh, look! Beauty of Beauties!” (101). Devine goes to a butcher’s shop to buy meat where she wants to attract the butcher’s son.

Genet uses visual sense to illustrate what Devine thinks in her head “putting a finger in the rump of chicken” shows sexual desires but saying it directly demands allowance of the established law outside as well as paternal symbolic order inside the language. Using the verb “clucked” is obvious onomatopoeia; the sound of hen pleases the reader by tickling auditory sense. This is what comes from semiotic chora and such sounds are not used only by children due to the lack of words’ knowledge. It is possible to get a better understanding of this dynamic nature by contrasting two important models of language. It begins with the semiotic, which Kristeva refers to as a vocalization prior to a sign and what she calls the symbolic or grammatical structure. The parallel use of the two results in the dynamism of language use.

At the same time, Genet's work is an attack on the senses of everyday people and the last-ditch effort to reach out. Using prison-issued brown pieces of paper, his voice emanates from a dismal underworld that most people would never come across throughout their lifetimes. A miracle occurs as he manages to turn the jail and criminal underground into a realm of dreams and fantasies as if it were a natural occurrence. Jail thus is a semiotic and poetic escape for a criminal from outer social and symbolic order. Degradation is elevated to holy practice, and violence is elevated to a lyrical ecstasy.

It is truly said, that “music expresses the unspeakable and frightening abject, the thing that language leaves out” (Iannetta, *Literary melancholia* 249). Lou Culafroy who is beaten by his mother for playing violin, turns Divine later. “The word violin was never uttered again” (Genet 139). He repressed his feminine side that he wished to express through playing music. The reversal of male and female pronouns also plays a role in the spell's casting. For the most part, Genet's daydream fantasy of Divine is ambiguous as to whether Divine's experience is genuine or whether she is fabricating her own story.

To equivocate, characters sometimes utilize similes, metaphors, or metonymy. They don't want to offend other people, so they conceal the reality and just refer to it indirectly. The semiotic component of language includes figurative language as one of its subcategories. These characteristics may be recognized in certain passages of the book, *The Thief's Journal*. It explains the relation of symbolic and semiotic in the best way. “They’re treacherous” softened my heart. Still softens me at times. They are the only ones I believe capable of all kinds of boldness. Their sinuousness and the multiplicity of their moral lines form an interlacing which I call adventure. They depart from your rules. They are not faithful” (Genet *The Thief's Journal* 75).

The speaker cannot cope with the manifestations of friendship or love among other people. It can be seen as a rejection of sorts, in which intimacy with others is dangerous. “The love that human beings seem to feel for one another tortured me at the time. If two chaps exchanged a greeting or a smile in passing, I would re-treat to the farthest edges of the world” (67). The "love" between other people is not just unobtainable but also painfully so, reflective of the reality that the speaker considers human intimacy strange and annihilating.

The desire to "go to the farthest edges of the world" indicates a powerful sentiment: the seeking to get away from what disturbs our own space. Here, the love that people have for one another symbolizes belonging to a group and feeling accepted. But when viewed externally, it points out how unlike others the speaker feels. This feeling of exclusion is not merely social but existential as well—they are placed outside the system that determines human relations and language.

Kristeva says that the abject "draws me toward the place where meaning collapses" (Kristeva 2). This quotation confirms the collapse: the very presence of emotional union unsettles the speaker to the point of existential withdrawal. This suggests a most fractured self, wherein the subject is unable to find itself in the terms of love, greeting, or sociality, and thus withdraws to preserve a fragile sense of self.

Genet, while talking about the lives of vagabonds and their criminality, looks true to the sense of language development and its use. In practical life, every person struggles between his/ her impulses, and instincts (maternal) and on the other side

rules and laws imposed by the social set-up (paternal) he/ she is to live in. This is according to Kristeva called, a dynamic process of life that keeps on going until the very end of one's life. In *The Thief's Journal*, the main character of the novel represents the feelings of the gay community that are restricted by the law to save the social norms of society. They have to run this business secretly feeling themselves outlaws. "At night, I tried to sell myself to them, and I succeeded, thanks to the darkness of the narrow streets" (71). The darkness here worked as a safety valve for the escape of gays who were unable to carry out their activities during the day. Since, the law needs to follow rules and terms, and to work properly, it needs light.

Kristeva writes that the most frequent terms associated with the abject are dirtiness, the body, formlessness, and moral impurity. These are all cast out to preserve a sense of cleanliness and separation. "Splendid depravity, sweet and kindly, which makes it possible to love those who are ugly, dirty and disfigured!" (81).The abject is repellant but alluring—it draws people in while also having to be cast out. The speaker praises using paradox of "splendid depravity" as nice and gentle, changing the usual ideas of depravity as something dirty, bad, and disgusting. This appreciation of the "ugly, dirty and disfigured" turns rejection on its head—what is usually pushed away or disliked is now accepted, even cherished.

The speaker is saying something inflammatory here: love that accepts the ugly things instead of pushing them away. To love others who are "ugly, dirty, and disfigured" is to face up to these unpleasant realities and to find beauty—or at least some sort of emotional connection—in them. As Kristeva puts it, "The abject confronts us… with those fragile states where man strays on the territories of animal" (Kristeva 12). These characters mentioned here, as physically or morally low, do not fit into traditional ideas of beauty or social value. Yet, the speaker thinks their potential for being loved is "sweet and kindly."

This is not a matter of eradicating ugly feelings, but actively engaging with them. This may enable one to move beyond society's idea of beauty, purity, and value. The abject is a place of moral and emotional conversion: that which is disgusting is seen as that which makes us human.

Kristeva suggests that abjection is key to the formation of ethical consciousness. To face and survive the abject without being destroyed by it is to form one's self. Love in the utterance being examined here is figured as a redemptive force that does not avert its gaze from abjection but negotiates it, insisting on connection when society calls for disgust. This description of love as "splendid" is a formulation of a sublime experience with the abject, wherein the terrifying is made marvelous.

In addition, the quote subverts aesthetic and moral binary oppositions: beauty/ugliness, purity/filth, moral/immoral. This affective reaction (love) is opposed to the normative reaction to abjection (revulsion) and implies a reconstituting of subjectivity that includes the abject rather than expelling it.

Using vulgar words openly was almost a crime in literature during the mid-twentieth century. So, the writer like Genet used allegory instead. Notice how Mimosa talks using imagery while she is talking about the private parts of men, “My dear, it’s when the cuties still have their pants on that I like them. You just look at them and they get all stiff. It derives you mad, simply mad! It starts a crease that goes on and on and on” (10). The repetitions of consonances like you mad, simply mad and of assonances like goes on and on and on provide lyrical taste in grammatical structure. It doubles the interest of the reader due to the double sensory experience.

The writer attracts the focus of the reader on the visual crease of the pants by rhyming the scene with short phrase repetitions like ‘mad simply mad’ and ‘on and on and on’. The use of this mixed imagery really makes the expression forceful. “Structural linguistics, operating on phonological oppositions, or on two axes of metaphor and metonymy, accounts for some of the articulation, operating in what we have called the semiotic” (Kristeva, *Revolution in Poetic Language* 41).

In *Our Lady of the Flowers*, Mimosa tells Darling “Our domestic life and the law of our Homes do not resemble your Homes. We love each other without love” (Genet 110), two paradoxical perspectives of language; the semiotic and the symbolic, strike one’s mind about whether language can truly reflect both the regions of mind; conscious and subconscious where according to Kristeva, the former one is represented by symbolic utterance, and the latter is expressed by semiotic.

The speaker is really confused unable to express her sentiments clearly due to limitation of symbolic language that is vehicle for the thoughts of only conscious surface of mind. Reader too at the moment comes back to reread this sentence and questions oneself: what sense does it make? They love each other in their homes without having love. This is the beauty of semiotic language, how use of paradox can say what otherwise is not possible. Kristeva in her book, Desire in Language claims that the process of meaning can be analyzed by looking at two parts of the text that are made up by lyrical: a phenotext, which is the side of patriarchal language and has been studied by linguists, and a genotext, which can be found by looking at certain parts or elements of dialect, despite the fact that it isn't language in and of itself. This different process has different effects on different kinds of writing.

Its conventional and conceptual narrative form was completely controlled by the symbolic called the phenotext, but in recent years after the arrival of Kristeva's theory the semiotic called the genotext has a greater role to play in understanding literature. For example, "I would whistle my clumsy hymns, which were not joyous, but not sad either: they were sober. (Genet, *The Thief's Journal* 77). Look how Genet juxtaposed clumsy with hymns and then not singing these hymns but whistling to express his lonely state of mind in between joyous and sad. Is being in "Neither joyous nor sad" not liminal state of mind? Thus, this conceptual state of character expresses his/her abject feelings and longing for being in any side of it single mindedly. "Rhythm and tone are parts of the semiotic aspect of language that are meaningful". (Thomas, *Samson Agonistes: The Argument* 78)

The abject subject always feels oppression from symbolic/patriarch world and tries to escape or get back to semiotic/maternal. "I long for the noise of cannon, for the trumpets of death, so that I may arrange an endlessly recreated bubble of silence" (Genet, *The Thief's Journal* 98). The protagonist feels like retreating within a location of safety and security from where he may see the fury of mankind without being threatened by it. He gets rid of them by scrubbing away thick layers of his prior exploits, which were eaten and drooled all over him. He tries to imagine loneliness and eternity and then lives them, except when his stupid need to sacrifice forces him out.

People often think of writing as a threatening practice that leads to a meeting with what lies further than approved limit of being a person and being social. For Kristeva, too, the writer plays with death by putting herself in a "state of waste, rejection, or abjectness." These writers do things for us by going to dangerous places on the edge of depravity, so we don't have to. But who's to say that they don't pass on this feeling of "waste" to the people who read their texts?

I began to write, it was never because I wanted to relive my emotions or to communicate them, but rather because I hoped, by expressing them in a form that they themselves imposed, to construct an order (a moral order) that was unknown (above all to me too).

After being left on the streets shortly after birth, the novel's protagonist, Genet, takes on a life of wandering and petty theft. He has a string of relationships with male travelers. Despite his confessions to a life of minor crime, Genet presented himself primarily as a creative genius and poet. He is motivated by a desire to make an awful period of his life meaningful and beautiful via the power of words. This allows the reader to see the world of criminal activities and ugliness via Genet's poetic, reflective eyes. He uses unreliable narration to describe his experiences in this manner.

Many people rely on the information he provides, yet he presents the facts in a biased manner. Genet is a guy whose motivations are often at odds with one another. On the one hand, he longs for the affection and company of handsome men, but on the other, he takes pride in being an outsider as a thief as well as a gay man. His honesty and sensitivity shine through most clearly when he discusses his romantic relationships. Genet's love for these guys consumes him and makes him emotionally reliant on them. He can get through his time behind bars and on the run by basking in their grandeur, either in the present or in recollection.

Genet’s third novel Querelle of Brest also contains semiotic signs and gestures through which different characters give expressions to their thoughts and feelings. Kristeva has made understanding human personality easier with the help of the theory of abjection. The reader may quickly determine the motivations for a character's actions in a novel if he has any background knowledge in semiotics. You should keep

this in mind while trying to comprehend Querelle since his whole mental makeup, brain processes, and emotions are predicated on and assumed to adhere to the structure of a certain refined grammar and its unique pronunciation.

His vocabulary includes catchy slang terms like: “You can’t come copper.’; Chop-chop! He has caught the boat up” (Genet, *Querelle of Brest* 22). These are only ever whispered beneath his breath, never said out. They are maintained in the shadows and brought to him vicariously from the depths of his own mind. That's because the reasoning behind them is always muddled. It's impossible to say that his statements shed much light on Querelle. Some could even go so far as to suggest they try to keep him out of the spotlight altogether. Contrary to what one would expect, they appear to enter via his mouth, accumulate inside of him, and then slough off like thick mud.

Occasionally, a clear bubble would rise to the surface from this reservoir and softly burst on his lips. In reality, a slang or phrase is what emerges from the depths. “Dreaming of her lovers, this is what she saw: they is singing” (311). The monologue of Madame Lysiane “they is singing” does not follow syntactical rules of grammar and can shock the reader if he reads only this single sentence but not the reader who has read love affairs of Madame Lysiane from the beginning of the story. Kristeva advocates, “The word as minimal textual unit thus turns out to occupy the status of mediator, linking structural models to cultural (historical) environment” (66). So, to understand why a singular auxiliary verb follows a plural subject, a trans linguistic approach is needed for any account of how a word functions in many forms of literature.

The first step is to recognize literary genres as unreliable semi-logical systems that signify under the surface of syntax but not without it. The second step is to find connections between larger descriptive units like sentences, responses to questions, dialogues, etcetera, without relying on linguistic designs and instead guided by the theory of semantic expansion. What occurs in this work of fiction is that Madame Lysiane falls in love with two brothers, Robert and Querelle, who knows she love one another despite what she finds repugnant. She tells Robert as they prepare to make out, "My love, my great lover, I'll do whatever you wish" (Genet 208). She sees their

make- out sessions as a competition in which she must both serve him well and beat him. She stays underneath him and tries to get him excited, but Robert is composed and won't give in. She was aware of this and deeply resented it. Everything, she thinks, has changed. Instead of going to the bathroom after she's finished gratifying her man, Robert does. While she observes him, she wonders, "What part of her would she have washed?" She now feels dirty from ingesting the spunk and guilty of poisoning her boyfriend or husband. She tends to feel “The poison oozes from him, yet it’s I who infect him” (209).

One day she begins contrasting the two brothers. Querelle (Jo), Robert's younger brother, made her laugh with an infectious, youthful glee that would never have emerged from Robert himself. As much as she would want you to believe otherwise, there are really two of them, despite her insistence that there is only one of them.

Robert stands on one side, while Jo stands on the other. She found solace in these daydreams during her downtime and when she wasn't busy at the salon, but they were constantly disrupted by the questions that arose as she went about her workday. Over time, Madame Lysiane came to see the many problems that plagued her daily existence as relatively unimportant compared to the sweeping phenomena of which she was both a spectator and the driving force. She wonders to herself what relevance two stained pillowcases could possibly have. They merely need to be washed. She quickly dismissed this demeaning notion in favor of focusing on the intriguing dynamic between her morning weeds.

Madame Lysiane is at a loss for words, unable to decide which of the brothers she loves more. Piece one: two brothers who are so deeply in love with each other that they can't be told apart. She's sensing it now. Then, just to be sure, she turns the phrase around. These two brothers look so much alike that they may easily fall in love with one another. Also, this part is churning about in the vat, covering the first. What this appears to be suggesting is that she has feelings for just one of her brothers. Someone else chimes in and adds that if she loves one of the brothers, she must love both of them. She needs to find the bottom line so she can finally go on. But

obviously, one cannot conceive of an object and then give birth to it. When Querelle's face is transformed into Robert's, Robert's face is transformed into Querelle's.

Did Madame Lysiane really think the men could absolutely adore each other enough to have a child together? After all, their physical resemblance was a major roadblock in their relationship. In addition to this attachment, she saw its materialization in the world around her. She had been bothering her for so long that even a minor event could make a difference. In her mind, it was only a matter of time before it began radiating outward from her own internal organs. In her distress, she developed a more concrete personification of the peculiar fraternal love that was affecting her thoughts. She felt ridiculous when she finally worked up the courage to articulate her fantasies. She tried to get rid of her two brothers so she could devote herself to her customers, but they followed her everywhere. Madame Lysiane never ever again felt what fencers call "the sentiment of the point" when she was facing off against Querelle. When she looked around, she saw only herself and her lovers: "they is singing" (Genet 311)

The Goldfinch was edited for mature audiences. Chapter one is titled "Boy with a Skull," an allusion to Theo. Tartt's comparison of Theo to the child clutching the skull is more gruesome than the one made by Theo's mother, who jokes that Theo and the boy in the portrait look similar. Theo is jolted from his state of naive innocence into a realm of grief and uncertainty when he experiences the loss of his mother and witnesses' death and devastation. A visual symbol of finality, the skull is associated with the hereafter. This chapter might be foretelling Theo's mother's death and the likelihood of meaningless destruction on his part. Theo's life is profoundly affected by the loss of his mother. Theo's mom has always had an eye for beauty, which inspired her to pursue a career in the arts. Theo comments on how much his mother resembles the goldfinch in the artwork based on childhood photos he's seen. To Theo, the painting is a physical manifestation of the closeness he feels with his mother's memories.

Theo's act of removing the artwork is symbolic of his desire to bring his mother along for the ride. Like Theo, who would look shackled to his tumultuous destiny, the goldfinch in the image is restrained by a chain from its perch. For him,

this picture captures the last, hallowed moment in which art had a transformative effect on his life. Art, for Theo, takes on new depths after this. “In that sense, it causes the sad, analytic silence to hover above a strange, foreign discourse, which, strictly speaking, shatters verbal communication (made up of knowledge and a truth that are nevertheless heard) by means of a device that mimics terror, enthusiasm, or orgy, and is more closely related to rhythm and song than it is to the World” (Kristeva, *Powers of horror* 31) Dave, a psychiatric and a social worker is appointed to help Theo who just lost his mother in bomb blast. When he asks Theo about his preference of living: with his grandparents or in a foster house. He inquires “You know, when I ask you where you go during these silences, Theo, I’m not trying to be a jerk or put you on the spot or anything” (Tartt, *The Goldfinch* 164).

These silences are significant features of semiotic expression and crucial clues in clinical psychology. The pre-Oedipal stage and the dependency on one's mother are two ancient phases of language that are being investigated by contemporary literary works. “This must be a language that was mine, rather than those which try to control me” (Acker, *Don Quixote Which was a Dream* 195). Kristeva does not hold the view that the present level of linguistic knowledge is flawed in any way. However, they are members of an academic culture who have clearly stated their goals and purposes, and they have achieved significant advances within this tradition. Despite this, it is important to note that they are a part of this tradition. Subjective sensations are very important in day-to-day living, even though these books make no attempt to address them in any detail whatsoever.

Theo recalls the fascinating and strange voice of his mother. “Lolloping?” “So much of her talk was exotic to my ear and lollop sounded like some horse term from her childhood: a lazy gallop maybe, some equine gait between a canter and a trot” (Tartt, *The Goldfinch* 19). As the kid cannot utilize language in the semiotic chora, he only imitates its surroundings, a process exemplified by "lolloping," an onomatopoeic and semiotic phenomenon. He, however, recalls that it seems like a horse phrase from his youth, albeit he is unsure whether one should call it a tort or a canter. The use of the word "lollop" lends a lyrical air to the writing and improves the flow of the sentence.

Nothing compares to one's own self-humbling to demonstrate that all humility is, at heart, an acknowledgement of the need upon which all other forms of existence, significance, discourse, and desire rest. Kristeva says that “want” is so common word that can easily be skipped. “Better wasn’t even the word for how I felt. There wasn’t a word for it. It was more that things too small to mention” (163). Theo wants to express exactly what he feels but struggles to find the words and being incapable of doing that feels abject within himself. Theo's situation mirrors his mother's when she confronts worries at an early age by looking at the artwork she has always dreaded. Neither has a mother or a secure future. Theo is in a similar position as the doctors in the picture, who are obliged to observe and examine the environment around them in all their naked and terrible detail in order to get an understanding of the genuine darkness of the universe. The scenario is essential, violent, instructive, and hideous. In utter confusion, the symbolic linguistic expression of an individual collapses and the person fails to express his genuine feelings.

Theo tries to censor when social workers appointed to him talk about deceased people in bomb blast. He criticizes their language use by remarking, like ‘reasonable voices’. Reasonable means rational or being in conformity with reason but he does not feel them reconciling it with abject words such as ‘dead and death’. Theo may not be finding it symbolically balanced when he compares their business uniform with their talk. “Their blunt, insistent use of words death and dead was impossible to reconcile with their reasonable voices, their polyester business clothes” (82). A person like Theo who has been traumatized starts noticing tone and rhythm in language. He does not only rely on words to understand that what is said rather than how it is said is more important for him.

He actually remains all the time in confused state of mind due to the confliction goes on in his conscious and subconscious mind. “I stayed in bed most of the day. ”Night seemed to fall in the middle of the afternoon…and my dreams for the most part were muddied with the same indeterminate anxiety that bled through into my waking hours” (10). Mixing up of day and night, and his muddied dreams bleeding through his waking hours tell how Theo remains constantly in dilemma that represents ambiguous or semiotic sign. This lack of interpretation keeps lingering there unless

the victim is able to use healthy corelation of semiotic and symbolic interpretation. Day represents awakening and conscious mind while night symbolizes darkness, mystery and subconscious. They both day and night in some cultures are taken as sleep and awakening while in others as active and passive hours.

His own language use is totally symbolic. He is forced to keep mum or murmur whenever he goes down to express something from his subconscious. He starts struggling to find proper words to convey his sentiments related to his mother. “It’s not about outward appearances but inward significance” (853). An otherworldly magnificence that is present in the world yet not of it. When you experience complete alienation for the first time, you explode with joy. A person's undesirable self, having a heart that you can't help but love.

The protagonist of *The Secret History* of Donna Tartt lives in liminal space, the space he has created among preferences to opting his study streams, picking up friends and living. “It seemed my whole life was composed of these disjointed fractions of time, hanging around in one public place and then another, as if I were waiting for trains that never came” (Tartt, *The Secret History* 122). Richard phrases the metaphor of suicide to explain why he changed his major from pre-med to English literature. "I felt that I was cutting my own throat by this" (18). It casts a gloomy shade on the actual consequences of Richard's program shift. Richard first used the metaphor because he fears that majoring in English would lead to a less secure job path and more difficulties in making a livelihood. For the first three months, he isn't sure whether he wants to keep on with it or if he should just go back to his old line of study. Sensing his attraction to the mysterious student group, he creates many reasons to avoid returning to class. He had no idea that his choice would bring him so close to death and agony.

This metaphor illustrates how Richard's apparently arbitrary choice has far-reaching effects that he had no way of foreseeing and just keep on hanging in liminal space. Tartt uses simile while comparing Bunny to bad child. "Henry paid the check while Bunny hung behind him like a bad child" (67). Bunny and Richard go out to a pricey lunch, but they don't have enough money to cover it, so Henry has to attend and pick up the tab. Richard uses an analogy equating Bunny to a troublesome kid to

depict their exchange. The comparison reveals that Richard somehow doesn't hold Bunny in the same high regard as he does the fellow Greek students, and that he considers him to be neither very bright nor particularly complex. The intricate relationship of power between both Bunny and Henry is further shown by the analogy. In spite of their impotence, children have tremendous influence on their caregivers because of the love and care they get. Similarly, Henry may become angry with Bunny, but he never truly leaves him or makes him suffer the outcomes of his actions. Like any annoying youngster, Bunny has the ability to influence the other Greek pupils.

Another simile is utilized in the end of chapter second when Camilla walks through river and steps on a thing that is unfortunately sharp. It cuts her artery. On this Richard's monologue is "undulating in the water like a thread of crimson smoke" (102). While walking in the lake, Camilla accidentally cuts her foot, and Richard employs this dramatic analogy to depict the blood streaming down her foot. While it may seem odd that Richard remembers such a small injury so vividly, given that he never really witnesses the brutal and violent incidents of the bacchanal, the picture of blood serves as a sort of backup in his mind, becoming entangled with what he realizes was going on during the same time. Richard's use of sensuous and perhaps somewhat sexy language in the analogy evokes his love for Camilla despite the graphic nature of the episode. He may be able to see himself in her, and the likeness of her bleeding to smoke is a metaphor for the fire of his passion for her. Finally, the analogy demonstrates that Richard may appreciate aesthetics even while seeing another person in bodily distress, while also revealing how his preoccupation with such matters can lead to a lack of sensitivity and sympathy.

In this metaphor, "he floundered aimlessly, running on sandbars, veering off in all sorts of bizarre directions" (213) Bunny is compared to a boat, and then the bewilderment and uncertainty that he feels while trying to blackmail the other classmates in the time following the farmer's death is described. Bunny is not a person who is strategic or cerebral, and as a result, he veers along in a disorderly manner in his efforts to exercise influence over the other people. This is like a ship that does not have a navigator or captain. By using a metaphor that compares Bunny to a ship that

is going to sink, Richard is able to subtly hint at his conviction that Bunny was the one who was ultimately responsible for his own demise. Richard makes the connection between Bunny's erratic behavior and his passing by using the analogy of a ship that is sinking and running aground, which is likely to result in the ship's destruction. If Bunny had maintained his composure, the other students would not have been as scared by him as to murder him.

Here, in the last chapter, Richard feels like Henry as a pilot and Charles as his co- pilot of his life plane. But they both suddenly start behaving irresponsibly like drunk and dead. He says, "It was like walking into the cockpit of an airplane and finding the pilot and co-pilot passed out drunk in their seats" (509). In the wake of Bunny's death, the tension surrounding Henry and Charles has been mounting, and Richard employs this terrible analogy to depict the terror that he experiences as he watches it grow between them. Because Richard has a great deal of trust in Henry, he is able to maintain a reasonable level of composure in the moments immediately following the crime. Because of Henry's self-possession, refined taste, and acute intellect, Richard has always regarded him as a role model.

Richard has the very foolish assumption that since Henry has these traits, he would be able to ensure the safety of the conspirators. In addition to this, he is dependent on the unwavering trust that exists amongst the students in his class. As a result, when Richard observes Henry and Charles acting in an unpredictable and emotionally charged manner, he is confronted with the unpleasant conclusion that the people in whose capabilities he had placed his confidence are not in fact protecting him in any way. Richard comes to the realization, too late, that his naive confidence in Henry was misguided. This is analogous to an aircraft passenger who would be shocked but also at impairment for what to do in such a situation.

Throughout the book, the imagery of winter has been used. “My winter in Hampden had given me a horror of snow” (Tartt 277). Richard lives in a rundown dorm throughout the months from December to February, and commutes on foot to and from college for job and use of its amenities. He is forced to spend the cold New England winter without enough clothing or shelter. During this period, Richard is also mostly alone. Tartt employs vivid metaphoric imagery to evoke snow, harsh winds,

extreme cold, isolation, and emotional pain to convey this harrowing time. The bleak, icy terrain is a metaphor for Richard's numb emotions and empty mind, a pitiful illusion. The winter setting evokes sense of empathy for Richard and shows how clearly, he remembers that time, even after so many years have passed. Thus, winter imagery is significant because it symbolizes Richard's isolation and yearning for Julian and the other classmates after he loses contact with them. Richard's willingness to do anything, even murder, is fueled by his recollection of the cold and isolation he experienced over the winter. “He knew I had nowhere to go for the winter vacation and enjoyed rubbing salt in my wounds” (110). Richard again realizes the effect of winter and the trauma it has caused him. This is the reason; he does not enjoy going out in extremely cold weather. He, however, still, remains nostalgic feelings of previous emotional injuries this season has given to him.

One can subtly notice that even symbolic interpretation cannot clarify the sense of what other person says if there is cultural difference. The semiotic aspect, however. Help in that case. This is how Francis feels when Henry tells him about killing snow season in his area. He expresses that it snows so heavily that it covers their houses and people struck in their residences and ultimately die due to suffocation. “His voice was dreamy, quiet, but I was filled with uncertainty; in the winters where I lived it did not even snow” (110). It was hard to interpret as such as it was vividly described by Richard. His use of words is less helpful than his facial expressions and tone.

This is how Tartt introduces Julian’s office through magnificent imagery. Richard asks about Julian, registrar inquires, “What do you want with him? He’s upstairs, I think, in the Lyceum.” Richard asks shockingly “What room?” (24). The small and simple question followed by own answer of questionnaire and then question of suspicious Richard; this all rhythm and tone create suspense and curiosity in Richard’s mind. That is why, when Richard first enters Julian's office, he is impressed by the beauty and meticulous organization of the room. As a core component of Julian's efforts to provide his students with a secure learning environment, he holds his Greek classes there.

The office setting is portrayed utilizing images of sight, sound, taste, and smell; it incorporates fresh flowers, fine art and furniture, fresh tea, and the exciting

intelligent discussion of the classroom debates. Visuals like this show how captivating and alluring it is to be a student in Julian's class; once Richard has experienced it, he doesn't want to leave. The Greek students might start to think that their lives are somehow different from the rest of the world because of how lovely and refined this room is. The visuals demonstrate that Julian places an emphasis on aesthetics, but they also set up a contrast with the fact that he is ultimately shown to be morally bankrupt. Although Julian is concerned with his outward appearance, he avoids encounters with criminals because he finds them repulsive.

Semiotic is described as the feminine quality of language that reveals the underlying urges and instincts of the speaker. These unconscious urges exhibit themselves in the characters' tones, rhythmic words, and the pictures they utilize to deliver their message. Semiotics are suppressed by both society and the patriarchal side of language, which Kristeva labels symbolic. The confusing thoughts and situations reveal our dependence on mother and remind us our childhood. Richard, the narrator of the novel remains in such mental conflicts. He says, “I walked home from class alone, in a state of bewilderment and turmoil. By now my thoughts were so contradictory and disturbing that I could no longer even speculate, only wonder dumbly at what was taking place around me” (159).

Tartt's style is lyrical and poetic because of her liberal use of dashes. And these parentheses (dashes and bracts) carry much sense of silences which can be explained in words but may loss the taste due to the fluency under grammar where interruption is needed sometimes to shock, emphasize, visualize and so on: An em dash—inserted between the words it separates—signals an abrupt break in thought. It can be seen as “surprising” the reader with information. If used judiciously it can mark a longer, more dramatic pause and provide more emphasis than a comma can.

Jones, in his biography provides a distinct temporary frame. He writes, “by leaving most of the narrative that might refer to the continuous and 'normal' life outside the pages, it is the war which is fore grounded and the mundane which implicitly occupies the realm of the suppressed and, by being unwritten, the unimportant” (Brown, *Emmett Till* 112-128). The interpretations of Kristeva and

Jones are almost similar that silences and pauses are illustrations of repressed impulses and instincts.

Throughout Tartt's writing, the semiotic nature of language is clearly demonstrated. The novel's protagonist uses her own musical expressions to help her live and restore her damaged subjectivity. Here, I explain how the rhetorical figures and tones, like dashes, which belong to the semiotic realm of language, affect the text's meaning and structure in terms of its symbolic dimension since eliminating them from main content does not spoil the ruled grammatical structure but still adding them makes difference.

Simple but fascinating, the fourth coming example shows how the em dash may be utilized to evoke a mental picture in the reader's mind. Donna Tartt is talking about all siblings of Herriet, main protagonist, and comparing them with one another. Harriet was a newborn at the time, a stolid, hefty baby with a full head of black hair who never made a scream. She had her movable swing that swung back and forth when wound up and was sitting on the front porch. Allison, Robin's younger sister, was four at the time, and she and Robin's cat, Weenie, played peacefully on the stairs. Allison was timid and fearful; she bawled whenever anybody attempted to introduce the alphabet to her. Tartt uses dash amid describing Robin, to drop in an example or illustration. She writes, "Unlike Robin—who, at that age, had talked incessantly and hilariously in a gravelly little voice, tumbling to the ground with merriment at his own jokes— Allison was shy" (Tartt, *The Little Friend* 13). This use is like not saying anything; just let that fact stun you. Here, this dash, however, she used to give full concrete illustration of the Robin's personality and she may also have tried to make strong comparison between Robin and his sisters; Allison and Herriet.

It is intriguing how style and utility coexist in this case. The use of many dashes emphasizes the most crucial portion of the phrase while also conveying a feeling of speed and urgency. "Dashes ("—", "–") are used to mark an interruption within a sentence" ("Rhetoric and Composition/Hyphens and Dashes" - Wikibooks, Open Books for an Open World). A reader may certainly pause for the sake of recognizing the strangeness of the situation. However, there is a whole other situation

when the sandwiched dash serves a useful purpose. I get the impression that the speaker is aware of the strangeness of her own words.

It is interesting to notice how tart introduces the signs of Robins death by using a dash here. “Allison sat on the sidewalk, thumb in mouth. She was rocking back and forth, making a wasplike, humming sound— unharmed, apparently, but Charlotte saw that she’d been crying” (Tartt, *The Little Friend* 18). Nothing is genuinely clarified by this. However, it does reveal some reluctance. The hesitation might be the writer's opinion, and the aside was included for the reader's sake. Such a conversational exchange, if left unremarked upon, might become distracting. This manner, the tale may continue with the protagonists and the reader both knowing that, yeah, this is odd. Later in the story, it reveals the truth, the bitterest truth of the novel; Robin died and Allison might have seen him hanging from the tree. The reader, after reading the next five pages can come to know clearly that Tartt hesitated to tell it directly. She may not have enough dare to say through Allison when her mother asked why she was weeping. Allison, however, could not speak properly but could make a signal of what had happened outside in the yard of their house. All the family members keep on finding Robin but all in vain until Mrs. Fountain sees him hanging and screams. When a reader notices this use of dash may think it is informal and useless but as he/she reads further can have a real sense of why Tartt used it.

The em dash in this case is the comic relief that the tale so needed. There may be an element of pure aesthetics at play here. “She—a dignified, middle-aged lady—played catch with him in the front yard” (14). There is a lack of regular punctuation here. Both the dashes could be replaced with commas as they tell the quality of being dignified and being in one’s age of 40s-50s. Nonetheless, the em dash is used to reroute and terminate the flow of text. Tart, here is talking regularly about the protagonist girl and her sisters how they were treated by their grandmother and how they were afraid of their grandmother.

The conventional belief in Edith family was that despite her many impressive strengths, she lacked a talent for working with kids. Charlotte, her only grandchild, constantly sought solace, love, and reassurance from her aunts because she was afraid to seek it from her mother. Allison was horrified by her grandmother's rapid attempts

to push her out of stillness and screamed when she was sent to remain with her, despite the fact that baby Harriet had shown nothing in the way of fondness for anybody. Tart, however, diverges her course from girls to a boy Robin who was treated tenderly by Charlotte's mother. How much Robin meant to Charlotte's mom, and how much she meant to him. She captured some snakes and spiders from her garden so he could play with them, and she taught him some silly songs she'd picked up from World War II troops while working as a nurse. "What she needed was something concrete, some small final memory to slip its hand in hers and accompany her—sightless now, stumbling—through this sudden desert of existence which stretched before her from the present moment until the end of life" (Tartt 16). But using commas here may not have been able to give considerable usage of stream-of-consciousness riffing that these dashes did.

Parenthesis in writing is used when the information being conveyed is supplementary to the primary argument. "Parenthesis is an element of writing used when a writer wants to insert information into a passage that adds detail" ("Parenthesis- Poem Analysis"). This might be done to clarify or embellish anything they've previously stated. Donna Tartt and other authors may play with parenthesis to see how they affect their work. They may help readers understand a character's inner monologue or the reality of a given circumstance.

> "This writing is called In Parenthesis because I have written it in a kind of space between don't know between quite what - but as you turn aside to do something the war itself was a parenthesis - how glad we thought we were to step outside its brackets at the end of our curious type of existence here is altogether in parenthesis" (Brown, *Emmett Till* 112-128).

Jones's comment highlights the equivocal character of the parenthesis. In Jones's biography, a parenthesis is a transitional period that occurs outside the norm. However, the process of writing transforms what Jones considers to be incidental to everyday life into something quite the contrary. By leaving much of the storyline that may allude to the continual and 'regular' existence outside of the pages, the book symbolizes a distinct chronological frame in his history. The impending conflict takes center stage, while everyday takes up the space of the unspoken and meaningless

since it is not written down. Anything inside brackets should not be considered "parenthetical" in the usual sense of the word. According to Jones, the parenthesis has often been misunderstood to refer only to brackets and words, phrases or sentences inside them, despite the fact that it can refer to a wider range of grammatical concepts.

It is, therefore, essential to emphasize the difference between a parenthetical expression and the typical syntax for denoting one. While there are a few other ways to indicate a parenthetical remark, the curved bracket is the most obvious. John Lennard, “noting an unusual gap in the English vocabulary, has usefully termed the curved bracket the lunula” (Brown 112-128). He explains that one lunula is a single curve of a single set of brackets; lunulae is the plural form, which includes the beginning and ending curves as well as the text contained inside them. In this work, he refers to this closed bracketing unit as a lunulae, whereas parenthesis is employed in its more common meaning as a rhetorical but instead of syntactical statement. This dissertation focuses on lunulae since it is the most obvious and intentional way that an author may attract awareness of the fact that a statement or section is extra and additional detail to flow of his literary work. Tartt while discussing the death of 9 years old Robin who was found hanged from tree in his house yard writes, “People in the town still discussed the death. Usually they referred to it as “the accident,” though the facts (as discussed at bridge luncheons, at the barber’s, in bait shacks and doctors’ waiting rooms and in the main dining room of the Country Club) tended to suggest otherwise” (Tartt, *The Little Friend* 25). She definitely tries to convince her readers that according to the local people it cannot be taken as suicide and her readers also need to think the same. Before building her story further, she wants to ensure that one as the reader of this novel should focus on finding the real murderer.

The Free Dictionary by Farlex describes parenthesis as: Parentheses () are used to separate information that is not necessary to the structure or meaning of the surrounding text. . . And every now and then a black man turned up dead in Alexandria but (as most whites were quick to point out) these killings were generally done by other Negroes, over primarily Negro concerns.

Here, however, most of the perspective is clear while the writer talks about dead black men and who they are killed by. But, Tartt added in the parenthesis about

how the majority of white people point it out. If the writer does not add this supplementary information, the statement still clarifies everything.

Chapter - Three

The Traumatic Experiences and the Abject Subjects

The connection between abjection and trauma is apparent in their mutual ability to disturb both the individual's sense of self and the perception of reality. Both entail confrontations with the intolerable or the incomprehensible - occurrences that defy complete assimilation into the conscious psyche.

The convergence of abjection and trauma

Both abjection and trauma impair the coherence of one's identity. Abjection operates this by presenting the subject with something that disrupts their perception of self, such as body fluids or decay, therefore causing a blurred distinction between the self and others. Trauma, however, disrupts the individual's psychological barriers, rendering them incapable of maintaining a cohesive sense of identity when confronted with overpowering circumstances. Both scenarios result in the person experiencing a deep sense of confusion and difficulty in redefining their sense of self.

Kristeva and Caruth that abjection and trauma both include the resurgence of suppressed content. Abjection refers to the expulsion of dirty or nasty elements from oneself, which persistently troubles the person and manifests in moments of terror or revulsion. Similarly, traumatic memories, which are often suppressed as a means of self-protection, resurface as sudden vivid recollections or distressing dreams, causing disturbances in the individual's current state of being. The resurgence of suppressed material, shown via both abjection and trauma, implies that the most unsettling elements cannot be readily eradicated but instead endure in the mind, leading to continuous suffering.

The ideas of abjection and trauma also overlap in their cultural and social aspects. Societies often marginalize certain groups or people, deeming them unclean or unfit. The experience of social abjection may result in collective trauma, when disadvantaged communities endure systematic violence and exclusion. The experience of being socially rejected may result in long-lasting consequences for both people and groups, perpetuating a cycle of distress that is transmitted over

generations. In her book *Precarious Life: The Powers of Mourning and Violence* (2004), Judith Butler explores the concept of seeing some lives as less important or worthy of mourning, which she refers to as abjection. Butler argues that this societal trauma perpetuates violence and exclusion (20).

In scholarly research, intersectionality is a valuable means of deconstructing monolithic categories and making sense of social identity's complexity. As Patricia Hill Collins and Sirma Bilge write, intersectionality "foregrounds the mutually constructing nature of social categories" such as race, gender, class, and sexuality interact to maintain power structures (2). In literary theory, it has enabled critics to examine characters and texts more closely, revealing how various forms of oppression shape narratives and their interpretation by readers. But the theory emphasizes interconnection of several factors which build identity. In such cases, Theo's personal cause of trauma may get lost. Eventually, it can cause trouble in clinical experiments.

Studying the effects of trauma on the mind, how it is almost impossible to communicate, and how memories play a part in forging individual and social identities always remained the primary focus of trauma studies. The criticism that delves into the representations of extreme experiences and their effects on identity and memory is grounded in Freudian theory on trauma and other theoretical frameworks like socio-cultural theory and postcolonial theory. Critiqued in and of it, the essence of trauma refers to an experience so upsetting that it alters how a person processes and interprets their emotions and the world around them. Research in the field of trauma studies examines how trauma has been represented in writing and how it has affected readers' emotional responses and understanding of texts. Research examines how traumatic experiences represent and are represented by language, as well as the complicated social and mental factors that influence one's own understanding of such experiences. As a result, the field continues to place a premium on the formal breakthroughs of texts (both print and digital) that display insights into the instances in which personality, the unconscious, and memorizing aspects are influenced by traumatic events.

Studies of trauma emerged in the 1990s, and their initial model of trauma was based on Freudian theory. This model portrays trauma as an extreme experience that

pushes against the boundaries of language and potentially ruptures meaning. According to this trauma theory, pain cannot be captured in words. Following closely on the heels of the traditional model is the more pluralistic model of trauma, which asserts that the presumed inexplicability of trauma is merely one of many reactions to an extreme event. The critical components of the field were set by the idea that traumatic experience tests the capacity of language, broken pieces the psyche, and even shattered meaning altogether; this idea continues to influence the critical conversation, even as other approaches have largely displaced it.

In the 1990s, several academics, including Cathy Caruth, Shoshana Felman, and Geoffrey Hartman, dug into the idea of trauma and its place in literature and society. This first round of critique helped to promote the idea of trauma as an experience that defies representation and so reveals the fundamental tensions between language and experience. Cathy Caruth explains in her book, Unclaimed Experience: Trauma, Narrative, History that trauma is “a shock that appears to work very much like a bodily threat but is in fact a break in the mind’s experience of time” (Caruth 61) The emotional pain and the failure to "find" or pinpoint the significance of the incident are both brought on by the dissociative rupture in time. However, the unrepresentable past persists in orbiting awareness, generating a kind of absence that refers to the event without providing epistemological determinacy. History fails to effectively describe horrific events like war or genocide because any representation is a kind of fabrication, much as the impact of an unrepresentable and unknown traumatic experience on the human psyche is transferred.

The terrors are remembered repeatedly until they become part of one’s psyche. Traumatic events are written and rewritten until they become codified and narrative form gradually replaces content as a focus of attention. This is also true in case of Tartt’s writing. The direct influence of regular lynching cases in Mississippi can be seen putting impression on Donna Tartt’s writing. Her all the three famous novels contain almost similar incidents. However, some of them are slightly distorted according to the demand of situation. She has grown surrounded by such literature in her hometown and impact of that can be felt in her writing. Here in the light of above

discussion, the behavior of traumatized characters of Jean Genet and Donna Tartt's selected novels are analyzed in this third chapter.

Theodore Decker, nickname Theo in Tartt's novel *The Goldfinch* witnesses his mother's death in bomb blast and goes through post-traumatic stress disorder. Both Theo and Pippa have a great sense of duty for their actions. Reflecting on what could have been possibly done to prevent the bombing, Theo and Pippa would both be encountered with guilt for Audrey and Welty's deaths. The guilt they feel for the bombing is ridiculous, but they are unable to shake it. But because Larry and Kitsey are unconcerned about the consequences of their actions, they keep going to lie and cheat with very little remorse. Tartt examines the two extremes of guilt in this way, and how they can have a disastrous impact on people's lives. Theo, Larry, and Boris are really just a few of the many characters in the book who struggle with heroin addiction. Theo's addiction is a way for him to self- medicate and numb himself from his emotions of shame and dread. Boris develops an addiction as a result of years of neglect and abuse as a child. Larry additionally abuses alcohol and pharmaceutical pain relievers to deal with his childhood trauma.

These individuals could be able to confront their addiction problems, but they also rely on drugs to cope with their traumatic past. To avoid traumatic effects, Theo conducts his own tests with illegal drugs. He actually starts living aimlessly; abject and degraded life. He describes, "It was a myth you couldn't function on opiates: shooting up was one thing but for someone like me—jumping at pigeons beating from the sidewalk, afflicted with Post Traumatic Stress Disorder practically to the point of spasticity and cerebral palsy—pills were the key to being not only competent, but high-functioning" (Tartt, *The Goldfinch* 622).

In the story, a number of the characters had hard lives as children. During the course of the story, several of the main characters die. Theo loses his loving mother and then his father who however makes little difference to him. Pippa also loses her uncle Welty, and Mrs. Barbours loses both her husband and her son, Andy. These losses bring the main characters of the book closer together, and they help each other through their pain. How someone deals with the death of a loved one can tell you a lot about who they are. Theo keeps the goldfinch to remember how sad it was when his

mother died and how painful it was when the bomb went off at the Metropolitan Museum. He also depends on Pippa to assist him in dealing with his loss and find comfort in it. Even though he still feels bad about being responsible for her death, Theo acknowledges the tragedy and continues to move on, even though memories of her mother keep coming back to him.

Theo and his mother have been left by Theo's father. But Theo doesn't seem to care about it because he is close with his mother, Audrey Decker. Theo loves and respects his mother, who is also his best friend. Because of how close they are, it might be hard for him to start making friendships with other people. Theo's mother, Audrey Decker, takes him to New York City's Metropolitan Museum of Art to see the masterpiece, the Goldfinch. Theo's mother dies when a bomb blasts at the museum. This makes Theo very upset. He begins to see ghosts, including visions of his mother. Theo attempts to locate his mother, but he is so scared after what happened that he picks up the goldfinch painting and takes it home.

Why do some individuals react to traumatic experiences, such as car crashes, by being unable to lead a regular life afterwards? How is it that some individuals can suffer even more horrific events and yet go on as if nothing happened to them? In answer to these questions, Freud proposes that an unexpected terrifying event causes a breach in the stress barrier or defensive shield that is present in a person's brain. A major breakdown is defined as the result of a substantial breach being created in the protectant against stimuli. According to Freud, the outer layer of the mind serves as a "shield" to protect it from dangerous external stimuli. Therefore, trauma is revealed to be both an external shock that affects the thinking of an unprepared person and an internal reaction that is an attempt to prevent excessive stimulation. A sudden terrifying event might break through a person's stress barrier or defensive shield inside their mind. The reason for this is because the recollections of the traumatic event are usually very difficult to deal with. As Kristeva also claims in similar way in her, “We may call it a border; abjection is above all ambiguity. Because, while releasing a hold, it does not radically cut off the subject from what threatens it—on the contrary, abjection acknowledges it to be in perpetual danger.” (Kristeva, *Powers of Horror* 9)

Even though, it is been several years since Theo's mother passed away, he still misses her so much that it is impossible for him to imagine his life being in any better shape without her. He remembers her nostalgically and says,

> "THINGS WOULD HAVE TURNED out better if she had lived. As it was, she died when I was a kid; and though everything that is happened to me since then is thoroughly my own fault, when I lost her, I lost sight of any landmark that might have led me someplace happier, to some more populated or congenial life." (Tartt, *The Goldfinch* 11)

Breuer and Freud felt that the actual experience is not traumatizing in and of itself, but the recollection of it is. Because the initial traumatic event is still producing discomfort, it is necessary to engage in talking therapy or purging emotions in order to comprehend the repercussions of the past and liberate oneself from the symptom-inducing grasp of the past. It is vital to note that the relevance of the traumatic event does not become apparent until after a period of delayed action, during which time the implications and importance of the past are put off. Thus, trauma might be regarded as an experience in the unconscious that generates a fracture or dissociation in the psyche when it is recalled. The memory process does not enable Theo readjust naturally to society. Theo, even in his adulthood, has his mother's dream and retells a brief, fascinating dream that appeared to be a visitation, more exactly, some ghostly dream environment created to resemble a harsh mirror image of the shop—when she suddenly and unexpectedly walked up behind him, and he received a glimpse of her portrait in a mirror.

Theo's mother's dream has followed him even into adulthood. Not a dream, but an existence that filled the entire room: a force all her own, an alive alienation; vapor rolled between them, and he awoke feeling a mixture of gratification, adoration, and frustration. He was immobilized with joy at the glimpse of her; not a dream, but an existence that stuffed the entire room. Theo is compelled to shift with the Barbours, parents of his good buddy Andy, since his own father is now out of the picture. Even though he has a typical appearance, the turmoil that he is experiencing on the inside prevents him from fitting in with this family. Theo introspects:

> How was it possible to miss someone as much as I missed my mother? I missed her so much I wanted to die: a hard, physical longing, like a craving for air underwater. Lying awake, I tried to recall all my best memories of her—to freeze her in my mind so I wouldn't forget her—but instead of birthdays and happy times, I kept remembering things like how a few days before she was killed (115).

In most cases, he is unable to react to Mrs. Barbours' queries since he is preoccupied with such ideas and stays immersed in them. He does not speak out, and as a result, he allows himself to be influenced by the decisions and opinions of others. Even while striving to think coherently about memories connected to his late mother, he is unable to do so in a meaningful manner and instead constantly switching his focus to other topics.

Psychiatrist Zulueta thinks that these disturbing incidents continue to follow the patient about like an alien creature that is continually active in the unconscious. It suggests that traumatic experiences are constantly present despite their absence. By this, he implies that the survivor-sufferer remains under the strain of the original event being re-performed repeatedly over and over again, despite the fact that the original event has already occurred in the past. The assumption that these visions, which are in and of themselves primal situations, are post-traumatic is not supported by the fact that they have a long-lasting impact on the way the patient navigates through the environment. "It seemed hardly credible that I couldn't follow these moments back to a world where she wasn't dead. . . If my mom hadn't taken the day off " (121). When Theo begins to think about his mom before the explosion that took her life, his train of thought is often derailed because he finds it difficult to acknowledge that she existed prior to the catastrophe. When he thinks back on his childhood and the time that he his mother spent together, the first thing that comes to mind is usually a bomb going off, and his thoughts continue to revolve around it. It is impossible for him to think of her in isolation without also considering the fact that she has passed away.

On the other hand, avoidance strategies almost never result in a sustainable improvement of the situation. They often have a negative impact on the individual, and they immediately need support not only with recovering from the trauma, but also

with the challenges generated by their consistent avoidance of the situation for an extended period of time. People who suffer from post-traumatic stress disorder (PTSD) often claim that they are unable to verbalize their emotions, which is a psychological state that is analogous to that of being numb. In addition, you could find that you are unable to recall many of the memories associated with the traumatic experience. On the surface, it could seem that this is OK. On the contrary hand, if you dig into it a little more, you could discover that your loss of memory causes you to feel lightheaded, confused, or even disoriented.

There is a well-known psychological experiment in which researchers instruct participants to think about anything but a white bear. You might be surprised at what the majority of folks said they were thinking about? Yes, the majority of folks see a white bear. The same happens all the time with Theo. “It was a clean, damp spring day, storm clouds pierced with bars of light and office workers milling in the crosswalks, but spring in New York was always a poisoned time for me, a seasonal echo of my mother’s death blowing in with the daffodils, budding trees, and blood splashes, a thin spray of hallucination and horror.” (591)

Theo is likewise struggling with the same kind of mental conundrum as everyone else. Whatever it is that he observes or comes across, it is in some way related to his mother. In other words, he tries to order himself to pass by thinking about his mother, but he is ineffective in doing so, as Wegner pointed out before. When Theo walks into the living room, he is taken aback by the appearance of a ghostly sweater in the color sky blue that seems to be his mother's and is draped over the chair where she previously placed it. She made the buy in a Korean market only a few days before she passed away. As soon as I picked up the sweater and put it to my nose, I was aware that it would have her signature scent, but the sweater's look was already unpleasant to me. On other occasions, if Theo begins to reflect on Pippa, whom he adores, he is unable to do so without also considering his mother in the same context. He claims that I tried to recollect Pippa's physical look. Nevertheless, the large size of the moon and how clearly, I could see it through the open window made me think of my mother.

The themes that have been brought out in *The Secret History* of Tartt by now are; Reality versus illusion, alienation and disruptive secrets. Emily Jobe while studying A Study of Strange Case of Dr. Jekyll and Mr. Hyde under the same theory describes how Jekylle creates otherness in his mind by addicting to drugs. With his incurable addiction to living out his darkest depths wishes via Hyde, who is generated from an unknown drug; the story's fundamental storyline. In essence, Hyde is a scuffle of a man. It is hard for Jekylle to embrace the truth about himself since he is a living embodiment of everything, he is ashamed of. The actual essence of the abject that Kristeva is seeking to convey is that we abject the qualities of ourselves that might endanger our own survival (*Abjection in Fiction*). One of the characters of *The Secret History*, Julian says, "All truly civilized people – the ancients no less than us – have civilized themselves through the willful repression of the old, animal self. Are we, in this room, really very different from the Greeks or the Romans? Obsessed with duty, piety, loyalty, and sacrifice" (Tartt 48)

There is a contrast between the real world of the United States and the world of Ancient Greece. The conflict due to the semiotic and symbolic nature of personalities, the students remain to drag the mind between instincts and logic. The book's genius is in making this cold group of students and their bizarre obsession with an imagined past alluring and glamorous while at the same time showing that living in a world of illusion is dangerous and destructive. For the first time, the mysterious killing and its culprits are named on the opening page of Donna Tartt's widely famous debut book, *The Secret History*. With suggestions that this homicide isn't all That is at risk for the characters, the mystery stays intense.

In the midst of the book, Henry, Francis, Clarissa, Charles, and Richard murder a farmer. Four buddies experience the genuine ethos of the bacchanal by surrendering all emotional control. During the subsequent events, which involve an unexplained sexual act, Henry accidentally murders a passing farmer by slicing his abdomen. He leaves the corpse where it is, but Bunny finds Henry drenched in blood. The revelers create a tale about shooting a deer, but the skeptical Bunny later reads Henry's description of the bacchanal in his Latin notebook.

The group waits with bated breath, certain that Bunny ultimately reveals their deed to someone else. He takes great pleasure in singing "The Farmer in the Dell" to mock them with his superior knowledge. They find Richard in the woods and force him down a cliff after he chooses him as his confidant. Eventually, an unexpected blizzard covers Bunny's corpse, and the now five conspirators have to wait once again while sitting through days of police exams until Bunny's body is finally found and his death is deemed accidental.

The remainder of *The Secret History* delves into the psychic impact of their conduct on the Greek intellectuals. They are almost broken by the experience of staying with Bunny's adoring parents throughout the funeral. From then, they spiral into infidelity between Camilla and Charles, alcoholism, panic attacks, attempted murder, and suicide.

Do the murderers really not want to explain clearly? Or there is something common that makes it difficult to speak out. Richard, a protagonist, a narrator of *The Secret History* says that he has noticed that even the most garrulous and shameless of murderers are shy about recounting their crimes. A few months ago, in an airport bookstore, he picked up the autobiography of a notorious thrill killer and was disheartened to find it entirely bereft of lurid detail.

He further tries to explain the murder of Bunny, his classmate that he was engaged in as a witness. But he skips many details as it was not done but rather happened. Judith Herman, trauma theorist, in his work '*Trauma and Recovery'* believes that trauma shatters people's core ideas about the safety and worth of themselves, as well as their belief in the meaningful order in which things happen, are damaged. As, a character in '*The Secret History'* after killing a farmer in retrospection says, "it is odd how little power the dead farmer exercised over an imagination as morbid and hysterical as my own…. Because I recognize attempts at analysis are largely useless. I don't know why we did it. I'm not entirely sure that, circumstance demanding, we wouldn't do it again" (Tartt 274).

The reader starts feeling abject seeing the reaction of a murderer that he does not regret of killing somebody but has no use for that murder. The students separate

themselves from their environment. What actually they are doing is running from themselves. Wherever they feel their secret is being passed out they try to change the circumstances rather than holding their own traumatized tongue that is vulnerable to slip anywhere. Richard's isolation to keep a secret mirrors the group's isolation as they keep the secret about the murder. Isolation, the novel says, is dangerous and threatens to freeze the soul as well as the body. That further demonstrates that keeping secret is not only dangerous but almost impossible too. The main characters keep on belittling themselves throughout the story.

"I woke at two-thirty—according to the flashing, demonic red of a digital clock face in an absolute panic. I'd had a dream, nothing scary really, in which Charles and I were on a train, trying to evade a mysterious third passenger" (283). Throughout the dream, he felt that everything was unimportant and that he had a much more pressing concern if only he could recall it. Then he remembered, and the realization jolted him awake. In *Beyond the Pleasure Principle* (1920), Freud develops and modifies his prior views on the defensive system of the ego and the formation and repercussions of trauma on the mind. Traumatic experiences create conflicts in the ego that "split off" from the integrity of the ego and are suppressed but reappear later, commonly in dreams. It was comparable to awakening from a nightmare to an even worse nightmare. He sat up, pulse beating, slapping at the blank wall blindly to switch the light on until the horrifying reality dawned on him that it was not his own room (72).

Strange forms and unfamiliar shadows crowded terribly around him; there was no indication of his location, and for a few wild moments he was shocked if he was dead. Then he noticed the body sleeping next to him. He recoiled instinctively and then gently prodded it with his elbow. Nothing moved. He stayed in bed for a couple of minutes, attempting to gather his thoughts, before I got up, located his clothing, clothed him as best he could do in the night, and departed.

When he stepped outside, he tripped on an ice step and fell face-first into more than one foot of snow. He remained still for a time before rising to his knees and glancing about in bewilderment. It was one thing for a few snowflakes to fall, but he never imagined the weather could shift so abruptly and fiercely. The flowers and the

grass were buried; everything had vanished. Cahill and Foa illustrate that they are intensely emotive and contradict our preconceived notions of how the world operates.

One may be rehearsing a terrible experience in one's mind repeatedly, attempting to integrate it into one system of belief. His hands and elbow felt raw and bruised. He struggled to get to his feet. As he turned to check where he'd emerged from, he was terrified to learn he'd just stepped out of Bunny's personal dorm. His ground-floor window peered back at him in silence and darkness. He recalled his extra glasses on the desk, the vacant bed, and the happy family portraits in the dark. When he returned to his room by a circuitous path, he collapsed into his bed without removing his clothes or shoes. He felt oddly exposed and vulnerable with the lights on, yet he did not want to turn them off. The bed was swaying like a raft, so he kept one foot on the ground to stabilize it. Afterwards, he fell down and slept peacefully for two hours till a tap at the door woke him. He struggled to get up in the jumble of his coat, which had become entangled around his knees and appeared to be assaulting him with the energy of a live monster.

The condition of Francis after killing his friend Bunny becomes utterly unpredictable. Schiraldi claims that traumatized subject experiences gusts of distorted consciousness. The long numb silences and that sudden change in mood are easily available in the victim. "Trauma material remains fragmented emotionally charged, nonverbal, and unstable. Now relatively harmless triggers can cause trauma memories or memory fragments to flood one's awareness. The material is emotionally distressing and does not make sense" (Schiraldi, *The Post-Traumatic Stress* Disorder 380).

"Richard, I'm having a heart attack" His voice was panicky. "I'm having a heart attack. I think I'm going to die" (Tartt, *The Secret History* 423). Francis tells Richard that he is experiencing all the classic signs, including pain in his left arm, chest tightness, and trouble breathing. It was a faint, breathy voice. Inquiringly, he tells Richard that a paramedic isn't necessary. He is in a terrible mood and fears his heart may have stopped beating briefly. Richard detects his powerful and rapid heartbeat. His eyes were twitching as he lay there listlessly. While his face was red, he didn't seem to be in too much distress. Even yet, bringing it up at that time would be

completely absurd. He may have been suffering from food poisoning, appendicitis, or some other ailment. He insisted on seeing a doctor. Richard was the one who took him in his car to the clinic. He stopped the car in front of the brightly lighted Emergency exit. He closed the vehicle door once he exited. About half an hour passed as they waited.

Francis completed the form and sat glumly reading past issues of Smithsonian. But he didn't get up when the nurse called his name. Richard tried to indicate, that is him. He had not moved at all. Richard reminded him again of this, but he still didn't respond. He seemed a little bit crazy in the face. He had been holding something back. He said, “I’ve changed my mind. I want to go home.” He put down his magazine in exasperation and stormed through the dual doors without so much as a glance back.

In Tartt’s *The Little Friend,* Charlotte, Robin’s mother goes through a traumatic state of mind after the death of Robin. On Mother's Day in the mid-1960s, Robin Dufresne, son of a white family in Mississippi, is discovered hanging from a tree in the backyard of their house. While Robin is murdered when he is just nine years old, his mother Charlotte falls into a deep melancholy and his father Dixon leaves the family, citing work as the reason. Allison and Harriet, Robin's younger sisters, are now in their teens, after having lived through the last twelve years. Harriet, the youngest, is challenging because she is exceptionally bright but stubborn. Harriet has acquired a macabre interest in her sibling and the history of her Cleves family, which she descends from via her mother's side.

Even while the Cleves liked to rehash even the little details of their family history, down to deathbed moments and marriage proposals from a century ago, the incident of this dreadful Mother's Day was never addressed. According to Kristeva, Charlotte's alienation is coming from ‘primal repression’ the concept of unconscious and the otherness. The Cleves family often talks as a way to make sense of the world, so the fact that they weren't addressed even in small, secret groups drawn together by a lengthy car ride or by sleeplessness in the late-night kitchen was surprising. Every tragedy, no matter how cruel or random, was rehearsed among them, from the loss of one of Charlotte's young cousins in a fire to the hunting accident that killed Charlotte's uncle when she was still in elementary school.

Unclaimed Experience: Trauma, Narrative, History (1996) by Cathy Caruth highlights the same central tenet of trauma theory that it is impossible to adequately explain the horrors of trauma because the very nature of the event itself causes irreversible harm to language and awareness. Despite the event's absence from normal awareness, it continues to inflict suffering on the mind in a timeless, wordless condition. In the absence of normal assimilation into memory and narrative, trauma's ghostlike presence throws a shadow that hints at the significance of trauma and the reality of the past.

Charlotte Cleve blamed herself forever thereafter for her son's murder because she had elected to celebrate Mother's Day at six o'clock in the evening rather than at noon, after church, as was customary for the Cleves. Older Cleves had voiced their displeasure with the new arrangement, albeit their concerns were more rooted in a general distrust of change. Charlotte now realizes that she ought to have paid greater attention to the low-level murmuring that was going on, seeing it as a subtle but ominous omen of what was to come. A warning that was possibly as excellent as any we could ever expect to get in this life while being cryptic even in retrospect.

This is how Tartt represents the mental state of Robin's mother. "Sometimes these vivid flashes of memory seemed like pieces of a bad dream as if none of it had ever happened. Yet in many ways, it seemed the only real thing that had happened in Charlotte's life." Charlotte's consciousness wavered under the influence of medication while she lay in the darkened chamber for days. It was always significant to Robin to say goodbye, in ways that were both delicate and, at times, rather extended and ceremonial, whether he was leaving for school, a friend's home, or to spend the day with Edie. She kept in her mind a thousand snapshots of him writing her letters, blowing her kisses through open vehicle windows, and waving his little hand at her as they drove away. By the time he was a toddler, he had already mastered the art of saying "goodbye" to people as a means of both greeting and saying goodbye.

Not having a proper farewell felt especially harsh to Charlotte. Because she had been preoccupied, she couldn't recall the last moment she'd seen Robin or what they could have said to each other. During this particularly difficult period, she wanted something physical, some last, precious memory to wrap its fingers around

hers and walk by her. That is, she has lost her eyesight and is wandering blindly through the rest of her life, which spans from the current moment till the end of her existence. It seems that Charlotte is using "emotional anesthesia".

Constrained range of impact describes the practice of "psychological numbing" used by those who, in an effort to forget or otherwise cope with traumatic events, suppress or hide their emotions. Like it is said before, anything that dulls pain functions as a general anesthetic. One afflicted with PTSD may find it difficult to enjoy life's lighter moments, such as laughing, sobbing, or loving. It is possible that he'll become emotionally cold and withdrawn to the point where he'll mistakenly believe he can no longer feel or show empathy, tenderness, or virility. Conditions in certain homes or places of employment, such as the armed or emergency services, might be conducive to emotional repression.

Why does Charlotte not care for her daughters at all? Why has she totally neglected them after the death of her son, Robin? The answer to these questions is that trauma may make a person feel distant from their social circle, it can also make them feel like they have no control over their destiny. This is known as a "feeling of foreshortened future," and it indicates that those who have experienced trauma are unable to imagine or hope for a future free of negative experiences.

They may not plan on working, getting married, having kids, having friends and neighbors, or living a long life. Predicting the future is tough because of this. They may be expecting nothing but catastrophes, a reoccurrence of the traumatic event, an early death, or the inability to experience any happiness in the future. The term "doomsday orientation" describes this point of view. If individuals are unable to move on because of their fixation on the past, they may be suffering from a case of reactive depression.

Dominic LaCapra, a well-known trauma theorist, emphasizes this performative aspect by stating that trauma victims have a propensity to "relive the past, to be tormented by ghosts, or even to dwell in the today as if one was still living in the past (qtd. in Mambrol, *Trauma Studies*). During this period, Charlotte would awaken many times each night, crying out to her deceased son in a drug-induced haze,

in an attempt to get him ready for school. And there were brief intervals when she thought Robin really was in the attic and everything was all a horrible dream. Even though she had already cried herself to exhaustion, when she saw that Robin wasn't in the bedroom or somewhere he was likely to return from, she broke down into sobs once again.

She talks about odd coexistence in her Desire in Language, “where prohibitions (representation, "monologisrn") and their transgression (dream, body "dialogisrn") coexist.” (Kristeva) The trauma of Robin’s death impacts his sister, Allison’s life too. She most of the time remains lost to herself. Allison had no interest in trying. She hoped that no children would tease or mock her. She had little to no disturbance from the surrounding population. She slept quite long. She made the trip to and from school without anybody else. She detoured to interact with random pets she encountered. Her nightmares included a golden sky with a white sheet-like object blowing out against it, and they caused her considerable anxiety; yet, as soon as she awoke, she forgot everything about them.

Surprisingly, Harriet who has wounded herself the most with bruises of revenge cat totally different from other family members. This may be due to that she was only 6 months old when Robin died and just had a sense of that by knowing from others. She is active in finding the murderer and then killing him. But at least she has a goal to escape the horror her family is trapped in. “Set a specific goal involving sensory awareness in your daily life” (Sheela, *Overcoming Trauma and PTSD* 75). Her behavior is not abject rather she may be irritating other family members because they are not part of her plans.

Harriet was a somewhat unsettling character in the Cleve family ever since she could speak. Aggressive on the playground, unpleasant to company, she clashed with Edie and pulled out library books on Genghis Khan causing her mother migraines. She was in the middle school and twelve years old. Her educators had always been at a loss for how to deal with her, despite the fact that she was technically one of their charges. She had the position of commanding general and aristocrat, making her the most powerful member of the family and the one most likely to take decisive action. However, Edie was unsure of how to handle Harriet. Harriet wasn't necessarily

disobedient or rebellious, but she was arrogant and managed to annoy just about every adult she came into touch with.

I find that Tartt's all selected novels have elements of her contemporary era especially the collective horror of the tense atmosphere in the state, Mississippi in which she spent her childhood. And it can be seen clearly how that atmosphere influenced her writings. In *The Little Friend,* she says "every now and then a black man turned up dead in Alexandria but (as most whites were quick to point out) these killings were generally done by other Negroes, over primarily Negro concerns. A dead child was a different matter— frightening to everyone.

In Mississippi, black communities saw both progress and setbacks during the 1870s. While blacks made up a majority of Mississippi's population by 1870, whites still had sway over the state's government, economy, and society. However, the fight for black political representation in Mississippi persisted. Blacks were systematically separated into distinct social and cultural domains. They resided in designated areas of towns and cities. They attended a different educational institution, if they attended it at all.

It is obvious that a disproportionate number of black Mississippians, compared to whites, have been incarcerated. Even in 1869, "Mississippi locked up 259 blacks and 105 whites." When whites in Mississippi were able to retake governmental power in the Revolution of 1875, thereby ending Reconstruction in the state, circumstances deteriorated for blacks, according to historians. The Pig Law was a complicated piece of legislation that was passed in Mississippi in 1876, and according to two experts, it all started with white democratic movements. It greatly increased the range of conduct that qualified as grand larceny, leading to a dramatic increase in the number of people incarcerated for theft (most of whom were people of color). As a result of these changes, a black person found guilty of stealing goods valued more than $10 under the Pig Law might be sentenced to five years in jail for hard labor.

Thompson writes in his book, "The need for reflecting on a collective memory of lynching and the traumatic experiences witnessed from this history was revealed in 2000 with a New York Historical Society photographic exhibit of American

lynchings" (*Lynchings in Mississippi* 190). One contributor to this problem was white men's dread of blacks and other minorities gaining economic power and power over them, leading to strikes and confiscation of property. When other white men heard about incidents of suspected sexual misconduct against white women, they were terrified. It follows that lynching was a common practice in Mississippi after 1860. Lynching has been a constant and persistent issue for the black population in the state.

Genet's novels also reveal traumatic incidents but individually less and collectively more. Homosexuality is found much in his novels which reveal his own childhood traumatic sexual experience and at large abject feelings of LGBT society. They experience as: The experience of minority stress may intensify the consequences of trauma, resulting in more pronounced mental health negative results. The minority stress hypothesis proposed by Meyer emphasizes the role of social bias, internalized stigma, and anticipations of rejection in the mental health inequalities seen among sexual minority and transgender and gender nonconforming (TGNC) communities (Meyer H. 677)

The theory of intersectionality suits here as sex and gender minorities face more trauma-causing pressures than the general population. Clinicians and epidemiological evidence suggest that LGBTQ people face disproportionately high rates of interpersonal victimization, which may have a devastating effect. Study reveals that persons belonging to sexual minorities often encounter rejection from their family members, resulting in a dearth of social support and heightened susceptibility to stress (Balsam et al. 31). Developed by Kimberlé Crenshaw in 1989, intersectionality is a theory of how various components of a person's identity—race, gender, class, sexuality, and ability—intersect to produce different forms of discrimination and privilege. Crenshaw originally applied this theory to demonstrate how Black women are subject to racial and also gender discrimination in ways that are not picked up by antiracist and feminist theories on their own. This theory can also be applied to the victims of trauma in the novels of Genet but the main element of fragmented psyche and unspeakability are at the risk of loss.

The theories of trauma's impact on the human psyche are used to investigate the subjective situation of a collective traumatic incident in a text, establishing a

connection between the people's experiences and ethnic communities or between the individual and the political realms. The first, the Freudian trauma framework, proposes that trauma is an unrepresentable experience that deeply fractures the psyche, and its essential notions are latency, disorder, and dissociation.

Many people who identify as sexual or gender nonconforming have gone through similar interpersonal experiences. It was revealed that the minority gender sibling had a greater rate of victimization from all forms of interpersonal violence when compared to their heterosexual sibling who also has a same-sex homosexual, gay, or bisexual sibling. This encompassed both intimate relationship violence and physical and sexual abuse of children and adults. It has also been observed that transgender and sexual nonconforming people are more likely to be abused as children (54.8%) than normal people (19.5%). According to a study that analyzed sexual assault statistics among sexual minorities, as many as 54% of homosexual and bisexual men and as many as 85% of lesbian and bisexual women had experienced sexual assault in their lifetimes. Culafroy later becomes Devine and indulged in homosexual and other criminal activities which in his childhood was called ‘Coolie’ by his classmates. The moniker "Coolie" was a smack in the face that was often used by his classmates in mocking him during recess and activities. However, like nomads, youngsters of this kind carry charming or horrible tricks in their luggage, which they use to get access to safe, downy places where they may drink red wine till it makes them intoxicated and find hidden love.

Conventional childhood has grown tired of the lies propagated about it. Picture book fairies and ornamental monsters mean nothing to it, and the skinny butcher with the hooked moustache and the gluttonous schoolmistress was his own personal fairy. All he saw were fragments of movements, the continuity-hence logic and comfort of which I failed to grasp, and the disturbance of which was further compounded with each new inquiry I was prompted to ask.

The suppression of even one’s hobby can turn their personality completely into new realms of life. This is what happens with Culafroy when his mother, Ernestine does not let him play violin. “Capitals rose up from his sandy childhood. Capitals like cactuses beneath the sky” (Genet, *Our Lady of the Flowers* 141).

Culafroy's interest in music is traumatized. The reasons why his mother, Ernestine hates violin so much are vague. "The word violin was never uttered again" (139). Culafroy had no idea that his mother's sensitivity could be triggered by a violin's tortured lines and that violins scurried about in her dreams alongside lithe cats, at the fears of walls, under verandas where robbers divide the night's loot, where other criminals waddle around a street lamp, and on stairways that squeaked like violins being torn limb from limb. Rods, belts, whippings, and slaps lose their effectiveness or rather alter their qualities since they are no longer able to kill Culafroy, but instead, we realize that what was killed in him largely caused another rebirth. It seemed likely that Culafroy would drop by his quarters. Instantly, he reaches through the heap of discarded toys and takes out a violin that he has fashioned out of a drab grey material. He seems embarrassed by his sluggish motion. More than the green disgrace of someone puking on your back, he experiences the full force of this humiliation. This violin, however, would never be played before her mother.

Culafroy built the instrument, however, he swore he'd never use the word that starts with the same letter as violate before Ernestine again. During the night, and in the strictest of secrecy, it was created. He hid it deep inside the old toy box throughout the day. On a nightly basis, he would always bring it out. He had to learn the humiliating process of putting his left thumb on the white strings by himself, following the directions in a dusty old handbook he discovered in the attic. He became drained with each period of silence. Shock ran through his veins at the disillusioning squeal made as the bow started tearing the strings. His emotions became strained silences, ghosts, and noises as his heart became finely pulled out. Even while he studied, his anger at himself lingered in the back of his mind. Both uneasy and ashamed, he felt he couldn't be himself. "There looms, within abjection, one of those violent, dark revolts of being, directed against a threat that seems to emanate from an exorbitant outside or inside, ejected beyond the scope of the possible, the tolerable, the thinkable" (Kristeva, *Powers of Horror* 1). It is nearby and waiting, yet it can't be integrated. It implores, concerns, and captivates desire, but desire is not swayed. In fear, desire withdraws; ill with disgust, it rejects. Its prideful assurance shields it from the dishonorable. Nonetheless, at the same time, that spurt of

energy, that spasm, that jump is directed toward somewhere other than that is both alluring and condemned. Like a relentless boomerang, a haunting may leave its victim completely bewildered as he is sucked into a vortex of both attraction and repulsion.

Culafroy, one evening, made a grand, flamboyant gesture befitting a tragic hero. A motion that extended across the room beyond the darkness gets back again, into the kid who was submerged in its darkness like a snake biting its tail. With great care and artistry, he tried to draw the bow from its tip to its hilt, a final laceration that tore at his very being. An attempt to build was crushed to the ground by the overwhelming presence of silence and darkness, along with the fading wish of separating these disparate elements. He dropped his arms and the violin along with its bow and sobbed like a baby. His little, round face dripped with tears. He had the same sinking feeling all over again. “The fear of which one can speak, the one therefore that has a signifiable object, is a more belated and more logical product that assumes all earlier alarms of archaic, non-representable fear” (34).

That is what Freud concludes after hearing about little Hans's equine phobia. Terror of castration is something he picks up on. He thinks of his mother's "missing" sex organ, his own impotence, and the desire to make his father as helpless as he was. As he gnawed futilely at the magic net, it closed in on him, trapping him within. When he felt completely alone, he would look in the dresser's small mirror and see a reflection of himself, towards which he would feel the same tenderness as he would toward his own homely dog. He masterfully pulled the bow from its tip to its hilt, a laceration that sawed his soul in two. The stillness, the gloom, and the dream of separating these disparate parts all crumbled a constructive effort that had been thrown to the ground. He dropped his arms and musical instruments and sobbed like a baby. All over again, he felt that there was no hope. In the same novel, one more character, Clements kills his own beloved, however, enjoys murdering but is traumatized by her cadaver. Not the horror of the murder itself, but rather the presence of the dead body, caused him great fear.

The huge African American man, Clements, approached his girlfriend, Sonia. Perhaps he was smoking at the time. She proceeded to pack her suitcase full of silk lingerie, outfits, and towels. There was a suitcase on the bed. Clement pushed her

forward upon it. She stumbled and fell, sending her feet, still shod in his silver shoes, flying up to his nose. A little scream came out of the girl's mouth. The negro seized her ankles and swung her up like a tailor's dummy, smashing her skull on the pillar of the little satin bed with a swift sweep of his heel. Clement spoke up about the pain the remainder of the incident had caused him to feel. He said that sunlight was streaming into the studio from outside and that he had recently begun to see a malevolent character in the sun. There was nothing else alive.

What Freud's literature on trauma reveals, both explicitly and implicitly; what the tale of the wound and the speech shows us. It is a fact that traumatic experiences appear to be more than just pathology or the plain ailment of a damaged mind. When someone tries to teach us anything about reality or truth, they invariably start with a narrative about a hurt that screams out. With its delayed arrival and late address, this fact defies easy association with anything other than the unknowns that persist in our own acts and words. Perhaps he is, in his endeavor to reconstruct the psyche of the criminal who tries to overcome the terrible horror of his crime, covertly seeking to establish the best way to submit equally to terror when the time comes. Then the many ways he might get rid of Sonia hit him all at once. He had never heard of the practice of enclosing a body in a wall before.

After that, the heroic day of action started. Through sheer force of will, he was able to avoid conformity, keeping his thoughts in a godlike realm and therefore establishing a parallel reality in which his actions were outside the bounds of ethics. He lowered his own priorities. He elevated himself to the positions of commander, priest, and sacrificial offering. He was innocent of murdering Sonia. He apparently acted on this ruse instinctively, although it doesn't make any sense. Creative men should also possess the tremendous poetic talent of rejecting our cosmos and its ideals, allowing them to act with complete independence. He took a deep breath, steeled himself to the point of insensibility, and became emotionally detached, like someone who has just mastered their water phobia and the nothingness into which they are about to plunge for the first time.

Having experienced the unavoidable, he accepted his fate. After that, he worked on the fixable issues. He stripped himself of his Christian faith like an old

coat. Even while God despises murder, he gave his deeds a sanctity that was entirely his own. He closed his soul's eyes tight. Seeing the body was what really freaked him out, not the murder itself. He was unnerved by the white corpse, but a black one probably wouldn't have had the same effect.

He then departed from the residence. Fifty bricks and twenty pounds of cement were among the purchases he made. At home in his flat, he brought it all up. He dug up the dead body. Near the fireplace, he propped up the corpse against the wall. He had intended to bury it upright, but the coiled shape prevented that. He tried to realign the legs, but they were as rigid as wood and had already taken their ultimate shape. So, he gets to work. Often, it takes the right set of conditions and the right kind of workman to create a work of genius.

When he was finished, Clements realized that he had created the bench in the shape that best suited him with remarkable precision. He toiled away in a haze of preoccupation and resolve; his eyes firmly closed against the gulf, his only refuge from the vertiginous madness that threatened to consume him. Affected by this vertigo, Our Lady gave up and swooned. He realized that he would have been doomed if he had faltered, or loosened his grip on that unyielding will. He realized this, and he kept telling himself that, interspersing exhortations with invocations, while he worked. “At the same time, there is an exclusion from sight. Oedipus blinds himself, so as not to have to suffer the sight of the objects of his desire and murder” (84).

In *The Thief's Journal*, Genet presents a central character who is a thief, gay, and vagabond. These are disdained identities but Genet bridges them rather than compartmentalizes them. The narrator's homosexuality is not merely about whom he is romantically attracted to; it has much to do with his criminal lifestyle and poverty. Crenshaw points out that "the intersectional experience is greater than the sum of racism and sexism" (Crenshaw 149). But the abjection explored in this thesis does not relate aftermaths of trauma that classify victim rather causative.

It is totally ridiculous to think why so many prisoners feel at home in their cells rather than being out in society. The punishment and hard labor in prison should have detrimental consequences which can stop them from committing crimes again. But the

astonishing reasons are that after the first time of getting imprisoned, their crime rate increases significantly. The same is true about the protagonist and his ideals in *The Thief's Journal* they feel safe in themselves when they are in a cell. According to the theory of abjection, the answer to these queries is social, economic and political trauma they experience is tougher to deal with than doing bone-breaking labor in imprisonment.

This does not mean that they feel comfortable and think themselves great but "Jouissance alone causes the abject to exist as such. One does not know it, one does not desire it, one joys in it [on enjouit]. Violently and painfully" (9). This according to Kristeva's 'jouissance' is an experience of abject subject that can mistakenly be understood as trauma but it actually is not. To simplify, one can go through the incident in which the narrator's boyfriend Java has scuffled against somebody. The narrator does not have to dare to face the fear of being in a fight with someone stronger than him. So, he enjoys being surrounded by his fellow children of grief, his old buddies in agony. He wishes they could share in their hidden splendor. When he watches Java closely going through the same dread while he is fighting, he feels himself in him and experiences insult joyfully. He seems to have some kind of compassion for them.

The ruthless and clever, the thieves and traitors, the murderers and the like, all have a certain allure in their eyes. Some of these criminals' ability to create mythological terror, others' ability to torture, and everyone's eventual merging into infamy are all things he envies them for. For all of his life, he has been that pitiful, miserable, poor, hungry, scared, and degraded little creature. He has found his grounds for glory in such views. He does not judge it on the basis of morality that holds a person from doing something wrong rather feels it instinctually.

It was breathtaking to see Java flinch with fear. Because of him, respectable people feared him. Restored to its rightful place as a natural motion, it now signified nothing more than a violent reaction of terror when presented with a symbol of death or agony. The ground shook under Java. When the narrator looks down at his massive legs, he notices a yellow stream of diarrhea. The scene can be repulsive on a moral basis but, our narrator enjoys the features of his magnificent face, which had been so

lovingly and eagerly caressed, were now the target of terror. Going forward, he elevated the virtue of being ashamed. In my presence, he carried it like a tiger hanging to his shoulders, and his shoulders betrayed an arrogant timidity in response to that menace. The narrator, seeing him fight, feels a reluctance to engage in combat. He seemed stricken with fear, and the narrator can only assume it was because he was the weaker of the two men and worried that the other would hit him in the face.

Fear and cowardice, however, may be conveyed via the cutest of grimaces, as he demonstrated to the narrator. According to Kristeva, jouissance because the stray feels himself to be a Third Party obtains the latter's judgments, acts on the basis of its capacity to condemn, and bases himself on its authority to break the veil of forgetfulness but also to render its aim ineffective. It is a boundary, but abjection is beyond any contradiction. Because, although relinquishing a grasp, it does not completely isolate the subject from what keeps on threatening it. On the other hand, abjection admits that the subject is in constant danger. But mostly because abjection is a synthesis of judgment and feeling, condemnation and longing, signals and urges.

Killing someone isn't the best way to communicate with the pits of depravity. It is actually the opposite. What with all the blood he splits, the danger his body is in all the time, and the pull he has on people. For it is supposed that he acts contrary to the natural order of things, he refuses to obey rules. People are unable to feel hatred against the criminal because of this extraordinary power. He prefers to do more ignoble offences such as robbery, begging, treachery, violation of trust, etc. “I was always haunted by the idea of a murder which would cut me off irremediably from your world.” (Genet, *The Thief’s journal* 96)

Introspection overcomes him and he retreats within. There, he prepares a ferocious and wonderful vantage point from which to see men's rage without being affected by it. So that he might create an ever-new bubble of quiet, he yearns for the sound of canons and trumpets of death. He pushes them farther away by much thicker layers of his former exploits, which he has eaten repeatedly, drooled all over, braided out and wrapped around like the silk of a cocoon over a silkworm. He works at conceptualizing his isolation and perpetuity, at living them, until some stupid longing

for sacrifice compels him to arise from them. When he was locked up, he was completely alone.

At nightfall, he would just let himself be carried forward by a tide of abandon. The globe was a raging river, a tidal wave of power that swept him into the ocean and ultimately to his death. He took solace in his isolation, but it was a bittersweet feeling. Freud later expanded on this idea in his work *Beyond the Pleasure Principle* (1920), where he introduced the concept of the "compulsion to repeat." Freud observed that individuals who had experienced trauma often unconsciously reenacted the traumatic event in their thoughts, dreams, and behaviors. This repetition, according to Freud, was not a desire to relive the trauma but rather an attempt by the psyche to gain mastery over the overwhelming experience (Freud 21). He misses the sound of his thoughts wandering aimlessly while he dozes off in his cage.

The book, *Querelle of Brest* also has elements of trauma especially related to murdering someone. The traumatic feelings of murderers jump on some pages from time to time, while one reads the perceptions of Gil and Querelle after they kill two of the guys. Fellow sailor Gil, who resembles Querelle's brother, kills one of his comrades when the brute openly insults his masculinity. Gil flees the police after being wanted for both his own crime and Querelle's. In this Genet's novel, the abject dread is experienced differently by criminals. A dispute between men about the benefits of sex causes Querelle to kill his fellow smuggler, Vic arriving at the whorehouse. When discussing Querelle, it is important to note that he benefited in ways other than financial from his killings.

They had left a dirty residue in him, and the longer he was exposed to it, the more hopeless he became. He had kept some fairly filthy item from each of his victims, including a pair of scanties, a handkerchief, and a bootlace. All of these items are sufficient to refute his alibi and lead to his conviction. These relics represented the disgraceful truth at the root of every enlightening but ultimately unfinished appearance (Genet, *Querelle of Brest* 27). The murder, which he now saw as an undigested piece of food, just contributed to his despondency, but he took solace in the knowledge that somehow this execution would cleanse him of it.

Ultimately, he was ready for the solemn occasion that every suffering associated with death must be a messy affair: one in which he would be able to clean himself and get rid of every last trace of his former self. But he had to die in order to be reborn! After that, he would travel anywhere he pleased without worrying about anybody. The cops would probably be able to take him in and discover that his neck had a cut off. Therefore, he must take care not to reveal his true identity before the fictitious court he has created in his head. Since the murderer would be dead, Querelle wouldn't have to provide any more explanations. (83-84)

Gil was well-versed in such temperaments. He raced extremely quickly for a while before pausing to catch his breath, still blinded by the sight of blood. When he came to, he was so shocked by the magnitude of his crime that he immediately set out to locate the darkest, most abandoned streets he could in order to sneak out a back door and end up someplace outside the city walls. He was too afraid to go back to the shipyards. The easy- to-open entrance of the abandoned jail for criminals immediately sprang to mind. To spend the night incognito, he found shelter in one of the stone chambers. In the corner, he hid behind the rope coils. He became paralyzed by his terror and actively sought it out. In a sense, he was a living embodiment of his hopelessness.

Gil has sought solace in the solitary life of a historical prisoner aboard a ship. When he was on the run and treated like a monster in the busy streets, all he wanted was to be left alone. His left side was puffy and bloated, making his every move and expression very exposed. As long as he stayed within the abandoned jail, he wouldn't have to worry about being detected, and that brought some relief to his frayed nerves. When he thought about all his miserable existence was taking away from him, he realized he could handle it, but he never could have tolerated a fake existence. If he had some food, he could make it through. The hunger pangs were starting to hit him hard. Since committing his act, he has spent the last three days hiding out in extreme dread. It was horrible how he would sleep for long stretches and then suddenly wake up.

While he generally avoided situations where rats may be present, he did ponder the possibility of catching and eating a live rat at one point. Quickly coming to

his senses, he saw the pointlessness of the killing he had just perpetrated. Theo made him feel sentimental, even. He pleaded with him to forgive him. The guilt that he was promised only made him hungrier. At last, he considered his mom and dad. I was wondering how his mom and dad had been handling it. What did they think about the fact that his son killed another mason during a period of intense sexual hatred?

Querelle managed to free himself from his grasp. He faced certain death. The murderer felt the beginnings of a cramping numbness inside him, which he tried his hardest to overcome because this was the first time in his time on earth that he had been threatened with death. In their joint publication, *Studies on Hysteria* (1895), Freud and Breuer discussed how traumatic experiences could lead to the development of psychological symptoms, which they termed "conversion hysteria" (Breuer and Freud 6). Freud observes that to conquer the stimulus historically, by generating the fear that was omitted as the origin of the traumatic neurosis, the traumatized patient's nightmares replay the incident. After having a close escape from death in a fight with his brother Querelle says that a nightmare of unimaginable proportions has just occurred in his mind. He claims that a dozen other people were present at the stables where the crime was committed. And he has no idea which one of them has to kill him. It was one of the young men who volunteered to do it.

Death was a terrible injustice that was not deserved by the victim. They witnessed the actual killing. The murderer repeatedly sank the pitchfork into the back of the poor victim. As if on cue, a looking glass materialized above the victim, providing us with a perfect view of our own pale expressions. Inversely, the more blood they witnessed on the back of the victim, the whiter he looked. In desperation, the executioner struck again and again. No matter how horrible the murderer's treatment, the victim, who must always be remembered to have been innocent, always aids. He figured out how to show him exactly where to land his next blow. He describes the murderer's attractive qualities, including the whole misery of the curse he was forced to endure. Because of this nightmare, my whole day was marred by blood. This day has appeared to be an open wound to him. Querelle may be trying to face death bravely, but since he is unable to do so in actuality, he has a dream of that.

So, there is strong relation between Trauma and abjection. As, People with PTSD often avoid reminders of the incident due to the uncomfortable intrusive thoughts and arousal they experience. They might refuse to discuss it. They may suppress memories, images, or emotions associated with the experience. They may avoid activities, locations, people, or treasures that trigger memories. Some individuals may choose to stay at home to avoid potentially dangerous situations. To cope with uncomfortable emotions, some individuals use drugs, overwork, or shut down completely. Some individuals live in a fantasy world, denying any negative events PTSD can lead to amnesia, or the inability to remember terrible experiences. A traumatized individual may not remember their spouse's death in a car accident. Abused individuals may have difficulty recalling their childhood memories.

Obsessing on fears or physical pain can be a coping mechanism for avoiding difficult emotions. Another person may use anger to avoid confronting deeper feelings.

To cope with terrible memories, it is understandable to seek numbness. However, suppressing unpleasant memories requires equally numbing joyful recollections. To numb painful sentiments, it is necessary to repress all emotions. PTSD can cause individuals to shun previously enjoyable activities, including travel, babies, hobbies, and relaxation. Some may say that they don't know how to have fun or play anymore. Individuals who lack emotions tend to feel disconnected from life.

Individuals with PTSD often experience a sense of isolation from others. Individuals who have experienced trauma, such as combat, rape, or disaster work, may believe that their experiences are unique and cannot be understood by others. They may feel unable to share their experiences for fear of being judged or shunned, leading to a sense of isolation. Individuals who no longer feel comfortable in social situations may shun gatherings or find them unsatisfactory. Of course, in order to connect with others, individuals must be emotionally available. Managing old recollections can be challenging. This was what her mother and Edie had seen: the outer darkness, the dread you never recovered from. Words that fell off the page into emptiness.

The term "restricted range of affect" refers to using "psychic numbing" or "emotional anesthesia" to avoid painful memories. As previously stated, everything that relieves pain functions as a general anesthetic. Individuals with PTSD may struggle with emotions such as laughter, tears, and love. If a person feels numb and locked down, they may mistakenly believe they have lost the ability to experience compassion, intimacy, tenderness, or sexual desire. This was what her mother and Edie had seen: outer dark, the terror you never came back from. Words that slid off paper into emptiness. Experiencing and expressing sadness and pain is necessary for emotional health and well-being.

Trauma can cause people to feel distant from others and their future. Trauma victims experience a sense of foreshortened future, hindering their ability to imagine a normal and happy existence. Individuals who do not anticipate having a profession, a spouse, kids, community connections, or a typical life expectancy may struggle to plan for the future. Pessimistic hopes for the future may include calamities, recurring trauma, premature death, or lack of joy. The "doomsday orientation" suggests that tragedy is inevitable, regardless of how good life appears to be.

Individuals who are obsessed with unresolved emotions, such as pain, guilt, wrath, sadness, or fear, may struggle to prepare for the future. Worrying about bothersome memories can prevent individuals from planning for a happy future.

Chapter - Four

Narcissism, Psychosexual Development, and Identity Formation

The abjection theory of Kristeva contains various elements that have modernized the psychoanalytical study of literature. Narcissism is one element that plays a great role in shaping one's personality. According to Britannica, "Narcissism is a self-centered personality style characterized as having an excessive interest in one's physical appearance or image and an excessive preoccupation with one's own needs, often at the expense of others" (Rhodewalt). While discussing narcissism, I would like to start this chapter with a quote from *Collected Stories of Carson McCullers*. 'Listen,' F. Jasmine said:

> What I've been trying to say is this. Does not it strike you as strange that I am I, and you, are you? I am F. Jasmine Addams. And you are Berenice Sadie Brown. And we can look at each other, and touch each other, and stay together year in and year out in the same room. Yet always I am I, and you are you. And I can't ever be anything else but me, and you can't ever be anything else but you. Have you ever thought of that? And does it seem to you strange? (353)

Scholars have looked at the act of self-definition from many angles, including chronological and socio-cultural development. Frankie does not worry about any of these factors, but she speaks eloquently about the influences that have eventually formed who she is and where she fits in the world. Similarly, some of the characters of selected novels of Jean Genet and Donna Tartt and the ways they become subjects of narcissism and homosexuality are analyzed here. And, readers find how this further develops their identity as abject individuals.

There was a time when the word "queer" was used as a derogatory pejorative for the gay community. In recent years, the word "queer" has been employed in a variety of contexts, sometimes as a broad definition for a coalition of socially marginalized sexual self-identifications as well as other times to represent a fledgling theoretical paradigm that has emerged out of more conventional lesbian and gay

academics. Even from this short and incomplete overview of its current use, it is evident that queer is still very much a classification in development. It's not just that queer hasn't settled into a definitive identity yet; its definitional ambiguity—its elasticity—is also an integral part of what makes it what it is. Judith Butler in his 'Against Proper Objects', differences: A Journal of Feminist Cultural Studies warns that 'normalizing the queer would be, after all, it's sad finish' (21). And Berlant and Warner write in their journal, 'What Does Queer Theory Teach Us About X?' that 'because almost everything that can be called queer theory has been radically anticipatory, trying to bring a world into being, any attempt to summarize it now will be violently partial' (344). If we try to summarize the queer theory and point out that it's a big issue in the world of ideas that everyone is interested to know about but we run the danger of taming and correcting it in a manner that queer theory actively rejects.

The word "queer" has been more common during the 1990s, coinciding with the growth of lesbian and gay studies at academic institutions. Since queer does not correspond to any one identity subset, it may be usefully linked to several debates. However, like many critical readings of queer, this research interprets it mostly in connection to the more solid, more identifiable categories of 'lesbian' and 'gay. Lesbian and homosexual studies are a relatively new creation in the history of academic fields, and queer theory may be considered as its most recent institutional development.

Kristeva in her *Powers of Horror* says:

> Even before being like, "I" am not but do separate, reject, ab-ject. Abjection, with a meaning broadened to take in subjective diachrony, is a precondition of narcissism. It is coexistent with it and causes it to be permanently brittle (13).

Interpersonal skills, emotional regulation, and impulse control are all areas where the idealized psychopath falls short or deviates. Narcissists find pleasure in being antisocial and have no feelings of regret, guilt, or shame. According to Hare, "Lacking in conscience and empathy, they take what they want and do as they please, violating

social norms and expectations without guilt or remorse" (Bernstein *Personality Disorders* 11). The narcissists rationalize their bad action, place the blame on someone else, or just deny that they did anything wrong. In addition, psychopaths have a profound difficulty empathizing with other people rather than manifest themselves in callousness, insensitivity, and disdain.

All of these escapes counter to the image they so often give of being pleasant and easy to get along with. Narcissists might seem charming on the surface because they say anything that comes to mind, regardless of whether it's true or not. The psychopath's actual emotions are often fleeting and focused on the narcissist's own needs; this trait, called "shallow affect," contributes to the psychopath's overall icy attitude. Their actions are erratic and careless, and they often lose their jobs and fall behind economically. In addition, psychopaths have a severely warped perception of the probable outcomes of their own and others' actions. They don't give much thought to the possibility of being discovered, losing credibility, or getting hurt as a consequence of their actions.

In this Genet's novel, the abject dread is experienced differently by criminals. After committing murder, Querelle realizes his true inner gay sense. A dispute between men about the benefits of sex causes Querelle to kill his fellow smuggler, Victor arriving at the whorehouse. Can a person kill his mate over the discussion of the benefits of sex? What a narcissist! Querelle purposefully loses to Nono and discovers a desire for passive homosexual pleasure. "As for the lads, the bits of rough stuff I hold in my arms, on whom I pour out all my tenderness and whose heads I cover with passionate kisses" (Genet, *Querelle of Brest* 18). Querelle very certainly is inspecting his nude body if it exists. He may inspect her face, hair, and nails for signs of trouble, such as blackheads, damaged cuticles, or hidden acne. If he is frustrated because he cannot find a flaw, he will likely create one. When he's bored and has nothing better to do, he pulls up this game. He is now inspecting his legs with great care this evening.

Despite growing so quickly and thickly, the dense black hair on his legs feels surprisingly soft. He couldn't believe that anything so clearly indicates his masculinity can also give such plush and substantial coverage for his legs. The usual grin has left

his face. The lighted end of his cigarette provides him with hours of entertainment by charring his hair. Then, he leans over and gets lost in admiration as he sniffs the realized aroma coming close to his body. He observes it intently, as if through a telescope. He never allows his thoughts to wander, instead focusing intently on the task of daydreaming at hand. He, however, never responds "My mind is elsewhere" (20). The reader is struck by the apparent immaturity of his preoccupation. “The narcissist is described as being excessively preoccupied with issues of personal adequacy, power, prestige and vanity. Narcissistic personality disorder is closely linked to self-centeredness” (Bernstein *Personality Disorders* 69).

The lavish lifestyle was something that Querelle appreciated. First, we need to think about how his upbringing shaped his personality. Not because they dictate the whole of our protagonist's psyche, but rather to lend legitimacy to an attitude that does not immediately present itself as a matter of personal preference. Querelle was raised in a nomadic culture, one where the perspectives of people over the age of fifty were carefully examined.

Typical were the manipulations he used to show off his pomposity, such as walking with his shoulders rolled, his hands in his pockets, and the turn ups of his too tight pants swinging from side to side. Later, he began to walk with shorter strides, always keeping his legs flexed to the point where the insides of his thighs can press against each other, and attempting to keep his arms at a comfortable distance from his body to give the impression that his oversized forearms and dorsal muscles were responsible for this. Shortly after committing his first murder, he began walking with a mannerism that was uniquely his: a slow, ambling gait during which he kept both arms rigidly stretched to their full length, culminating in two clenched fists kept together in front of his flies, however without stroking them. A lot of space separates his legs at all times.

When discussing Querelle, it is important to note that he benefited in ways other than financial from his killings. “From each one of his victims he had preserved some rather dirty object: a pair of scenties, a boot lace, a handkerchief all of them objects sufficient to disprove his alibis and therefore capable of convicting him” (Genet, *Querelle of Brest* 27). Why does Querelle keep this evidence with him? When

every criminal wishes to remove all the evidence of his crime, he keeps along showing his victory and success over law and order. They were insulting facts to authority and proving him an outlaw.

> "Wälder described individuals with narcissistic personalities as condescending, feeling superior to others, preoccupied with themselves and with admiration, and exhibiting a marked lack of empathy, often most apparent in their sexuality, which is based on purely physical pleasure rather than combined with emotional intimacy" (Campbell and Miller 49).

Querelle cannot be like Nono and Mario who try to please themselves through their exposure. He experienced a sudden pang, a sort of heart-wrenching sensation when he found himself facing the two men. Killers are familiar with this feeling. He found Mario's good looks and reserved demeanor unsettling because they were magnified to an excessive degree. The brothel was run by Nono, who had an enormous frame for his job. The edges of their two bodies converged to create one dynamic pattern, and the horrifying convergence distorted the individual contour of their heads and their powerful physiques. Querelle had the sensation that he was quaking and wavering deep within his being.

He was on the verge of losing his identity and getting rid of everything that made up his true self by vomiting, and he was very close to doing so. He was having trouble keeping his balance as he was confronted by the intimidating display of physique and muscle that was hulking above him. Querelle never stopped contrasting the various examples of masculinity he had in his life. Mario appeared uninterested in the conversation that Querelle and Nono were having while they were drinking white wine. Querelle perceived authority in his powerful legs and chest, in addition to the absolute power that was inherently present in his calm movements. Anything to do with him suggested that he possessed an incontestable moral authority, a flawless social organization, a revolver, and the authority to use it.

Narcissist loves to break the law and compares his own actions that of police and justify them right. Querelle says "Polite society authorizes the police to bring to

light. Possible this may account for the mixed feelings of disgust and fascination with which they are regarded" (Genet *Querelle of Brest* 92). It is possible that this is the reason why cops of the CID have such a striking similarity to the individuals whom they are tasked with apprehending. However, it would be a mistake to assume that this is so that they can fool, sniff out, and chase down their target with more efficiency. If we were to conduct a thorough investigation into Mario's private routines, the first thing we would notice would be his regular trips to the brothel as well as his close relationship with the proprietor of the establishment.

Without a doubt, he discovered in Nono an agent who was in one way a connecting link between the world of law-abiding citizens and the underworld of criminals. As they are up to their ears in work that is not always purely official, the police, and most of all the spies, who are under the mask and safeguards of the blue uniform dressed by the CID, seem to replicate translucent blue lice, tiny fragile worms, whose very organisms have become blue as a result of trying to feed off the dark blue of their uniforms. This is because the police are up to their ears in work that is not always exclusively official. Functioning under this curse does nothing more than encourage people to work harder than before. As soon as they catch a whiff of a probable instance of homosexuality, they rush headlong ahead, happy in the knowledge that they have no hope of making heads or tails of its riddles.

Getting back in the past, Gil killed Roger and later spent three days starving in abandoned jail. Feeling afraid of being caught, he kept on being in disguise. He behaved exactly same as Rhodewalt defined in Encyclopedia Britannica, that narcissism is characterized by an inflated self-image and addiction to fantasy, by an unusual coolness and composure shaken only when the confidence is threatened, and by the tendency to take others for granted or to exploit them.

On the other hand, Gill leaves no stone unturned to justify this deed. He tried to prove it as an inevitable and does not feel like he committed any crime. To do that, he went back in the past and kept on supposing until he reaches at the conclusion that "Supposing the crime has been running in the blood of his body and down the veins of his arms, then its source must be somewhere outside him" (Genet 174). Gil was thrown into a nihilistic frame of mind as a result of the approach he used to come to

terms with his crime, and this continued to be a hurdle for him in his attempt to conquer the crime by desiring it purposefully. In the end, he escapes the jail for outlaws during the night and is successful in making it to Roger's house. Gil reached Reconveyance without having encountered anybody else thanks to the numerous roundabouts turns he took and his ability to keep his eyes covered. Once he had left the home, he nervously considered the many means by which he might make Roger aware of his being there. After that, he grinned wanly and started whistling first time in period of three days as he waited to find out whether or not his disguise would be effective. He sings for Roger: “He was carefree, laughing sod, Afraid of neither man nor God.” (174)

Narcissist argues with himself and keeps on tossing his mind to make sense of head and tail but most of the time not able to reach anywhere. Same happens with Gil after the murder Roger. This murder erased from existence a worker of enormous renown. In contrast, such an act would strengthen Gil's character and enlighten him from inside. It gave him status that he could not have obtained otherwise. One that, had he lacked it, would have caused him further misery. This status was likely triggered by Gil's temporary mental recoil as he attempted, via the link of cause and consequence to absolve himself of his sins.

Having gone full circle in this manner, he discovered that the weight of the murder was still on his shoulders and that regret was still eating at his soul, paralyzing him and causing him to shake and hang his head in humiliation. Then, by reversing the movement of self-justification, he would be provided the most comprehensive explanation possible: a journey into the future, beginning with the acceptance that he had killed a person of his own free choice.

Our Lady does consider crime to be a value, but this is conditional on certain other factors. When carried out with a noble indifference, murder has the potential to become the highest kind of glory. In the world of Genet, guys like this are able to triumph over the filthy and nasty society in which they inhabit. After being found guilty of murder and sentenced to life in prison, they are unique among the other inmates and stand out from the crowd through a kind of bravery that goes beyond everyday life and judgement. To comprehend the viewpoint of the narrator with

regard to the heroism of the murderer's indifference, one must first comprehend the depravity of the most heinous offender. Anything goes in Genet's universe; nothing is off limits. The act of betrayal is heroic, as is the submission to dominance and the bearing of sexual assault.

Characters in Our Lady of Flowers are also suffering from narcissism and struggle to find their true identity and then try to establish it. Divine starts living life of vagabonds. He follows masculine thieves and murderers to have homosexuality. He likes to spend his days in jail. Divine's most significant other is a pimp, Darling Dainty foot. Before the story gets to the point when they spend their first night together, the reader is given information about Divine's past existence as Louis Culafroy as well as Darling's past and physical characteristics. Culafroy's connections with his mother, Ernestine, are problematic, while Ernestine desperately wants for her son's death.

Culafroy's sentiments for Ernestine are similar to Genet's own confused emotions for his mother. Divine runs into Darling on the pavement, and she invites him to her apartment in the attic, which has a view of the Highgate Cemetery. Divine falls fast under Darling's spell. Thanks to his imposing and macho body. Darling then goes in with Divine and takes on the role of her pimp. Their existence together is depicted in poetic detail, down to the fact that they argue and that Darling sexually dominates Divine. There are sections of Divine's childhood flashbacks interwoven throughout the fragmented story, in addition to the narrator's current experience of being incarcerated. Divine serves Darling and her most formidable adversary, Mimosa, tea during the longest and most involved stretch of narrative development in the story. Darling betrays Divine and moves in with Mimosa, however one night the three of them run into each other on the street, and Divine and Mimosa get into a battle in which Mimosa severely beats Divine. Darling interprets this as Divine's continued commitment to him and consequently, chooses to move back in with Devine. The act reflects as: He is going to find this way back to the great laws of the participation and autistic thinking of children and schizophrenics. In short, we are confronted with a regression toward infantilism, toward the childish narcissism of the onanist. (Genet, *Our Lady of Flower* 2)

Devine comes across with Gabriel and calls him Archangel and “My Liqueur.” She runs into him later that night. He narrates her, his life narrative extremely beautifully, but he can only tell her so much. Devine says, “I love you as if you were in my belly,” and also: “You are not my sweetheart, you’re myself” (148). Gabriel's smile stirred up a few tender balls of white dough in the corner of his lips. Devine is unsure if he will really like her. She is overjoyed to have found a new sweetheart. She longs to adore and worship him on her knees and to be redeemed. She is willing to go to any length to earn his love. She's heard that blending a spoonful of their master's urine in their feed daily can win their devotion. She manages to mix a little of her urine into Archangel's food every time she invites him to dinner. Devine decided to keep doing the same thing until she gained his heart. She says, “Archangel took his role of fucker seriously” (151). This is how homosexuality between both men bloomed.

The main emphasis is on Divine at this time, with flashbacks to her early life and her first gay encounter with Alberto, her relationship with a young soldier named Gabriel, and her encounter with a black pimp named Seck Gorgui. Based on the narrator's recollections of black killer Clement Village, whom he met while imprisoned, Seck Gorgui speaks about Village and Village's killing of a young prostitute. When Our Lady comes back after one of Seck Gorgui's adventures, he is still there. Seck Gorgui settles in with Divine. Together, the three of them form a marriage, with Divine acting as each partner's lover. Until a transgender ball, when the youthful Our Lady falls in love with Seck while dressing for the very first time as a woman. Due to Divine's ensuing jealousy, Our Lady is ultimately removed with the aid of Mimosa.

Darling was apprehended for shoplifting from a store and sent to jail. Darling learns about the story of Our Lady's fall from grace while he is locked up, so the events surrounding his capture and humiliation at the hands of the police act as a bridge between the two narratives. Cocaine had been sold by Our Lady while she was cohabitating with another young person. When he is arrested by the police, he is beaten up, and for some reason, he confesses to having committed the earlier murder. The narrator is given the opportunity to express his full range of anger against what he

sees as the oppression of mainstream society through the court hearing of Our Lady. The jury, the legal professionals, and the judges are all self-serving idiots, and they all work together to find Our Lady, who is looking holy and angelic too, guilty of a crime and sentence her to death. It is when Our Lady makes sharp and vulgar comments in his signature slang, those are the only times when the hypocrisy's curtain is lifted for an instant.

The plot comes to a quick conclusion shortly after Our Lady has been found guilty and executed. Divine has become a fading shadow of herself as she gets older and becomes increasingly dependent on drugs and self-parody. She goes so far as to take the life of a young child because she cannot find the strength to take her own life. The scene of her actual death and the thoughts that she had during it are investigated in great detail. The letter from Darling, who is currently caught and convicted, is included at the end of the narrative, along with the narrator's final reflections on his impending sentence.

The narcissist really lives for only physical pleasure and moreover it is for his/her own. All their concern is attached to flesh. Similarly, Darling is found guilty of a murder and so many other crimes. “But to Devine, Darling is everything. She takes care of his penis. She caresses it with the most profuse tenderness and calls it by the kind of pet names used by ordinary folk when they feel horny” (106). Devine is so much indulged in sexual pleasure with darling that she calls his penis with names; Baby in the Cradle, Little Dicky, Jesus in Manger, Baby Brother, hot Little Chap and so on. Her attitude takes things at face value and allows them to reveal their full significance.

The goal of Devine's utter hedonism is Darling's penis, which is all there is to Darling in and of itself. The narrator rests his head on the blanket that is covered with lice and closes his eyes. Divine pulls back the fly and organizes the contents of this enigmatic part of her guy. She placed flowers in the buttons of the fly and beribboned the bush. She also has decorated the penis. In the evening, Darling is seen going out with her in this fashion. Because of this, Divine views Darling as nothing more than a glorious representation on earth, the physical manifestation, or, to put it more simply, the symbol of a being, maybe God, or even an idea that continues to exist in heaven.

Here is an extreme example of psychopath in *Our Lady of the Flowers.* The narrator is likewise quite self-indulgent in their adoration of themselves. One morning before dawn, he discovered that he had fallen into the habit of tenderly resting his lips on the ice railing of the Rue Berthe for no apparent reason at all. On another occasion, he leaned forward and kissed his hand. He wanted to gulp himself with the intensity of his feelings so much that he turned his head over and opened his lips as wide as it would go. He wanted to consume not only his whole body but also the entirety of the cosmos, and when he was through, the only thing that would be left of him would be a ball of consumed object that would gradually disappear. According to him, the end of the universe will look just like that.

"I lie down again until It's time for bread. The atmosphere of the night, the smell rising from the blocked latrines, overflowing with shit and yellow water, stir childhood memories which rise up like a black soil mined by moles" (97). It serves as his safe haven. Life, which he finds in the distance is obscured by its nothingness and smell - an odor that tries to fill him with compassion and in which the smell of the aged people and the silt loam earth was predominant - life that he sees in the distance and is obscured by its smell.

Many of us are taught to be ashamed of our rear ends, of the things that happen there, and the sensations of this area. The anus can be an erotic place; most children experience pleasure in shitting, but many adults ignore these feelings, in their rush to get the act over with as little guilt as possible. (Walker, *Men Loving Men* 101)

It strikes him as especially pleasant, caressing, or even delighted, depending on how he takes it in. It seems to him that it is partially in the manner of flying, decorated dreams, while he, in his hole, continues to lead a soothing nocturnal existence like a larva. And at other times, he gets the impression that he is slowly sinking to the spiritual center of the earth, as if into sleep or a pond or a mother's breast or even into a state of incest. This can happen at any time.

Everyone could understand it, but the only ones who could speak it were the men who at birth received as a gift the gestures, the carriage of the hips, legs and arms, the eyes, the chest, with which one can speak it. One day, at one of our bars,

when Mimosa ventured the following words in the course of a sentence. (Genet, *Our Lady of Flowers* 90)

Gayness is also reflected in mannerisms and the use of slang. Judy Grahn mentions in Another Mother Tongue, "Gay people of all social strata develop intricate codes and language inflections that operate within ordinary sounding language patterns to convey information that members of the Gay culture can understand" (“Scripps Institution of Oceanography Library, UCSD”). Divine goes out with her sister to get a chicken. When the butcher's son comes closer to them, she stares at him and clucks before calling her sister over. She then placed her finger into the belly of the wrapped chicken that was lying on the stall and said, "Oh, look! "Beauty among Beauty!" she exclaimed, and her fan whirled fast to her flushed cheeks. She turned her gaze once again, this time towards the son of the butcher. (Genet, *Our Lady of Flowers* 101)

Genet is a guy who is driven by opposing interests. On the one hand, he wishes to be loved by handsome men and seek fellowship with them, but on the other hand, he insists boastfully on his oppressed minority status due to his identity not just as a criminal, but he is also a gay man. These desires make Genet a man of conflicting desires. When he talks about his past relationships, particularly those he had with women, his gentleness and genuineness really shine through. Genet is psychologically dependent on these guys, and his love for them consumes him completely. It is the adoration of their beauty, whether it is in reality or in memory, that helps him to make it through otherwise hopeless and lonely life spent in jails or most of times at large.

Stilitano is a large, powerful, and handsome guy who exudes tremendous charm and self-assurance. Genet portrays him as a guy who is full of contrasts, describing him as elegant and heavy, swift and sluggish, serious and aggressive in equal measures. The narrator views him as a representation of the underlying inconsistencies that are present in a criminal's life in general, particularly in the manner in which he combines elegance and aggression. Stilitano has control over Genet thanks to his physical prowess and magnetic personality. Genet first has a "crush" on Stilitano at the start of the book, but as the story develops, Stilitano transforms Genet's object of desire into his obsession. It almost looks as if Stilitano

has taken on paternal or even divine characteristics. However, by the time the book is through, the characteristic of Stilitano's childlike behavior is the one that jumps out the most. He refers to comic books, which he calls "gaudy, infantile stuff," and he often tries to replicate the activities of the comic book characters he reads about.

Why does Genet love to be beside Stilitano? This also depicts his psychopath identity. “That is, narcissistic individuals tend to need others to feel connected and to bask in the glow of strong and powerful people” (Campbell and Miller 4). Stilitano reveals in front of Genet that he has murdered someone in Foreign Legion. “He threatened to bump me off. I killed him. He had a higher caliber gun than mine. I’m not guilty” (Genet, *The Thief’s Journal* 68). Genet himself is coward and likes to listen the stories of Stilitano’s adventures. He worships him as a superman. The only aspects of Stilitano that continued to have any significance for him were the macho features and movements that Genet recognized as being his own.

They put together a sturdy thing that could not be broken, since the accomplishment had been brought about by a few indelible details. But later, the reader comes to know that Stilitano never killed any person. What a narcissist idea to celebrate being a murderer and boast about it before other to impress them! He also justifies it as the narcissists genuinely do. They never accept their crime. However, homosexual relations still emerge between Stilitano and Genet. First, Genet wants him for his macho man look later he caresses him for being coward and cunning like Genet himself.

The narcissist can create his own principles about wrong or right and then their rewards according to his need to be justified right. Genet talks to himself, “Too many people think, I said to myself, who have not the right to” (Genet, *The Thief’s Journal* 75). Songs that he had composed especially for it were dedicated by him. Whistling was a nighttime ritual for him. The tune was based on a religious theme. It moved quite slowly. It had a somewhat weighty rhythm to it. He was under the impression that by doing so, he was able to communicate with God. God being nothing more than the enthusiasm and expectation stored in his song. As he walked along the pavements, with his fingertips in the pockets of his pant, his head hanging down or held high, gazing at buildings or trees, he would try to reproduce his clumsy

religious songs, which were not jubilant, but were not melancholy either; they were serious. He made the startling discovery that hope is nothing more than the form that one chooses to give it.

He will indeed find Stilitano, Marc Aubert, and others whose insensitivity to the norms of loyalty and righteousness was something he had suspected, but hadn't quite dared to believe. They represent the only ones, in his opinion, who are capable of all different kinds of bravery, he said about them. Their winding nature and the many different ethical paths they take combine to form an intricate web that he refers to as an adventure. They violate your guidelines in various ways. They do not keep their word. Most importantly, they have a flaw or a wound, which is analogous to the cluster of grapes that was found in Stilitano's underpants.

In a nutshell, the more severe his guilt seems to be in their eyes, the more complete, the more entirely accepted, and the larger his freedom will be, the more exquisite his isolation and his individuality. The fact that he is guilty gives him an additional right to intelligence. I thought to myself that there are far too many individuals who think but do not have the right to. They have not earned it through the type of labor that makes thinking a vital component of one's salvation and they have not suffered for it. This is how Genet justifies his petty crimes and homosexuality.

Those who are in intimate relationships with narcissists typically struggle to comprehend the narcissist's behavior, particularly when it comes to jealousy, competition, and meanness—even in the context of a love relationship.

> “The love that human beings seem to feel for one another tortured me at the time. If two chaps exchanged a greeting or a smile in passing, I would re-treat to the farthest edges of the world. I could not take lightly the idea that people made love with-out me” (67).

Conflicted intuition is the first term that comes to mind while attempting to comprehend the mind of a narcissist since it is the most useful. The most important thing to keep in mind is that the way a narcissist acts and seems on the surface is in no way indicative of how they really feel on the inside. In the mind of a sociopath, there

are two "selves" at work: the genuine self, and the fake, fantasy self that they strive to sell to the general population.

Extreme cases of narcissism manifest in the form of a predatory and competitive attitude toward the social environment around them. The narcissist's day-to-day activities consist on warding off possible assaults on their ego and demonstrating that they are superior to everyone else in their immediate environment. While a result, they have very little sense of security as they go about their lives. If you want to comprehend why narcissists are so cruel in interpersonal relations, you need to understand the unique motivation that exist within the sociopath's intra-psychic world, or, to put it another way, you need to understand what happens inside the psyche of a narcissist.

The majority of severe narcissists, if not all of them, probably had some kind of emotional trauma at a formative point in their lives. Specifically, they are hurt when they are children, which is very sensitive period in the life of kid and when that youngster has not yet worked out how to fortify psychological barriers to fight off things that cause them feel so horrible about themselves. When the little boy or girl suffered an emotional wound, it most likely manifested itself in the following ways: They were humiliated, oppressed, intentionally ignored, or used in some other way by someone in a position of power, or even by bullies among their peers at school.

It was then perhaps that, had I met my mother and had she been humbler than I, we would have pursued together the ascension---though language seems to call for the world “fall” or any other that indicates a downward movement--- the difficult, painful ascension which leads to humiliation. I would have written of it so as to magnify, thanks to love, the terms---whether gestures or vocables---which were most abject.

For an individual to develop severe narcissism later in life, the emotional trauma they experienced as children had to be harsh enough for them to conclude unconsciously: "No one will ever hurt me like that again; I will never let my guard down” (Meyers, *What Makes Some Narcissists Mean*). This was a prerequisite for developing severe narcissism later in life. After a certain point in life, when this style of connecting to people and the outside world has been practiced again and over for a

significant number of years, the personality becomes basically fixed in place, and it is exceedingly difficult for the psychopath to allow themselves be emotionally exposed. The narcissist will suddenly switch into predator mode if their inflated sense of self-importance is challenged by another person or entity. Genet may have developed interest in men since he hated his mother. One of Genet's friends, Michaelis, who was a strikingly good-looking man, admitted to Genet that he took greater pride in the admiring glances he received from other men than from female admirers.

Identity formation, also called identity development or identity construction, is a complex process in which humans develop a clear and unique view of themselves and of their identity. Identity, Erikson, writes "is as unfathomable as it is all-pervasive. It deals with a process that is located both in the core of the individual and in the core of the communal culture. As the culture changes, new kinds of identity questions arise" (Erikson 2). However, it is possible to observe with pleasure that the conception of identity has resulted in a number of credible studies that, despite the fact that they do not give a better explanation of what identity is, have nonetheless shown to be helpful in the field of social psychology. And the fact that the term "crisis" no more connotes an imminent disaster, which at one time appeared to be a barrier to the comprehension of the phrase, may be a positive thing. It is now generally acknowledged that it designates a required turning point, a pivotal moment, at which point development must proceed in one direction or another, marshalling resources of development, recovery, as well as further differentiation. "I sought; I pursued there my identification with the handsomest and most unfortunate criminals" (Genet, *The Thief's Journal* 77). These group identities illustrate his urge for connection, or for individuals to identify who they are to him. She intended to be the youthful whore who travelled to Siberia with her boyfriend or the one who outlived him, not in effort to exact vengeance on him but rather to lament his passing and honor his legacy.

Genet and Culafroy being the neglected children especially by their mothers try to find their place in their respective social set ups but fail to find that due to their fall in their own eyes. They both turn to be homosexual and narcissist persons who later lead their lives among thieves and other criminals, even murderers. The idea of

personal continuity, sometimes known as personal identity, relates to the process through which Genet poses questions to himself about himself that contradict his initial impression, such as "who is he?" The process, as seen by others and by the person himself, defines the individual. His true identity is composed of a number of different aspects, including a feeling of continuity, a perception of uniqueness in comparison to other people, and a sense of connection based on his participation in a number of different groups, such as his family, ethnicity, and profession.

Jean Genet's body of literary work is a radical exploration of transgressive desire, identity, and subversion of normative morality. His novels, *Our Lady of the Flowers*, *The Thief's Journal*, and *Querelle of Brest*, feature characters whose narcissistic foundation is informed by psychosexual dysfunction. Rather than psychological case studies, Genet's protagonists embody more fundamental contradictions of French political and cultural life in the mid-twentieth century. In a symbolically dense and autobiographical novelistic genre, Genet condemns bourgeois morality, colonial brutality, and the suppression of queer desire. Narcissism and psychosexual development are hermeneutic models for interpreting the alienated and eroticized self in modern France.

Freudian psychosexual understanding describes the development of identity through a series of stages: oral, anal, phallic, latency, and genital—with each stage revolving around different erogenous zones. The failure to resolve conflicts at any stage can lead to obsession, which in adults are manifested in neuroses. In Genet's protagonists, these fixations are not only present but actually taken on as modes of defiance and aesthetic expression. In *Our Lady of the Flowers*, for example, the narrator is obsessed with the criminal and hypermasculine Divine and Darling Daintyfoot and projects desire and admiration upon them in ways evocative of undischarged Oedipal conflict. The voyeurism and erotic fascination of the narrator express prior unintegrated psychosexual identity that uses narcissistic fantasy as a means of dealing with repression and marginality.

Heinz Kohut's narcissism theory presents another framework for understanding Genet's heroes. To Kohut, narcissism is a stage of early development wherein the ego demands mirroring and confirmation from the caregivers. Without it, the ego

fragments and can achieve cohesion only through the admiration of others (*The Restoration of the Self, 243)*. Genet's protagonists, especially in *The Thief's Journal*, look for confirmation not in family structures but in crime, homosexuality, and self-styling. Such behavior marks a repudiation of normative sources of self-esteem and an embracing of the socially abject as a way of forging identity. The narrator refigures his thievery and treacheries into acts of beauty, claiming, "I wanted to be a saint, a thief, a traitor, a whore," thereby equating deviance with self-fashioning (Genet, 15).

This refusal of bourgeois morality is closely tied to Genet's condemnation of French middle-class society. In the early to mid-twentieth century, France was characterized by a discrepancy between its colonial power and its indigenous moralism. Genet's writing confronts both. The narcissism of his characters is a mirror of what Christopher Lasch has called the cultural pathology of narcissism, in which social institutions are unable to provide coherent models of identity, and individuals substitute self-aggrandizement and performance for substance (34). In France, these tendencies were supported by the repressive apparatus of the Catholic Church, the penal system, and the colonial army—those very institutions Genet knew from the inside. His characters sexualize their subordination to these institutions, acting out what Freud would recognize as repetitions of unresolved psychosexual struggles, most prominently those concerning authority and punishment (60).

Querelle of Brest takes this theme further in its hypermasculine, militarized setting of a naval port, in which violence and homoeroticism are inseparable. Querelle, the killer and sailor, engages in sex that is founded on domination, secrecy, and inversion. These dynamics indicate an unworked-through Oedipal structure, in which agents of authority are built into objects of desire and destruction. Querelle's sexual encounters are not instances of mature genital sexuality, but elaborate reenactments of narcissistic attachment and sadomasochistic yearning. As Edmund White contends, Genet "created characters who triumph by eroticizing their own victimization" (White 112). In a culture that criminalized queer identity and pathologized it, Genet uses these pathologies as aesthetic and individual strength.

In addition, Genet's novels are symbolic dramatizations of French culture's hypocrisy, specifically with regards to sexuality and power. The formation of criminal and queer

identity in his novels delegitimizes the contemporary post-war ideal of virtuous, rational citizenry. Genet inverts this gaze by making such figures into icons of resistance. His heroes revel in their self-image, creating narcissistic selves that will not accommodate the dominant culture. This subversion is a form of cultural critique, speaking to the repressive moral strictures of mid-century France.

Genet's own writing style is narcissistic in its aesthetics: baroque, florid, and self-referential. His narrators frequently call attention to the way his prose blurs the distinction between author, character, and act.In *Our Lady of the Flowers,* Genet writes from prison, transcribing his fantasies in writing: "I wanted my book to be a jewel box of evil" (Genet, 7). The narcissistic impulse here is less thematic than structural. The text itself is a mirror in which the self is infinitely reflected and decorated.

This type of self-referentiality finds echoes in Kohut's concept of the self being both subject and object of its own adoration, a process intensified by social marginalization. Notably, Genet's inquiry into narcissism and psychosexual development is political as well. His later defense of the Black Panthers and the Palestinian cause indicates an awareness of the interrelatedness of psychological oppression and violence of the system. The personal is always political in his writing. The eroticization of his characters' degradation allegorizes the broader degradation caused by colonial and class formations. The psychosexual deformation of Genet's characters, therefore, represents a national psyche rent asunder by its contradictions—between republican ideals and colonial practice, between sexual repression and libertine tradition.

“I’ve known men who run down homosexuality because they are uncomfortable with it, perhaps harbor inclinations in that area; and I’ve known men who run down homosexuality and mean it” (Tartt, *The Secret History* 61). Richard questions himself about Henry and suspects he does not know him completely. He asks that, is it conceivable Henry likes Bunny and does not even know it? Without much doubt, the response was no. He not only behaved as if he had no attraction to Bunny, but also as though he could not tolerate his sight. And he looked like he was repulsed by Bunny in pretty much every way. It could be seen that Bunny was

attractive in a broad sense, but when Richard zoomed in to capture him in a sexual context, all he saw was a repulsive miasma of sour-smelling clothing, musculature gone to fat, and filthy socks. Girls most probably do not mind, but they do not find it attractive in the least. But it could be sad and hateful for Henry that is why Bunny was not the way he liked him to be. Whenever, he sees him, he behaves like boyfriend and girlfriend do. Henry, however, shows that he does not like Bunny and his doings at all yet feels awkward if he gets closer to anyone.

Richard was beginning to come to terms with the unsettling realization that perhaps this was all sort of sex-related business that he would be better off not thinking about. He glanced to the side of his face and saw that he was irritated and petulant. His spectacles were perched low on the end of his sharp tiny nose, and he had the beginnings of chipmunk cheeks at the jawline. It is possible that Henry made a move at him when they were in Rome. Incredible, yet it's not impossible to consider this possibility. If he had done it, everything surely would have gone to hell in a hand basket.

It was difficult for him to conceive of many other things that would need as much hushing and secrecy as this, or that would have such a profound impact on Bunny. Only he had a girlfriend, and Richard was very certain that he slept with her. Despite this, he was extremely prudish; he was sensitive, easily offended, and hypocritical to his core. Aside from that, there was clearly something peculiar about the manner in which Henry was always handing over cash to him: paying for his meals, covering his bills, and doling out cash as a husband would to a spendthrift wife. There was obviously something going between Henry and Bunny, however, it was limited to mind not physical.

It is interesting to see how different characters of *The Secret History* feel abject in them and strive to find their proper identity by enrolling in Julian's Greek class. Tartt paints a vivid picture of what it was like to go to college in the 1980s. Students of Hampden college spend their time smoking, drinking, doing drugs, playing music, dancing, having casual sex, and consuming junk food. Even Greek scholars dedicate time from their studies to do these things quite often. College is best at helping troubled students, but it does not do much to change them and does not

encourage discipline and hard work. Hampden is far away and alone, so it is the perfect place for the kind of debauchery that can lead to murder.

Richard is interested in the classmates of ancient Greek since they are weird and out of place. They dress like people from the past, listen to Josephine Baker records, and argue about how far apart Roman soldiers stood. They don't seem to know anything about the modern world. Because of these traits, Richard thinks of them as "magnificent creatures" and envies their "coolness" and "cruel, mannered charm." He wants to be like them. He is realistic enough, though, to see that they all have moral flaws, like how well they lie as a group, and that they are all too lazy or unreliable to do well in school. Because Richard thinks Camilla is an unapproachable goddess and "a living dream," he can't stand it when she starts a relationship with her brother and Henry.

“I switched to English literature without telling my parents. I felt that I was cutting my own throat by this, that I would certainly be very sorry, being still convinced that it was better to fail in a lucrative field” (18). So, Richard became literature student and found that he liked it more. Even at home, he found he was unsatisfied. He does not think he can say why his surroundings made him feel so sad. Even though he thinks now that, based on the situation and the way he was, he would have been unhappy anywhere, whether it was the Isle of Capri or Caracas, he was sure at the time that I was only unhappy there. Maybe some of it was true. While Milton is right in some ways, the mind is its own place and can make Heaven out of Hell and so on. “He began by talking about what he called the burden of the self, and why people want to lose the self in the first place” (44).

Why does that stubborn little monologue in our brains cause us such distress? Maybe it's because this voice reminds us of our being alive, of our mortality, and of our own souls, which we are ultimately too terrified to relinquish, but which makes us feel more wretched than anything else? But isn't it also suffering that frequently makes us most self-aware? It is a dreadful thing to discover as a youngster that one is a different entity from the rest of the world, that no individual or object shares one's burnt tongues and scraped knees, and that one's aches and sorrows are unique to oneself. Even more terrifying as we age is the realization that no one, no matter how

cherished, will ever completely comprehend us. Because our own selves are the source of our greatest unhappiness, we are so eager to lose them.

Of course, Richard has nothing to admire in this world. He's having trouble finding a place for himself in society that does not make him feel worthless. His hometown of Plano, California, basks in year-round sunshine, and he is a native son. He attended a mediocre Vermont university, earned his degree, and then abandoned his medical school studies to devote himself to classical study. He attends the made-up Hampden College, where the sons of wealthy families hang together. Richard is completely smitten with a group of five oddball kids taking Ancient Greek from a mysterious professor named Julian Morrow.

Julian only accepts a limited number of carefully selected students, and his number one requirement is that they must take all or almost all of their courses from him. Julian is of the opinion that exposing a child to many different types of educators might do more damage than good. Richard observes the five students as they go throughout campus, where they spend much of their time together but very little interactions with other students. But the way Julian influence students, he looks like a manipulator. He heightens the reputation of his class and tries to make it unique in the camps. Manipulation is a form of intentional influence, characterized as an attempt, by a person or party (the manipulator), to change the behavior of another person or party (the target), typically with a view to achieving a goal in the manipulator's interests (Horn, *Manipulation* 14).

Due to this manipulation Richard gets attracted to his class that looks typically different and eventually significant. He visits Julian at work because he is obsessed with and interested in Ancient Greek. Richard, despite Julian's initial disapproval, is accepted into the exclusive Greek class thanks to an unintended encounter with the other five pupils.

They are all well-to-do, and they have put a lot of effort into creating Richard's esoteric perception of them. Aside from Bunny, most people in Richard's mind are either famous actors or philosophers from antiquity. The fact that he has made it into their inner circle intrigues him to the point that he is willing to overlook a few flaws.

In order to better connect with the five kids, Richard fabricates a false history to share with them. But Richard suspects that his group members are hiding something from him. At one stage, Richard learns this "secret," and he feels a greater sense of belonging as a result. Because of his desire to fit in with the gang, Richard becomes an accessory to murder. This is how, Richard mixes up with them and ultimately finds his identity of being member of elite group who studies Greek.

In Donna Tartt's another fiction, *The Goldfinch* the reader finds character of Theodore Decker alias Theo who fights against trauma of his mother's death and struggle to adept in society later in which he feels himself cast out. Theo's biggest struggle is with his own sense of self. He has a strong bond with his mom, but he does not trust or get along with his drunken, dishonest, and violent dad. "Her death the dividing mark: Before and After. And though it is a bleak thing to admit all these years later, still I've never met anyone who made me feel loved the way she did" (Tartt, *The Goldfinch* 11). Theo has trouble finding his place in the world, so he associates with two different people: first the reckless but attractive Boris, and then the smart and kind Hobie. The goldfinch is a constant reminder of who he is, both in his criminal and his aesthetic forms.

Very few weeks earlier she passed away. He and her mother were enjoying a late dinner at an Italian restaurant in the Village, and he recalled how she had tightly gripped his sleeve. He believes that if she hadn't died so shortly after, he would have forgotten it at all. However, he has reflected about the loss of his everyday joy since her passing, and he likely will continue to do so. This is the void that was created by her mother's death and throughout his life until he turns to be adult, he tries to fill that void. Only filling this void can help him find his own identity. According to Kristeva, "It is a frantic attempt made by a subject threatened with sinking into the void. A void that is not nothing but indicates, within its discourse, a challenge to symbolization" (Kristeva, *Powers of Horror* 51). This is what Kristeva says about such characters like Theo who do not find something to fill this emptiness in their life. This emptiness reminds him about their loss, the loss of his identity.

After the death of his mother, he was under the protection of social security. Later he, according to his wish was moved in his friend, Andy Barbour's family. Theo

was fully conscious, yet a part of him felt so numb and glassed off that he was almost unconscious. As horrible as Platt felt, there was absolutely nothing he had the ability to help him, and this sent him into a sudden wave of despair. Even today, the thought of that period gives him a strangling, despairing feeling. It was all pretty bad. He couldn't eat stuff like cupcakes, bananas, club sandwiches, or ice cream, so others brought him cold beverages, additional sweaters, and such foods. To hide his tears from view, he killed his most of the time gazing at the carpet while responding yes and no to questions. Theo and Andy, the Barbours' kid, were pals. Thankfully, Andy, who had previously been by him through difficult times, recognized that talking was the exact last thing Theo needed to do. They allowed him to remain at home from school to give him company during those initial days.

Theo only paid attention when Andy and his family members called his name. He kept having flashbacks of the day his mom and he raced up the museum's stairs. Theo repeatedly sees his mother with striped umbrella. Even though he knew he couldn't undo what had occurred, he couldn't help but wish there was some way he could return to the rainy street and change things. If one knows the past of Theo and notices the confusion he faces while he lives with Barbours family, one can easily understand that he is in the phase of fighting anxiety and simultaneously evaluating his beliefs and options in his social set up.

Erikson’s writings on adolescence are both the anxiety inherent in the process of identity formation, and the analytic task of helping the adolescent to assess values and choices from the point of view of identity synthesis. While Anna Freud was worried about teenagers regressing, Erikson was more concerned with how they were growing and changing. Erikson emphasized the importance of socio-cultural circumstances on ego, in opposition to the interpersonal theorists' idea that cultural forces generated the signs of mental and behavioral manifestations. Erikson appreciated the interpersonal theorists' concern in how social influences might influence psychological adjustment, even as he maintained the premises of drive theory. His argument is that an individual's personality is heavily influenced by cultural norms. Theo remains in bewilderment and keeps quite when asked anything. It seems sometimes worrisome to Mrs. Barbours and she tries to console him, but he

is watching Andy and his siblings confusingly that how they behave totally different to similar situation.

Theo also seeks to adjust himself in his surrounding, but his previous experience does not let him to decide clearly. This is how Kristeva describes similar state of mind and identity. “When the boundary between subject and object is shaken, and when even the limit between inside and outside becomes uncertain, the narrative is what is challenged first” (141). If the condition of Theo continues nevertheless, its makeup changes; its reliability is shattered, it proceeds by flashes, paradoxes, incompletion, tangles, and cuts. At a later stage, the unbearable identity of the narrator and of the surroundings that are supposed to sustain him no longer is narrated but cries out or is described with maximal intensity. Theo may have great influence on Andy who even when he was a youngster was never one to speak excessively; the only times he did so was when he felt pressed.

After being bullied at school for years, he had become even more reclusive and uncommunicative than he was before. A significant portion of their relationship had consisted of them silently exchanging comic books with one another. Theo was facing a difficult choice. Whenever there is anything to start, whether it is discussion or action like eating, he does not start until he is told twice to do so. This holds true regardless of whether the item to start is eating or talking. He does not move from his seat, and the plate that is in front of him remains undisturbed. He sees everything as if it were an action movie like the one that Andy had on a DVD, complete with bursting robots, rain of metal, and flame. The sounds of glasses being clinked, the aromas of hot wax and perfume, and every so often, a voice rising gloriously in laughter as if it were coming from an alternative dimension can be heard coming from the living room.

The confusion of living in the wrong house and with the wrong people was tiring him down, so he looked sluggish and punch-drunk, almost weepy, like a tortured prisoner who had been barred from resting for days. Everything was gone, and he had slipped off the map. Theo left no stone unturned to adapt in Barbours family but was unable identify himself as one of them. He started to work extra hard to be a pleasant guest, making his bed in the mornings, always following etiquettes

like saying thank you and please, and doing all he thought his mother would expect of him. Unfortunately, the Barbours were not the kind of family where he could express his gratitude by watching the younger siblings or helping with the dishes. Even though nothing was expected of him, the endeavor to integrate into their sophisticated and structured family was a huge hardship. He was trying to blend into the background, to blend in like a fish in a coral reef, yet it seemed he attracted unwelcome attention to himself a plethora of times every day.

After being shifted with his father and his father's girlfriend Xandra Theo became friend with Boris, a Russian immigrant in Las Vegas. Both seek their belonging to society after losing their mothers. They are both abandoned by their drunk and careless fathers. Theo and Boris attempt to dull the pain of their abandonment and isolation by spending their formative period of life drinking and using drugs. Theo used to drink excessively at night and lie on road waiting to be run over by some car. He has totally lost himself. Theo, realizing he is abandoned and terrified of being sent to foster care, steals drugs and cash from Xandra, kidnaps her abused dog, and takes a bus to New York.

Theo ended up his tiring journey at Hobie's door, where he is welcomed so warmly that it made him cry and welled up his tears which he never let flow after the death of his mother. Theo was already crying, but Hobie's powerful, fatherly embrace just made things worse. Then he patted his shoulder, a strong, authoritative grip that radiated safety and reassurance. While maintaining his life as a heroin addict, Theo learns the antiquities industry and finally becomes a business partner. Theo, unknowing to Hobie, hatches a plan to pass off refurbished antiques as genuine, high-priced works of art. In Hobie's company he feels in himself, better than in Barbarous and Boris's. "Kohlberg does not address directly the question of identity. Rather, he views the development of moral reasoning as one subdomain of ego functioning, which in turn is an aspect of identity. A study of Kohlberg's work does allow one to make inferences about identity, however, as moral reasoning processes are tapped" (McCarthy 91). Theo's identity formation also follows the pattern suggested by Kohlberg. He smells the same elements of his mother in Hobie and feels same as he

used to feel with his mother: protected and cared. That is why he does not want to hurt Hobie by revealing his illegal marketing of antiques.

On the other hand, Theo needs money to buy drugs for himself. He, however, has sense of wrong and right and feels guilty about what he does. Eventually, his cognition helps him to manage all that anyhow. Kohlberg's doctoral dissertation shook up academic discussions about moral growth. In a society preoccupied with how the Freudian superego shapes ideas of right and wrong, this is a particularly salient question. Kristeva also has similar point of view, “what is abject, on the contrary, the jettisoned object, is radically excluded and draws me toward the place where meaning collapses. A certain "ego" that merged with its master, a superego, has flatly driven it away. It lies outside, beyond the set, and does not seem to agree to the latter's rules of the game” (Kristeva, *Powers of Horror* 2).

The childhood narcissism and the death of Theo’s mother lead him to abject state of mind where his sense of society and himself has clashed. Theo keeps mum all the time or always takes that much time to respond that the questionnaire stops expecting the answer. Theo may have an idea that there is nobody who can understand him. When he goes to see Pippa, who was with her uncle Betty during the blast, he just sits beside her silently. They shared an odd and comforting stillness, linked by the rope and the faint echoing of their chilly breaths. Pippa says that he needs not to talk if he does not wish. Theo responds, “People always want to talk but I like being quiet” (Tartt, *The Goldfinch* 205). Going through all pitfalls of life, most of which Theo himself has dug, he in the second last chapter of novel says, “A mass identity I don’t want to be a part of and indeed am not a part of, except it’s almost as if I’ve died” (1006). In her Power of Horror, Kristeva describes similar aspect of abjection that emerges when identity of self is challenged. She writes, “It is no longer I who expel; “I” is expelled. The border has become an object. How can I be without border” (Kristeva, *Powers of Horror* 4)? A person with borderline personality disorder (BPD) suffers from a long-term dysfunction in how their personalities typically work. It is marked by profound and fluctuating emotions and often affects those over the age of eighteen. Mood swings, rigid thinking, and thought polarization are hallmarks of the disease. Individuals with this disease often cycle between periods

of extreme self-appreciation and severe self-deprecation, resulting in a chaotic and unsteady series of symptoms that may affect every aspect of their lives. This disruption of the self may cause dissociative episodes in the most severe instances.

One of the symptoms of bipolar disorder is a fluctuating idealization and demonization of others. This, in addition to mood swings, may be detrimental to one's relationships at home, school, and job. Self-injury may be a symptom of borderline personality disorder. Symptoms can intensify without therapy, sometimes leading to suicidal ideation or attempt.

In the end of *The Goldfinch*, Theo is on the threshold of something inexplicable, and everything seems greater and brighter. However, what exactly is it that referring to? Weird as it may seem, we need to know why he was constructed this way. So why does he give a hoot about the negative stuff, but not the positive ones? Or, to put it differently, how is it that he can know with such certainty that everything he absolutely adores about is an illusion, and yet hold fast to the conviction that the illusion itself is the only thing worth living for?

He is only now starting to comprehend a major tragedy: we are not given the freedom to decide for ourselves which hearts to give and which to reject. Neither we nor anyone else can force us to seek what is best for ourselves or others. The people we turn up to be are not up for debate.

To repatriate, one factor that plays a significant role in molding an individual's character is narcissism. Narcissists take enjoyment in being rude and have no sentiments of remorse, guilt, or shame. A narcissist rationalizes their bad action, put the blame on somebody else, or just refuses to recognize that they committed a mistake. Furthermore, psychopaths have significant trouble empathizing with other people rather exhibit themselves in lack of compassion, insensitivity, and scorn.

In novels by Genet, the narcissist characters mostly turn to homosexuality and if their quench is not satisfied, they even do not hesitate from murdering somebody. As in *Querelle of Brest*, the murder mystery takes place in the port city of Brest, where the sea and sailors have a dark reputation. The protagonist, Georges Querelle,

is a manipulative serial murderer and thief who engages in sexual acts with both sexes for his own amusement and financial gain.

The narrator of Genet's *Our Lady of the Flowers* explains that the novel's protagonist spins extremely erotic, sometimes blatantly sexual tales to help him masturbate while serving out his jail term. Devine is also narcissist and lives conflicted identity. Darling eventually takes home a young killer known as *Our Lady of the Flowers*. In the end, Our Lady is taken into custody, tortured and killed.

It is a complicated and multidimensional link between homosexuality in Jean Genet's literature and Kristevan abjection. Thematic links and interpretative opportunities are readily explored, however.

Prostitute and usually rebellious in his examination of sexuality, identity, and power relations, French writer Jean Genet regularly included gay themes in his writings. In his celebration of the outcast and the underprivileged, his books, plays, and essays question accepted wisdom. Topics of social marginalization, deviance, and the breaching of social boundaries often cross Genet's investigation of homosexuality.

Given Kristevan abjection, homosexuality in Genet's literature may be seen as representing the abject—that which is rejected, ostracized, and cut off from the symbolic hierarchy. According to Kristeva's philosophy, the abject questions accepted notions of subjectivity and identity by upending the lines separating oneself from others. Characters in Genet's depiction of homosexuality often live in transitional areas, on the outside of society and reject accepted ideas of gender and sexuality.

Furthermore, Kristeva contends that the disgusting, horrifying, and repulsive emotions arouse in the individual a visceral reaction that upends their concept of self. Characters and readers in Genet's literature may respond similarly to the way gay desire and behavior are portrayed, forcing them to face their own biases and assumptions. By illustrating gay relationships and experiences, Genet challenges readers to reconsider their presumptions about sexuality and identity and reveals the brittleness and erratic nature of societal standards.

Moreover, Genet's investigation of homosexuality might be seen as a kind of resistance against oppressive regimes and prevailing power structures. Genet opposes the dominant forces that try to stifle and regulate non-normative forms of sexuality by honoring the revolutionary potential of gay desire. His literature, therefore, reflects Kristeva's idea of abjection as a space of subversion and resistance where the oppressed claim their agency and take back their position in the symbolic order.

All things considered, homosexuality and Kristevan abjection in Jean Genet's literature have a convoluted, ambiguous, and provocative connection. By means of his investigation of gay subjects, Genet exposes readers to the unpleasant truths of societal marginalization and exclusion, therefore urging them to face the vile inside themselves and in the larger community.

Ultimately, the narcissist cares solely about himself or herself and his or her own physical comfort. Everything matters to them in the physical world. Darling is also convicted of murder and several other offences. Genet just like sociopath elevate betrayal to the status of the superior ethical value and elevating murder to a point of virtue and sexual attraction. Similarly, in Genet's *The Thief's Journal,* there is a recurring theme of reversing ideals, such as how betrayal can be seen as the highest form of devotion or how small crimes can be seen as acts of bravery. All the main characters are unable to find themselves fit in society due to their sociopath behavior and rather than finding fault in themselves they blame society and rationalize their actions.

On the other hand, narcissism found in Donna Tartt's novels does not take any form of homosexuality but totally self-centered view of life. The characters in his novels are suffering with psycho symptoms and think themselves always right in their perception. Trying to kill others or even murdering is justified by them. Henry and Charles of them in their self-falsification commit suicide when they find themselves wrong and fail to accept and correct it. Killing a farmer for no reason by classmates in college and then their own friend and after that suicidal attempts and committing suicide are examples of narcissist identity in The Secret History. The protagonist of *The Goldfinch* is suffering from social maladjustment and wanders and wastes his formative years due to his inability to speak his traumatic ego.

Donna Tartt features her protagonists the characters who exhibit narcissistic signs and whose psychosexual evolution is characterized by loss, trauma, and the lack of stable parental figures. Tartt's books demonstrate a society ever more shaped by psychological breakdown, aesthetic fascination, and emotional numbing. Through the depiction of characters stuck in patterns of self-idealization and emotional damage, Tartt shows the extensive consequences of these psychological states in the framework of modern American life. Narcissism as a stage of development, as well as a possible disorder, is at the focus in this paradigm. Narcissism, for Heinz Kohut, is at the core of self-creation but becomes pathological when the child's need for mirroring is not met, leading to a fragmented self which must continually be validated (Kohut 243).

Both *The Goldfinch* and *The Secret History* feature as main characters Theo Decker and Richard Papen, respectively, whose early lives are marked by parental abandonment, dislocation, and emotional turmoil. As such, both characters exhibit narcissistic tendencies and arrested psychosexual development in the guise of self-absorption, emotional unavailability, and dysfunctional relationships.

In *The Goldfinch*, Theo Decker's psychological development is impacted by the traumatic death of his mother in a terrorist bombing, unleashing a chain of traumatic events influencing his life. His mother is taken away at a sensitive stage during adolescence when Theo is experiencing psychosexual development. Freud describes the latency period (roughly between the ages of six and puberty) as one in which the sexual urge is suppressed while social and intellectual skills are acquired (Freud 34). Yet, Theo's trauma naturally propels him into the phallic and genital stages and hence a skewed comprehension of sex and relationships. His subsequent sexual encounters, particularly with Pippa, are marked more by idealization than intimacy. Pippa, who is also a survivor of the bombing, turns into an elusive figure upon whom Theo displaces his unresolved sorrow and yearning. This idealization is a blueprint for narcissistic attachment: Theo seeks in Pippa a reflection of his own pain, rather than a two-way emotional involvement.

Moreover, Theo's fixation on the painting *The Goldfinch* is a symbolic continuation of his broken psyche. He conceals the painting for years, holding on to it both as a

reminder of beauty and as a reminder of his personal tragedy. As Christopher Lasch contends, the narcissist "learns to get along without close relationships… clings to objects and experiences that symbolize stability" (Lasch 93). The artwork turns into a narcissistic object, echoing Theo's desire to gain control over an anarchic world. His furtive accumulation of the artwork echoes an internal preoccupation that substitutes real contact with aesthetic or symbolic surrogates, further isolating him from others and stunting emotional development.

In *The Secret History*, Richard Papen also portrays the narcissistic personality. From a working-class background and lower down in terms of wealth and cultivation, Richard re-creates himself upon gaining acceptance at Hampden College. His fixation on being seen as cultured and educated illustrates what Twenge and Campbell describe as "image-focused narcissism," in which a person creates an imaginary self for the purposes of eliciting admiration (Twenge and Campbell 78). Richard's initiation into Julian Morrow's elite, cult-like group of Greek intellectuals constitutes a psychosexual haven in which normal morality and identity are suspended. Richard's complicit passivity in the group's degeneration into murder constitutes a failure of moral agency, one that Lasch aligns with narcissistic cultures in which individuals reject responsibility in favor of conformity and self-preservation (Lasch 47). His need to belong and be admired overshadows his conscience. This resonates with Kohut's theory that individuals with fragile self-structures will conform to outside ideals to earn admiration, which creates a fragmentation of true identity.

The leader of the group, Henry Winter, is a radical intellectual narcissist. Detached emotionally and motivated by abstractions, Henry manipulates people with the calculating reasoning of a runaway superego. Freud cautioned against these kinds of distortions of psychosexual development, in which repression and intellectualization replace healthy emotional development (Freud 60). Henry's interest in Dionysian rituals and transgression of moral boundaries via homicide—after the ego's dominance over the moral functions of the individual—is directed toward a pathological subversion of the controlling role of the ego. The group homicide—is not only a crime but a sign of arrest development and collective narcissistic delusion.

Both novels also address larger cultural forces at play in America, most significantly the over-emphasis on appearance vs. authenticity and trauma vs. healing. Theo's and Richard's narcissism is not just personal but culturally fostered. They are products of an American culture that fosters surface-level success and aesthetic appreciation at the expense of emotional and psychological health. As Elizabeth Lunbeck contends, contemporary American narcissism has "not individual pathology alone but the larger social fabric within which the self is a project to be perfected" (Lunbeck 134). Theo's grand deceptions within the art subculture and Richard's assumed social persona at Hampden are paralleled by a national fixation with image, status, and mastery.

Notably, Tartt resists blanket condemnation of her heroes. Rather, she explains their narcissism and psychosexual stalling as a function of a society that does not foster healthy emotional development. Theo's beauty hunger and Richard's belonging hunger are human responses to existential lacks, though those responses may turn toxic. Tartt implies healing is possible, though challenging. Theo's final confession and choice to reclaim stolen artwork are a partial return to the moral and emotional dimensions of his personality. Richard, too, comes to terms with things in the novel's backward-looking narrative, acknowledging the illusions that he formerly embraced.

Chapter Five

Abjection in the World of Jean Genet and Donna Tartt

This new interpretation of abjection considers history, contemporary society, political dynamics, and economic situation in order to theories abjection as a driving social force. This force continues to operate on different scales; it is a practice, a technique, and a mechanism of governmentality that entangles together social systems and states by including the system of exclusion. As Kristeva quotes Georges Bataille in *Powers of Horror*, “the inability to assume with sufficient strength the imperative act of excluding” (Kristeva 56). The concept of social abjection is meant to serve as a theoretical resource that allows us to think about conditions of exclusion from a variety of viewpoints, especially from the point of view of those groups and people who are affected by the violent and victimizing impacts of exclusion. At the same time, the waste populations that are generated by sovereign authority intrude at the heart of civil society as objects of disdain.

In this view, all prohibitions are fundamentally paradoxical due to the fact that in order for a ban to work, it must at the same time be continuously violated by individuals. For instance, sexual activity has to be perceived to be performed inside the body politic for it to be deemed obscene, experienced as "disgusting," and controlled according to these perceptions. The reintroduction of an activity, practice, product, or person that has been stigmatized, shunned, and made unlawful is necessary to maintain social restrictions.

To understand it, the disciplinary powers of sovereignty, its procedures of inclusion and exclusion, generate waste populations: an excess that threatens from inside, but which the system cannot entirely expel because it needs this surplus to both determine the bounds of the state and to justify the existing order of power. Abjection, on the other hand, not only defines the act of throwing out or down but also the state of one who has been thrown down, which is the condition of being abject, as is shown by the description of abjection in the dictionary. In this way, abjection enables us to think about various forms of violence and stigmatization on a variety of scales. According to Kristeva's theory, an archaic attachment to the object

translates, in a sense, the connection to the mother. The fact that she is referred to as "abject" highlights the significant significance that women are ascribed to in various communities.

The representational "exclusory prohibition" that, in point of fact, represents collective establishment does not appear to have, in such circumstances, adequate strength to hinder the abject as well as demoniacal strength of the feminine. Rather, it seems to have the opposite effect. The latter, specifically on consideration of its power, does not find success in trying to distinguish itself as others but rather continues to threaten one's own self, that is the foundation of any organization that is constructed on the basis of exclusions and power structures. Let us come back to the anthropological dividing line of the inference of exclusion that induces the abject to exist. However, before discussing the frailty of prohibition and, lastly, the matrilineal order that may be recognized in such societies, we simply discuss the different characters in both writers, works under the logic of exclusion that makes the abject possible.

The subjects in the novels *Our Lady of the Flowers, The Thief's Journal*, and *Querelle of Brest* of Jean Genet are excluded because of their homosexual instinct but not completely exiled rather they are kept on the verge of society that reminds it of its pure masculinity where a female is always oppressed. On the contrary, all the main characters of selected books (most of them are cut off from society not as objects but as abject) express their gay feelings and keep on reminding society of its fragility.

Genet has a strong tendency to believe that his homosexual and lawbreaker inclinations are desirable; however, it would be difficult for him to maintain that image if the entire world were repeatedly reminding him that his beliefs were incorrect. Nevertheless, if Genet does not, in point of fact, love his personality as a homosexual, then it makes us wonder why he would divine those characteristics so much in *Querelle of Brest*. Why do the other homosexual crooks in the author's other books wind up in prison and suffer while Querelle manages to get out unscathed?

A sense of irony is something that none of Genet's other protagonists possess, but it is something that Querelle does. Gil, who dares to attack authority and is

intimately connected in his immoral deeds, is most like Genet's earlier characters because he shares more of their characteristics. This is also comparable to Genet himself, who was constantly attempting to challenge the ideas that society has of what constitutes moral behavior. Querelle does not act criminally out of any resentment for the public. Querelle engages in malicious behavior simply for the pleasure she derives from it and the satisfaction it brings her. Even though there was no rational justification for Querelle murdering his partner, he was compelled to do so. This change in character reveals Genet's state of mind when he was writing the novel.

The *Querelle of Brest* was the final fictional novel that Genet wrote before being released from prison. When viewed from this angle, the book appears to be less of a Genet's personality and more of a surrender, which is an interpretation that fits more comfortably within the context of the author's other published works. Even though it may appear that Genet is celebrating immorality, this celebration is almost always accompanied by somewhat self-loathing. The irony in *Querelle of Brest* makes the character's feelings of self-loathing vaguer while simultaneously amplifying their impact. In the other books by Genet where the characters all pay the price for their actions, the characters' experience is generally hindered by others, typically authority figures.

This gives the impression that the characters' unhappiness is not necessarily due to their own actions. In the book *Querelle of Brest,* it is made abundantly evident that Querelle will never be able to find genuine contentment in his life just due to the fact that he is Querelle. Querelle may get some strange pleasure from his activities, but he will never have the opportunity to be in a relationship that is really nourishing. Because Querelle was unable to become so intimately close to someone, he ended up abandoning Gil after they became close. This was due to the fact that Querelle was in love with Gil. Genet once observed,

This demonstrates the parallels between Genet and Querelle. Genet had the same belief as Querelle, that he was unable to have meaningful interactions with other people. Genet was under the impression that he was unable to form emotional attachments, so he made the decision to take pleasure in the few emotions he believed he was capable of experiencing: cynicism and frigid detachment. Jean Genet engages

in behaviors that are seen by other people as being immoral and evil because Genet believes that he is incapable of having feelings and wants that are not regarded as being immoral and evil. This results in the paradoxical effect of the person having a love/hate relationship with themselves. He believes that since his personality is the only one, he possesses, he must love it in order to love himself. As a result, he has concluded that he must love his personality. Genet's love and hate with himself is not the only aspect of his personality that appears to be contradictory to outside observers. It was due to these contradictions that Jean Genet attempted to make sense of both him and the world around him, and as a direct result, this contradicting view is reflected in Querelle. The inability of the characters in *Querelle of Brest* to have normal relationships is just one source of irony in this book; however, there is much more irony to be found in this book than just that. The fact that all of the characters in *Querelle of Brest* are men is one of the tale's ironic twists that stands out the most. It is interesting to note that, in general, the characters who engage in homosexual activity are the most masculine ones in the story. It is generally agreed that Querelle, Nono, and Mario, are examples of very masculine characters.

There are characteristics that are typically associated with describing men, such as being forceful, active, and assertive, as in the following: All of these characters from *Querelle of Brest* engage in homosexual activity, despite the fact that they have traditionally masculine characteristics. In particular, Querelle possesses the contradictory qualities of being very masculine but also very effeminate when engaging in homosexual activity. Although Querelle is typically a dominant and very masculine character, there is one moment in the story where he exemplifies passivity. During this scene, Querelle takes the role of the woman in the relationship and allows himself to be anally penetrated. Even though Nono and Mario were physically stronger than Querelle, they eventually concluded that Querelle held the upper hand in their relationship. Querelle's dual nature serves as a metaphor for Jean Genet's own complicated and often contradictory personality.

In the novel, *Querelle of Brest*, each of the main characters possesses traits that, at first glance, appear to be in direct opposition to one another. Jean Genet used the characters in his writings to explore his own complex and often contradictory

personality traits. It is possible to deduce something about Jean Genet's state of mind at the time he was writing the book *Querelle of Brest* from the fact that he shifts from openly criticizing himself to ironically praising himself. Genet had already served enough time in prison, and this may have caused him to feel resigned about his lot in life. He may not have been aware that he was going to be released from prison in one or two years when he wrote the novel.

It was possible that Genet would spend the rest of his life behind bars. If a person believes that their "life" has, in all essential respects, come to an end, it is only natural for them to feel a sense of resignation toward life in general. In the end, being sentenced to spend the rest of one's life rotting away in a prison cell is almost the same as not being alive at all, given that the only thing one can do in such an environment is to wait to pass away. Jean Genet was getting to terms with the circumstances of his life when he made the decision, rather than beating himself up over it, to appreciate what his life really was before he got arrested in jail. This frame of mind that Jean Genet had, in which he attempted to cover up the bleak circumstances of his life by exaggerating the positive aspects of his personality to the outside world, had a direct impact on the way he portrayed the main characters in *Querelle of Brest*.

Throughout *The Thief's Journal,* Jean Genet, Stilitano, Robert, and Lucien play pivotal roles. After being abandoned as a youngster, Jean Genet, a young Frenchman, turns away from society and embraces crime and the adoration of men. Genet has an unhealthy obsession with a Serbian criminal named Stilitano. He has good looks and charm, yet he frequently acts like a child. Robert, a juvenile offender of the same age as Genet, has captured Stilitano's attention. Genet's relationship with Lucien, the partner she commits to the most, is the steadiest one she has. They're each trying to keep the other safe. Genet is a guy whose motivations are often at odds with one another just like the other main protagonists of *Our Lady of Flowers* and *Querelle of Brest.*

On the one hand, he longs to be accepted and loved by attractive men, but on the other, he takes pride in being an outsider by virtue of his identities as a thief and a homosexual man. He comes across as most vulnerable and honest while discussing

the loves of his life. Genet's passion for these guys has completely absorbed him and made him emotionally reliant on them. He is able to make it through his dreary and lonely existence in jails and at large by basking in the beauty he has seen or remembered of these people. He is motivated by a desire to transform an unpleasant experience in his life into something beautiful via the medium of words. Genet's poetic and reflective style allow the reader to see the world of crimes and obscenity with new eyes. Genet uses unreliable narration to describe his experiences in this manner. His readers rely on him for the information he uses in a biased manner.

We may assume that tolerance increased after reading Genet's works; maybe not everywhere, but certainly among the educated middle and upper classes and the major urban centers. There was a clear connection between homosexuality and the working class as well, however, it was via prostitution. The interwar era's symbolism of that time working-class gays helped to break down barriers between wealthy gay men and the working class. The working class, the poor and rural households seemed to be the most stuck in conservative values and attitudes. The 1930s saw a significant transition, but probably not as drastic a transformation as is commonly suggested. It is important to remember that, while having fewer outlets for expression, regressive forces were still present in the 1940s. The economic collapse, political turbulence, and diplomatic tensions would open the door for all the old complaints to return, exposing the wave of acceptance as shallow at best. Not that it would have taken root in the social consciousness in 10 years.

On the other hand, in the works, Donna Tartt's *The Secret History, The Goldfinch*, and *The Little Friend* most of the characters do not have gay tendencies. However, in some chapters of *The Secret History*, the behavior of Bunny with Henry and Henry’s with Professor Julian is susceptible. Bunny treats Henry just like a wife; spending extravagantly and expecting that making the payment is the duty of Henry. Henry too enjoys doing that he may not like if somebody else does that. During the ride from the restaurant home, he points out to Richard how cunning Bunny is, not to warn him about his money but to keep him away from Bunny. Though there is no such sexual incident between them they are very close to each other intimately.

Charles and Robert also one night feel erotic for each other. But these male characters do not have so much extreme adoration for men. They just have a bit more attraction and that too may be due to the absence of female partners in their lives. And similar happens with Theo and Boris in *The Goldfinch* when they both had drugs one night and cuddled each other and felt erotic. This incident happens only once in the book. Otherwise, Theo is interested in Pippa and Boris has strong feelings for his girlfriend. On the contrary, male characters in Genet's works hate women but love men. That is why; these characters are discarded from mainstream society due to their homosexual interests. However, the subjects in Tartt's fiction are suffering from a traumatic experience that does not let them fit in society.

All the characters have one more common characteristic among them they all are outlaws; some of them just love to break the law and others just tend to ignore them, however unknowingly. Theft, murder, and cheating are very frequently committed in the books of Jean Genet while killing is also done in two novels by Donna Tartt in another one Harriet, the protagonist is suspicious and chases to kill his brother's murderer. She, however, failed in doing so.

The main characters Devine and Our Lady in *Our Lady of the Flowers* behave similarly to *Querelle of Brest*. They, however, can commit murder but remain cowardly still. From reading all the selected novels, it can easily be deduced that homosexual people are generally timid and fearful. They can kill somebody but not by challenging and openly. All gay murderers take help from the dark, cheat, or kill someone who is too helpless to defend himself. Divine in the story is a drugged-out, increasingly pathetic phantom of her former self. Since she lacks the willpower to end her own life, she takes it out on a child. The process of her death and her inner thoughts are examined in depth. Whereas, the main protagonist in *The Thief's Journal* kills the fragile person who is too old to even resist. Meanwhile, Darling has been locked up for shoplifting.

Darling hears the tale of Our Lady's fall from grace while he is imprisoned, and this acts as a transition between the two stories. They both are also homosexual, just like all the other men in the book. Our Lady was sharing her apartment with another young pimp and dealing cocaine. Upon his arrest, he is tortured by the police,

leading him to make a sudden and bizarre confession to the murder. The narrator gets to vent all of his frustration with what he sees as the injustice of normal society during the court hearing of Our Lady. Our Lady's sharp and vulgar comments on the system in his unique slang are the only times the curtain of hypocrisy lifts. The story quickly ends after Our Lady has been found guilty and executed.

In *The Thief's Journal,* Devine and her friends are jailbirds. Stealing is almost their hobby, and they never miss any chance of it. "Any crime, because it draws attention to the fragility of the law, is abject, but premeditated crime, cunning murder, hypocritical revenge are even more so because they heighten the display of such fragility" (Kristeva, *Powers of Horror* 4). Genet takes the initiative by using his body: before he can express it verbally, "a ring or handcuffs," he understands his destiny through a deep physiological response. Genet makes anxious decisions and toys with the line between freedom and imprisonment, finding significance in each when he enters and leaves them.

Genet stretches the idea of the direct relationship to the seriousness of the work he does as a thief: the activities he performs are given their significance through the physical response of his body, coming before a visceral outburst and before labelling it as "good" or "bad" on predetermined moral ground. The unlimited possibilities of committing theft and its ramifications were laid out in front of Genet without the necessity of judgment; his bodily reaction was beyond the requirement of knowing. This physical reaction can be seen as a sort of worry. Genet creates a bridge between matter and consciousness in his work, but the physicality of the situation is still kept.

The key idea of Genet's account of theft is the ironically insignificant consequence: no matter how the action turns out, the experience of the crime endures. In this perspective, the significance of theft depends as much on the immediate action as it does on what occurs afterwards; the emotion and significance of being in the place of the crime retain equal value to the penalty or reward received, mandating physical action irrespective of any specific subsequent result. Irrespective of whether an escape was necessary for the crime, Genet depicts the act of fleeing from the site of a theft.

> "Other crimes are more degrading: theft, begging, treason, breach of trust, etc.; these are the ones I chose to commit, though I was always haunted by the idea of a murder which would cut me off irremediably from your world" (Genet, *The Thief's Journal* 96).

Genet while sees an old woman recognizes her as a thief on the basis of his own interpretations or he may be trying to label her abject as he is and then identifies they both are living on the contemporary social fringe. Such subjects please him and remind him of symbolic and patriarch law and their own semiotic and matriarch criminality.

Genet has a connection to this woman that stems from an impulse that he experiences, an intuition that goes beyond empirical proof and draws its strength from something internal. Prior to identifying her as his potential mother, he labels her a thief, an identity that puts him on the outside looking in. The idea that the community has rejected them both or that they may have carefully selected a life that holds them on society's outskirts, yet they still live in prison camps and under streetlights, both inside and outside of the social context that surrounds them, is what binds them together and serves as their connection to the abject. It looks like every thief or other criminal lives an abject life. Their committing thefts and going to jail serve them safety from a society where they feel uncomfortable and where they are unable to fit themselves. Eventually, doing something illegal enables them to at least go to places where they are like-minded and that is why they feel comfortable with criminals instead of living in a civilized society.

However, the significance of crime is different according to the perception of criminals. However, the more degrading the crime is the more grandeur it is. The characters in *The Thief's Journal* consider theft and treason on the top while the subjects in *Our Lady of Flowers* and *Querelle of Brest* are interested in murders particularly stabbing in the back of the person who has trust in them. The victims are either helpless or do not have a chance to escape. "Abjection, on the other hand, is immoral, sinister, scheming, and shady: a terror that dissembles, a hatred that smiles, a passion that uses the body for barter instead of inflaming it, a debtor who sells you up, a friend who stabs you" (Kristeva, *Powers of Horror* 4).

The Negro Angel had recently murdered his mistress. In order to steal less than a thousand francs, a soldier, named Maurice Pilorge assassinated his sweetheart, Escudero, a short time later. On his twentieth birthday, they then chopped off his neck while, as one may remember, he poked his nose at the furious executioner. The characters are purely abject according to Julia Kristeva. As she dictates in the *Powers of Horror* the opposite of passion is abjection, which is wicked, devious, cunning, and duplicitous: a debtor who can sell you off, a buddy who cheats and stabs you in the back, a hatred that smiles, a hatred that utilizes the body for barter instead of kindling it. In *Our Lady of the Flowers*, Clemant is imprisoned for the murder of his own beloved, Sonia. He explains his wickedness proudly that he picked his girlfriend from her ankles' upside down like a hanging ball and hit her head on the bedpost. He doesn't have any remorse but rather enjoys telling others.

Actually, Genet, himself presents different facets of his personality. First of all, Culafroy is a young version of Divine/Genet. Ernestine, who proved useless for her son Culafroy committed suicide. Ernestine doesn't care much for Culafroy, just like Genet's biological mother Gabrielle did when she discarded him at birth. Culafroy grew up in a remote setting, much like Genet, who was raised by villagers as an orphan. His creative casting of himself and his other prisoners in these parts causes him to have erections, which allows him to masturbate, and it also serves as the plot's focus. The main character he invents for himself is Louis Culafroy, a provincial boy who travels to Paris and turns into the transsexual male prostitute Divine. Moreover, Genet's memories of Roger, a blond

Corsican youngster, served as the inspiration for the persona of Darling Daintyfoot, a pimp. For stealing merchandise from a store, Darling was caught and jailed. The events surrounding Darling's arrest and treatment by the police serve as a link between the two stories since Darling learns about the tale of Our Lady's loss of grace when he is in jail. Our Lady had been living with some other youngster and selling cocaine. He is beaten up by the police when they take him into custody, and for some reason, he admits to the previous murder he did. Our Lady, who is innocent, is found guilty of a crime and given the death penalty by the jury, the attorneys, and the judges.

This is how, Genet lives the life of a cowardly young boy who in abject feeling turns into a gay, Devine. Later, he, having not dared to be a fearless criminal imagines himself as a thief, Darling who later is served capital punishment. Conversely, Georges Querelle, the book's main character in *Querelle of Brest*, is a bisexual robber, prostitute, and murderer who tries to manipulate and murder his lovers for fun and money. He is not timid like Devine and doesn't have an interest in petty crimes. Nono, the landlord of a vibrant brothel in the port of Brest, is well-known for gambling with his patrons. If they roll the right number of dice, they can make out with Lysiane, his wife; if not, Nono must have it from behind. When Lysiane interprets the card for Robert, her lover, one day, she discovers that Robert has a deep affection for Querelle, his brother. Soon Querelle himself shows up there, and the brothers perform an odd greeting that resembles a cross between a hugging and a wrestling bout. Robert orients Querelle in the proper direction when it appears that he is hunting for co-conspirators in a drug trade. Querelle murders his fellow smuggler, Vic, after a discussion about the benefits of sex between men.

Back at the brothel, Querelle intentionally loses to Nono and discovers he enjoys submissive gay sex. As a result of the bully openly questioning his manhood, fellow sailor Gil, who resembles Querelle's brother, murders one of his comrades. Gil flees after learning that he is wanted by the authorities for both the murder that he committed and one that was done by Querelle. The two murderers quickly form a close alliance as Querelle enters his hideout. This friendship would eventually bring the greatest pleasure and love of his life for Querelle as well as the greatest betrayal. The astonishing thing is that both the murderers kill their prey stealthily not by challenging them openly. This is the common quality of abject criminals in all novels. They deceive and shock their victims by betraying them. None of the victims expected such an act of treachery from them.

The subjects like Querelle, Genet, and Devine are committing crimes under the excuse of purging their soul and neglecting what happens to the person they are doing this to. Anti-social people make excuses for their wrongdoing, shift the responsibility off of themselves upon others, or just deny any wrongdoing occurred. And because they have such a hard time empathizing, psychopaths can come out as

cold, insensitive, and condescending. This contradicts the impression they create of being agreeable and laid-back. People like Quarelle may seem endearing at first glance since they express anything that springs to mind, irrespective of whether it's genuine or not. The psychopath's superficial impact (emotional distance) comes from the fact that the psychopath's feelings are transient and directed only toward the narcissist's own demands. Because of their irregular and irresponsible behavior, individuals often find themselves without a stable source of income and falling farther and farther behind in life. Not only that, but psychopaths have a distorted view of the likely consequences of their acts and the actions of others.

The risks of being exposed, losing their credibility, or suffering physical harm are not major considerations for them. That the offender intrinsically knows he is never going to be apprehended at the precise moment he commits his crimes, is a fallacy. Perhaps he doesn't stop to consider the whole misery that awaits him because of his crime, but he does realize that his conduct unavoidably leads to his own demise. Analysis is a little overused term. The inner workings of this self-blame may be uncovered by some other method. The consumption of Querelle should be seen as a happy kind of suicide. A criminal's life is full of uncertainty since he never knows when he is apprehended. The only way out of this predicament is for the criminal to deny his deed, which amounts to atonement, and moreover, self-condemnation. Querelle seemed fearful and downcast like a guilty man being taken into custody, but he was secretly considered a hero, a belief that was connected to an arrogant relationship with a police officer.

There are criminal activities in Donna Tartt's works too but slightly in different contexts. The subjects feeling abject in *The Secret History, The Goldfinch,* and *The Little Friend* written by Donna Tartt also commit murders or some try to do that but remain unsuccessful. The murders in all novels except in *The Goldfinch* smell the elements of lynching that were once common in Mississippi where Tartt spent her childhood. "No state was more severe in terms of lynching than Mississippi, which holds the record for the highest number of lynching victims in the United States from 1865 to 1965" (Thompson, *Lynchings in Mississippi* 1). This massive number of lynchings must have left some footprints on Tartt's mind as she grew up reading such

material. Kristeva has an opinion that the text can never be completely objective and free from "Authorial" attributes. That is why, Tartt's books have almost similar lynching scenes in them.

"Since 2000, according to police records, at least eight Black men have been found hanging from trees in Mississippi" (Brown, *Emmett Till* 112-128). Hanging was the most common cause of death. Most of the victims were lynched by hanging them in Mississippi. In Donna Tartt's *The Little Friend*, Robin is seen hanging from a tree when he was just four. Obviously, extreme hate and grudges of an individual can result in such a cruel act. There in Mississippi, white people hated blacks. Here, in this book, someone hated Cleve's family which resulted in replicated crime. Robin was murdered between Charlotte's home and Mrs. Fountain's. He was found dead and swung by the neck from a rope that had been thrown over a low twig of a black tupelo tree. His flimsy tennis sneakers had toes that hung down six inches above the ground.

Only the subject of social abjection can perform such cruelty. His death was still anguishing even a decade later; no details were glossed over, and the pain of it could not be fixed or changed by any of the story tactics the Cleves were familiar with. Additionally, since Robin's death had not been explained in that endearing old family lingo that could have made even the most bitter mysteries bearable and understandable, this purposeful amnesia had prevented that. The events of that day, however, were remembered in a jumbled, fragmented fashion, like a bright reflection of the nightmare that glowed at the scent of wisteria or like a specific storming cast of spring sunshine. In Unclaimed Experience: Trauma, Narrative, and History, it is said, "Knowing and not knowing are entangled in the language of trauma and in the stories associated with it" (Caruth, *Unclaimed Experience* 3).

Robin's mother is the second most traumatized person whose language does not capacitate her to express her horror. In fact, the matter of this discrepancy frames Mrs. Charlotte's entire story of recalling and forgetting and so reveals her history. But not by requesting knowledge that she already possesses and can thus easily articulate inside her story, but rather by inviting the movement of her ignorance within the very capacity of the language of her telling. People don't question her about the murder of her son as a fact she could understand; instead, they ask her to speak about the murder

of Robin by taking the role of the Robin and that makes it impossible to tell the difference between living and the dead. These intense memories would occasionally appear to be fragments of a nightmare as if they had never actually occurred. Yet in many respects, it appeared to be the only significant event in Charlotte's life.

In contrast to her mother, Allison's mental fogginess is drug-free and natural. She prefers to fall asleep under her pillow since that is when she feels happiest. She waited for her bed during the day and jumped into it as it became sufficiently dark. However, Edie, who rarely sleeps for longer than six hours at a time, found all the lying around in beds at Harriet's home to be infuriating. Since Robin died, Charlotte has been taking some sort of tranquillizer, so it is impossible to talk to her over that. Allison, however, is a different story. Allison has repeatedly been dragged by Charlotte to the doctor for her blood tests, which always come out negative.

The young girl protagonist, Harriet, is the main character of *The Little Friend*, a mysterious adventure set in Mississippi in the 1970s. The narrative centers on Harriet's concern over her brother, Robin's mysterious hanging death in 1964 when he was just nine. Harriet in the book is a victim of hate and wants revenge against the murderer of his brother. Harriet, who, then had a head full of black hair and weighed more than a year old, and she never cried. However, she is not sure who the actual killer is but she still narcissistically chases two or three random boys just because she suspects. The abject can alter your ego through the element of “Jouissance and effect”. Harriet is also a victim of an alter ego that is created by abjection. She is enjoying being a killer while she actually does not have such instincts. This alter ego makes her a detective by nature; she notices every minute detail.

Harriet claimed she might remember Robin, even though she had been less than half a year old at the time of his death; Allison and the other Cleves thought this was most likely the case. Occasionally, Harriet would reveal some obscure but startlingly accurate fact—details of the weather or how to dress, menu options from birthday celebrations she had visited before she was just two—that would leave everyone in wonder. The baby, Harriet, lacks both beauty and sweetness. Harriet is intelligent. But she has been a slightly unsettling presence in the Cleve home ever since she could start speaking. She used to play aggressively on the school grounds

and behaved rudely with her friends. She has a debate with Edie over reading books about Genghis Khan. She actually has become a headache for her mother.

She is doing all this when she is in her 7th standard and only 12 years old. Sometimes either her mother or Edie is informed about her behavior over the telephone. Harriet is living a life of avenger at her own home while she does not do this all knowingly. Her mind remains occupied with the thoughts of finding the murderer and killing him and practically she is not doing anything in this regard. The liminal space between her ideas and her actions makes her irritating. Edie herself, however, is unsure of how to handle Harriet. Harriet isn't exactly disobedient or rowdy, but she is sniffed and does manage to annoy almost every individual she interacts with. Harriet lacks the dreamy fragile nature of her sister. She has a small badger-like build and has round cheeks, a pointed nose, bobbed black hair, and a small, calculated mouth. She has a quick, authoritative voice that is oddly attached to a Mississippi child, and people frequently question how she acquires a New England accent. She has a pale, intense gaze similar to Edie's. Although there is a clear and noticeable similarity between her and her grandmother, the granddaughter's quick, intense beauty is only fierce and slightly unsettling. Their yardman, Chester privately compares them to a hawk and a young chicken hawk.

Harriet is a cause of irritation and entertainment not only to Chester but Ida Rhew. She has followed them as they walk to their work ever since she first started speaking, questioning them at every turn. How much does Ida earn? She suspects whether Chester knows how to say and cite the Lord's Prayer. Does he say it in their place? She also makes them laugh by causing commotion among the Cleves, who are typically peaceful. She has repeatedly been the root of disputes that are almost fatal. She reveals to Adelaide that Edie and Tat never keep the stitched pillowcases she embroidered for them, instead wrapping them to give to others. Libby is told by Harriet that her spicy pickle is not the culinary favorite. Instead, she thought they were inedible. They were also in high demand from friends and relatives because of their peculiar herbicide effectiveness. By pointing out a bald area in the yard by the back porch, she upsets Libby. She claims that no vegetation has sprouted there since Tatty tossed some of Libby's pickle there six years ago. The notion of packaging the

pickles and marketing them as a weed killer has Harriet's full support. A millionaire would be made out of Libby. Harriet’s job is to spread resentment and for that she unknowingly finds prey. She in her revengeful spirit, continuously creates hate around wherever she goes. Some of her classmates see her brother’s reflection in her.

It took Aunt Libby some days to stop crying about this. It was even worse with Adelaide as well as the pillowcases. In contrast to Libby, she took pleasure in harboring resentments; for two weeks, she refused to talk to either Edie or Tat and blithely disregarded the conciliation-related pies and cakes they presented to her doorstep, putting them out looking for the neighboring dogs to consume. Libby was not at fault for the rift that struck her. The only sister who was devoted enough to utilize and maintain Adelaide's pillowcases, despite how awful they were, was her. In an effort to find common ground, she waffled. Edie is very close to succeeding in reconciliation when Harriet reminds Adelaide that Edie never bothers to see the gifts Adelaide gives her. Before mailing them out once again to charity groups for Black people, she would just prefer to simply remove the previous gift tag and replace them. Years later, any mention of the episode still prompts cattiness and subliminal accusations because it was so tragic. And Adelaide started making it a point to get her sisters something obviously extravagant for their birthdays, like a nightgown. As her embarrassed sisters were about to unwrap the undesired expenditure, she could be heard loudly discussing this with the women at her knitting club. Adelaide points out, “It means more. It shows thought. But all that matters to some people is how much money you have spent. They do not think a gift is worth anything unless it comes from the store” (Tartt, *The Little Friend*). Thus, Harriet filled Adelaide with envies temperament about her sisters whom she once loved unconditionally. The grounds, however, were logical.

The murder of Robin had taken place before the majority of these children were even born, but they were all aware of the tale, having pieced it together from bits of their parents' conversations or ghastly half-truths uttered by older brothers and sisters in pitch-black bedrooms. The tree had cast its richly colored shadow over their fantasies ever since their nannies first knelt down and hissed warnings.

Harriet was a bossy little girl, not particularly liked. The friends she did have were not lukewarm or casual, like Allison's. They were mostly boys, mostly younger than her, and fanatically devoted, riding their bicycles halfway across town after school to see her. She made them play Crusades, and Joan of Arc; she made them dress up in sheets and act out pageantry from the New Testament, in which she herself took the role of Jesus. The Last Supper was her favorite. But, Harriet, perhaps because of her more ferocious nature, or possibly only because her classmates were too young to remember the murder had escaped such persecution. The tragedy in her family reflected a spooky glamour on her which the boys found irresistible. Frequently she spoke of her dead brother, with a strange, willful obstinacy which implied not only that she had known Robin but that he was still alive.

Time and again, the boys found themselves staring at the back of Harriet's head or the side of her face. Sometimes it seemed to them as if she was Robin: a childlike themselves, returned from the grave and knew things they didn't. In her eyes, they felt the sting of her dead brother's gaze, through the mystery of their shared blood. Actually, though none of them realized it, there was very little resemblance between Harriet and her brother, even in photographs; fast, bright, slippery as a minnow, he could not have been further from Harriet's brooding and her lofty humor, and it was fully the force of her own character that held and transfixed them, not his. Overall, Harriet feels self-abject. Since, in her hearts of heart, she has a guilt complex about her brother's death. And she keeps on vomiting that guilt out on others around her who do not have the same conscience. That is what she does with her aunts and sisters making them feel abject.

When one reads The Secret History, it reminds an important incident of lynching in Mississippi that got the attention of people on the national level in the middle of the 20th century. "A 14-year-old African American boy who was abducted, tortured, and lynched in Mississippi in 1955, after being accused of offending a white woman, Carolyn Bryant, in her family's grocery store" (Brown, *Emmett Till* 112-128). Emmett Till, a Chicago youngster, was abducted by White men in 1955 while visiting family relatives in Mississippi. He went to the local grocery store and he paid the bill. They blamed him for grabbing the hand of a White woman. Till, 14, was killed after

being tormented. His body was dumped into the Tallahatchie River while being wrapped in barbwire and fastened to a 75-pound gin fan. His passing raised awareness of racial injustice and brutality on a national level and sparked the movement for civil rights. Tartt weaves two similar types of murders (a farmer and a student, Bunny) in the story of The Secret History.

The book's first half builds a story in which Bunny is killed by his friends. As Richard starts to notice his other classmates acting strangely, Henry's deceptive behavior allows him to learn that they have bought four tickets to fly to Buenos Aires but only one way. But they are not departing the nation because they lack the resources to support themselves overseas. Henry manipulates Richard into telling his innocent buddy about the bacchanal that Charles, Camilla, Francis, and Henry himself participated in in the woods a few miles away from the university. The desire to "escape the cognitive mode of experience, to transcend the accident of one's moment of being," according to Henry, has driven them. By surrendering all self-control, the four embody the actual essence of the bacchanal. They totally forget who they are and turn into animals instinctually.

The events that follow include a sexual act that is never explained, and Henry, unfortunately, slits the abdomen of a farmer who comes across them. Bunny finds Henry covered in blood after he gets rid of the dead body of the farmer where it is. However, the skeptical Bunny, whom Henry attempts to appease by arranging and paying for a trip to Rome, one day reads Henry's Latin diary in which he finds a description of the bacchanal after the partygoers create a falsehood about having killed a deer. They anticipate the driven Bunny telling someone about what they have executed with dread. Henry’s writing of the incident in his diary is also questionable as to why he wrote that. He may be wishing in his heart that Bunny must read it. And his wish comes true. He enjoys singing deliberately "The Farmer in the Dell" while teasing them. Actually, Bunny is unable to stomach the secret anymore and one day he meets Richard and reveals it confidently. Bunny assumes that Richard does not know about the murder of a peasant. Now, Bunny becomes a menace to other classmates. All of them go to Henry and tell him about Bunny’s reaction.

Thereby, plans for Bunny's murder start. First, Henry thinks of giving Bunny the poison. But Richard does not approve of the idea. Since the poison works slowly and the taker has enough time to tell the whole story. Giving poison has so many issues. They, however, are sure that the more the quantity is easier it can be yet they know that person can talk a lot which is enough to reveal everything in the investigation. They start escaping the eyes of Bunny and his ghost starts following them.

Second, they plan to drive him indirectly to the woods and then kill him but then they feel afraid that their plan can look too logical to be caught by Bunny. Later, they decide to leave him on circumstances and wait for him to choose his last spot. Here, they feel abject to kill Bunny and simultaneously bunny is an abject trait of themselves they want to get rid of. Ultimately, Bunny goes out for a walk- the last walk, in the south of the woods. They all rather dramatically kill him and throw him down in the river just to be buried under the white glassy sheet of ice. The circumstances, on occasion, enable a person who is extremely grieving to linger during a funeral without shedding a single tear. Some events are too awful to comprehend all at once. Other tragedies are too dreadful to ever fully comprehend, naked, sputtering, and unforgettable in their horror. The revelation doesn't come until much later, alone, in memory: when the ashes get cool; when the bereaved have left; when one looks about and, much to one's amazement, finds oneself in a completely different world.

The subjects in *The Secret History* are mature more in age than Harriet in *The Little Friend* but their perception and reactions to different situations remain almost similar particularly that of Bunny. He tries to be authoritative over Henry and expects that his other friends should also react in the same way as Henry does. They both have such a relationship that anybody can be suspicious of its kind. Richard most of the time treats Bunny like a submissive husband and on the contrary Bunny behaves like a stubborn wife. In *The Little Friend*, Harriet always irritates her aunts and tries to make them change their opinion while Bunny makes Richard upset in front of other classmates.

Bunny, he knew, had been hitting him hard for money in the past weeks, but though Henry complained about this he seemed oddly incapable of refusing him. Bunny once offered dinner in the restaurant and after having a drink and all the other delicious items, Bunny pretends to forget his wallet and wants Richard to pay the bill. But unfortunately, he too does not have enough money in his pocket. Richard feels really shameful but helpless to do anything. Bunny trailed Henry like a mischievous kid as he paid the bill. The journey home was agonizing. As they blazed and sank one by one, Bunny's bright but futile attempts at dialogue continued in the back of the car. This is how Bunny with his odd behavior becomes a hateful creature in the group and his classmates start thinking to cast him off somehow. It is just like escaping from being guilty; they are finding a valid excuse to eliminate him. Otherwise, they do not want to be illogical in killing Bunny as they could be in the case of the farmer.

The primary character, Theodore "Theo" Decker, uses first-person narration to convey his tale. *The Goldfinch's* tale starts when he enters in his teens and finishes when he grows as an adult. Identity is where Theo is most at odds with himself. His alcoholic father, who is dishonest and physically abusive, is distant from him, whereas he is intimate with his mother. Theo is still trying to figure out who he is in the world, first connecting with the reckless but endearing Boris, then with the sage and compassionate Hobie, his guiding image, the goldfinch, stands for both the bad and the beautiful sides of oneself.

Theo as compared to Harriet in *The Little Friend*, and Bunny in *The Secret History* is more docile. He is not so stubborn and dominating. He is feeling abject within himself while Harriet and Bunny are victims of social abjection. They feel cut off from their social circle, especially people whose thoughts do not match theirs. Rather than making themselves adaptable according to their group of people or family like Theo tries in *The Goldfinch*, they create clashes. With Theo in mind, Tartt gives this chapter the name "Boy with a Skull." While Theo's mother makes the light-hearted connection that he looks like the youngster in the picture, Tartt's analogy between Theo and the boy clutching the skull is rather morbid.

Soon, Theo is jolted from a position of simple innocence into a world of tragedy and ambiguity as he experiences the loss of his mother and witnesses'

destruction and death. For Theo, the skull stands for the end of life and the risk of needless devastation. Theo's mother's loss shapes his outlook and actions in dramatic ways. Theo's time in Amsterdam hints at the young man's potential for crime, intrigue, and disaster in the future. His life consists of endless flight toward and away from danger with nobody to save him. The narrative opens with Theo's deadbeat dad abandoning the family, his mom passing away, and the elder guy passing away; by the time Theo emerges from the museum, no one has bothered to help him or address his inquiries.

Theo must endure the vast list of hardships at the outset serves to underline how completely alone he will be, without anybody coming to aid him. Theo's mom's first great appreciation of art was the goldfinch, which ultimately inspired her to become an artist herself. Theo's mother and the artwork have a special connection, and the painting serves as a representation of their bond. Theo acts as though he's taking his mom with him while he steals the painting. In the same way that Theo will forever be linked in his mind to his late mother's recollection, the goldfinch in the portrait will appear tethered to Theo's own uncertain future. The painting captures the final, sacred moment in which art positively affected his life. As of now, art takes on a whole new level of complexity for Theo.

Tartt paints a vivid picture of Theo's anguish with intimate sensitivity. A drowning guy yearns for oxygen just as much as he does for his mother. He seeks comfort from Mrs. Barbour, hopes for normality with Tom Cable, and takes solace in Andy's offbeat behavior to forget his troubles. When Tartt writes, she often puts her most personal ideas and sentiments in parenthesis to protect the reader from their sensitivity. This literary approach effectively isolates Theo's suffering from the rest of the narrative.

There are references to everything from crime films to Star Trek. Theo finds solace in culture and arts as he struggles to maintain his sanity and cling to the familiar. Theo is able to make sense of the world and plan for his survival because of the many allusions to various works of art, films, plays, poems, and famous people like Judy Garland. There are no longer any recognizable features of daily life. His parents are no longer with him, and his other connections have either changed or been

severed. Cultural allusions nonetheless create a common language for Theo and his classmates even if they are not analyzed, understood, or critically evaluated. When Theo is studying Walt Whitman with his class, for instance, he and his peers have the same experience; in that regard, he is not different from them.

Theo starts using his own discretion, determining for himself what is and is not in his best interest. Instead of trusting authority and the behavior of adults at face value, he questions their reasons. When Hobie, rests a protective hand on his son's shoulder during one of Theo's visits, Theo understands that this is a sign of love and care from Hobie and that it makes him feel safe and secure. Hobie, who endured violence at his father's hands, can relate to both the frailty of adults and the innocence of children.

Sadly, Hobie is powerless to prevent Pippa and Theo's biological family from removing them from the comfort and joy they've found in his company. Theo realizes he can perfectly choose between his own best interests and those set out by the law. And Theo starts to figure out what is and isn't in his hands. He is unable to prevent Pippa's expulsion or secure his own continued presence in a loving family. Unfortunately, his father and Xandra are too greedy and nosy, so he has no way to keep their hands off his mother's possessions. He can protect the picture, speak out for his mom, and reassure Pippa while she struggles to deal with her own destiny. Theo's ability to stay grounded and understand the dynamics at play in his world is his greatest strength when it comes to overcoming the challenges he has faced and will face in the future.

Pippa and Theo get close since they are dealing with similar concerns after the attack. However, she lacks Theo's level of self-awareness: Due to her psychological wounds, she is unable to critically interact with adults or evaluate her own circumstances, something Theo can do with ease. Theo's own frailty is reflected in Pippa, who is left alone in her room, dazed and disoriented from the effects of drugs. While Theo has some means of self-defense, he is really more similar to Pippa than he gives himself credit for, in that he is acutely aware of the risks he faces. Even though she wants to know things for sure, he sees the benefit in her current state of ignorance. Their first kiss, sweetened with her morphine lollipop, forges an unbreakable

relationship that Theo can never break. They meet in the space between unfulfilled maturity and the purity of infancy for a genuine moment of affection—a kiss—in which they try to make something unimaginable lovely.

After suffering serious damage to his personal sensibility, safety and stability in the aftermath of the museum explosion, Theo is forced to travel to Las Vegas with Larry Decker, his father. Theo is both physically and psychologically cut off from the rest of the world due to the remote location of his father's property in the desert outside of Las Vegas. He is so emotionally stranded that he wonders how he ended himself in this foreign land where no one cares about him. He is acutely aware of his predicament yet unable to alter it.

Throughout this time period, Theo's sense of self is in a continual state of flux. He attempts to adapt to his new environment in Las Vegas, much like he did in Barbours family, but there is less of a sense of home and familiarity at his father's place. He also gives up many of his former aspirations after realizing how much he and Boris have in common. When Theo was in high school in New York, he was put in classrooms with other gifted students, but he was tormented by the older students. Instead of living up to his mother's and his own past expectations—such as going to school—he chooses to party it up in Las Vegas. He starts to believe that all of life's norms and guidelines are made up on the spot. Theo still finds serenity, calm, and comfort in *The Goldfinch*.

Theo sometimes looks at the picture without remembering that it represents the very day his mother was murdered. Instead, he sees a caged bird that is doomed to never leave its perch, no matter how many times it tries to fly away. Theo sees parallels between his own situation and that of the bird he must keep in a cage. Away from his disordered surroundings, he has little chance of survival. Theo takes to heart both Xandra's criticism that he is just like his father and Mr. Barbour's furious, bewildered assertion that Theo is a burden on the family. Self-hatred, alcohol withdrawal, and ready availability to heavy narcotics provide Theo with the ideal conditions for stealthy, unnoticed suicide.

Despite Hobie's unconditional acceptance of guardianship, Theo struggles with his own feelings of insecurity and fears that he has turned out just like his father. His father's avarice, his mother's neglect, and his own feelings of solitude have all taken their toll on him. The stress from always having to reinvent himself and the inability to settle into any one role has taken its toll on him. He becomes a specter of the museum visitor whose death he saw by staying in Welty's chamber and donning parts of Welty's clothing. Theo doesn't even have control over what podcasts are on his mother's iPod. This fusion of corpses has stripped him of his individuality. He is whole yet quite delicate.

Theo's short exchanges with Boris and Pippa by text message illustrate the isolation that he has learned to anticipate from the world. Since he can no longer expect his mother and never trust his father, Theo's limited circle of acquaintances has forced him to resort to communicating in a jumbled, barely coherent fashion. His feelings of loneliness and separation materialized in these brief text messages, which consist of meaningless letters.

The goldfinch's situation and location serve as a symbol for burial; it has been wrapped in several layers of stuff and protected with tape, and it has been stored in an underground dark space. The act of burying it stops the passage of time for the object. Theo covers the artwork in protective materials, and he never opens the wrappings again. This serves to preserve the picture, but it also prevents it from serving its fundamental purpose: as an object to be examined. But in Theo's world, where everything is fleeting, the painting itself of the goldfinch is the one item that appears constant, no matter how much its worth fluctuates.

Theo is finally free from having to cater to the whims of his parents and other grownups now that he is an adult. Yet he operates with the wants and instincts of a kid in many respects. The chapter title "Everything of Possibility" represents to the bench Theo's mother liked to sit where Theo spread his mother's ashes. However, the term is also a metaphor for where Theo is in his life. He's an adult now, and he's working on kicking his drug habit, getting back in touch with the people who were almost his family (the Barbours), and figuring out how to make a living that suits him. There is

much potential in Theo's life, but no conclusions have been drawn as of yet. He's in a position of great opportunity, but also of potential risk and responsibility.

Theo draws parallels between his own life and the goldfinch's when he is reunited with the work of art for a short time. The picture reflects the eternity of art, which has a life beyond the experience of a single spectator or owner, and he knows that he is just a little part of its long history. Theo is still reeling from the trauma of murdering Martin; therefore, he keeps having dreams about ghostly figures and experiencing ghostly sensations. Theo gets a "visit" from Andy, but in reality, Andy's presence merely serves to reinforce Theo's realization that his previous relationships have no weight in his present. He has difficulty settling on a clear sense of self. The void in his life where he doesn't belong is what torments him the most.

Theo continuously questions his worth in this novel's last chapter, drawing parallels between the development of his paintings and his relationships with his parents. As he considers ending his own life, his knowledge of himself grows. As a result, he is able to reconcile the positive and negative sides of his personality. By the end of this chapter, Theo has acknowledged his own shortcomings, allowing him to finally be honest with Hobie about his prior plots. Theo's mother appears to him in a dream like a reflection in a mirror; in his mind, she exists neither in the realm of the living nor the realm of the dead. The picture of his mother in the mirror is a representation of both his mother and his own history; they coexist.

All the abject subjects are cowardly criminals. These all betray their targets. None of them challenge their enemy openly. They, however, like to be outlawed to prove the fragility of the law system yet they are very afraid of being caught and prosecuted. Criminals like Genet, Devine, and Our Lady kept on making fun of the court during conviction narcissistically. During such situations, they try hard to prove themselves innocent. None of them daringly accept their crime and follow punishment.

“Fear cements his compound, conjoined to another world, thrown up, driven out, forfeited. What he has swallowed up instead of maternal love is an emptiness or

rather a maternal hatred without a word for the words of the father" (Kristeva, *Powers of Horror* 6).

Similarly, the characters in Donna Tartt's opted works are suffering from that void created by a lack of motherly love and affection. Culafroy's mother Earnestine shoots her husband to death. Before that she plans it. She makes her son, Culafroy asleep by giving him sleeping pills so that he cannot listen to any noise. As she shoots, his blood sparkles on Ernestine's face and she gets swooned. Facing terror is really tough for her. She just throws her anger on her young child, Culafroy and does not let him play guitar. In such irritating and hateful surroundings, he is brought up which makes him a further cowardly thief and turns him homosexual. Even suicidal thoughts crossed his mind one night when his hunger was at its worst. His only concern was killing himself. There were times when he was so near to death that he wondered what invisible shock had pulled him back from the edge and kept him alive. A phial of poison was within reach, and all he had to do was to put it to his lips and wait, to suffer unimaginable agony while waiting for the unbelievable deed to take effect. He is aware of his own inner turmoil and can empathize with those helpless beings who have no choice but to confess. He is just to wait and wait and become quiet because it is only when there is no clear or hidden exit that one may give in to feelings of sorrow and despair.

Fear for our own lives might have induced us to lead him to the gallows and slip the nose around his neck, but a more urgent impetus was necessary to make us actually go ahead and kick out the chair. Bunny, unawares, had himself supplied us with such an impetus. (Tartt, *The secret History* 80)

Kristeva means "a language of want as such, the want that positions sign, subject, and object" (Kristeva, *Powers of Horror* 38). One final reason phobia persists but is submerged by language is that the fear-inducing object is a primitive, proto-writing.

On the other hand, any form of communication that relies on the written word is rooted in terror. A language of want, of the terror that accompanies it and keeps running along its edges. The person trying to say this refers to terror; to something

terrible and demeaning. Sometimes we hear this kind of talk in our dreams or when we're close to death, both of which rob us of the sense of invulnerability and permanence that our habitual, mechanical use of language provides. However, the writer is constantly forced to deal with this type of language. Though he suffers from a fear of heights, the author is able to overcome his fear by using metaphors; he is resurrected in symbols.

Perhaps Theo's father is real but unreliable, loving yet unstable, a ghost but one who sticks around. He, however, has left them for good and they do not have any clue, Theo still somewhere is followed by his Ghost. A perception of the sacred would likely be absent from the holy brat's mind without him. As a result, Theo would continue to feel uncomfortable like the meaningless items that are eventually discarded at the landfill. Instead, strengthened by shame, he attempts to escape. Because he who gives the depraved their being is not insane. From the lethargy that has separated his urges from their objects—his mother's impossible, absent body. One emotion that frequently appears in their depictions, along with hatred, is fear and panic. "I was so desperate to hide, deceiver and coward, liar and cheat" (Tartt, *The Goldfinch* 994). The phobia is only interested in the degraded. Theo feels the same after he loses his mother, spending his life like a criminal who does not have a sense of what wrong he has committed, no confidence, no self- worth.

Consideration of such a metaphor would amount to treating Harriet's fear as if it were a topic in need of searching for some phrase. "She spun quickly, into wide heartsick emptiness, the old weightlessness of first nightmares" (Tartt, *The Little Friend* 662). She is unable to generate metaphors through conventional sign systems, so she generates them in the material of drives themselves. The only kind of argumentation she can use is emotional, and she does it almost exclusively via visuals. The burden of re-memorizing and so re-naming both ineffable and recognizable forms of terror will rest upon the analytical process. The former is the more inaccessible to emphasize in one's subconscious. Within the same timeframe and logic, it will be up to you to do the necessary analyses and identify the gaping hole upon which the game of signifier and fundamental processes depends. Fear's closest analogues are a vacuum like that and the randomness of that play.

Experiences of abjection may result from the sense of deprivation and marginalization that characterize poverty. Living in poverty exposes one to dirty surroundings, shoddy housing, and restricted access to basics. The characters of Genet writings are seen living in such conditions. Feelings of guilt, embarrassment, and disgust may be aroused by these circumstances, which may exacerbate social isolation and alienation.

A lot of the time, prejudice and social shame accompany poverty. The marginalization and exclusion of people who are poor may result from others in more privileged situations thinking them to be less than or morally defective. Because people feel worthless or undesired by society, this social stigma may make emotions of abjection worse.

Psychologically, poverty may cause people to feel hopeless, helpless, and depressed. A feeling of abjection may result from the experience of economic adversity eroding one's agency and sense of self-worth just as Theo's friend feels. Furthermore, people may find themselves with little space for personal development or satisfaction when they are always fighting to achieve their fundamental necessities.

Many times, poverty is portrayed in literature, movies, and other cultural expressions in ways that make one feel depressed. Social inferiority stories and stereotypes may be reinforced by portrayals of characters who are poor as dejected, dehumanized, or pitiful. These portrayals have the power to influence how the public views poverty and help to dehumanize it. The reader can easily see how and why characters in Tartt and Genet's novels try to be rich. Not alone is poverty a personal experience; it often has its roots in larger institutional injustices and disparities. Poverty and the related types of abjection are sustained in part by factors including uneven access to healthcare, work, and education. It takes tackling these fundamental structural problems and opposing the political, social, and economic factors that keep poverty alive to end it.

Abjection is a psychological process that protects the edges of the subject, expelling what threatens identity, order, and cleanliness, as Kristeva explains. In Genet's world of fiction, though, the abject is not expelled but embraced; it is

employed as a tool of identity, as well as for aesthetics. The narrator of The Thief's Journal voluntarily claims spaces of filth, humiliation, and betrayal, and declares, "I should like my betrayals to become a sort of offering" (Genet, 57). Such an inversion of dominant moral oppositions is typical of cultural abjection: refusal to join dominant values becomes a call for existential authenticity. Rather than escaping what is deemed to be unclean or immoral in the eyes of society, Genet's characters get involved with it and forge power from their marginalization.

In a similar fashion, *Our Lady of the Flowers* constructs a cosmology of Parisian underlife in verse, inhabited by killers, small-time crooks, and drag queens. The writer, imprisoned and penning these pages from the confines of his cell, aestheticizes crime as religious acts. Divine is redeemed by her filthiness, and her death is eroticized and spiritualized. The abject becomes here sublime. For Elizabeth Grosz, "the abject body for Genet is not merely degraded but also celebrated, eroticized, rendered into an object of beauty" (Grosz 193). This is an intentional breach of cultural prohibitions, particularly those of gender, sexuality, and crime, that had been sharply delineated in post-war France. Genet's celebration of the abject is both political resistance and individual reclaiming.

Conversely, Donna Tartt's characters do not as easily embrace abjection; rather, they are drawn towards it with horrified fascination before being engulfed by it. In *The Secret History*, Hampden College classics undergraduates of the privileged clique, led by the charismatic Julian Morrow, attempt to transcend ethical boundaries through a Dionysian murder. What begins as an academic search for beauty and eternal transience deteriorates into guilt, paranoia, and psychological disintegration. Richard Papen, the narrator of the book, is an outsider swept up in this rarefied world, which ultimately reveals its gangrenous center. Their transgression—the murder of a nearby farmer—serves as the site of their symbolic banishment from innocence, civilization, and the borders of social order.

Tartt's use of abjection in *The Secret History* runs on the psychological and aesthetic levels. The students are fascinated with classical tone, aesthetic purity, and metaphysical ideals, but their lives are consumed by decay, repression, and violence. Henry, the intellectual student, has a repressed nihilism underlying his erudition, has

become a manipulative while being untroubled by guilt. This tension between external beauty and interior rot is a metaphor for cultural abjection—the veneer of civilization hiding the exclusion of the filthy. As Christopher Lasch notes, "in a narcissistic culture, appearances are everything, and the suppressed truth festers beneath the surface" (Lasch 43). In Tartt's universe, abjection is not merely personal but symptomatic of the cultural rot hidden behind the gloss of the upper American world.

The Goldfinch explores of abjection in its protagonist, Theo. His existence is disrupted by a terrorist bombing that murders his mother. Theo clings to The Goldfinch, a 17th-century art piece he steals from the museum—a thing that is a fleeting beauty and an object of shame. As his life got wired into drug addiction, deceitfulness, and isolation, Theo is a cultural carrier of abjection: an archive of loss, trauma, and ethical disorientation. He hovers between spaces—between wealth and poverty, guilt and pardon, and beauty and ruin. His relationship with Pippa, the co-victim of trauma, is one of idealization and affective dissociation since the novel underscores his inability to reconcile loss and desire into an enduring self.

Theo's duplicity and addiction demonstrate compulsive return of the abject to the world of consciousness. Kristeva writes that "the abject is not an absence of cleanliness or health. but what disturbs identity, system, order" (Kristeva 4). Theo can't integrate his trauma into a normalized life story; instead, he is the embodiment of the cultural contradictions of late capitalist America, in which moral boundaries are hindered and beauty commercialized. Tartt locates abjection not in the margins in general, but at the heart of bourgeois ambition itself, proving that the abject can be found beneath the smooth surfaces of royalty.

Both Tartt and Genet come to the abject as a field of aesthetic production. For Genet, it is a means of recovering identity from the margins; for Tartt, it is what reveals the faults in seemingly impenetrable cultural formations. Genet's characters resist cultural purification in a strategic dramatization of deviance, while Tartt's characters are devastated by the very impurities they would repress. In both cases, abjection is not only a psychological process but also a reflection of broader cultural fears—whether in the moral puritanism of post-war France or the consumerist individualism of present-day America.

To conclude, the subjects, a victim of abjection can in their fear turn homosexual, criminal, or any other sociopathic identity. Among selected novels for my research, I find Querelle the most narcissistic character followed by Henry in *The Secret History* while Theodore is one of the most traumatized characters struggling for identity and suffering the most from a lack of symbolic expression. Most of the characters in Genet's novels are homosexual and regard themselves as cut off from mainstream society.

Findings and Discussions

The phenomenon of semiotic suppression gives rise to the state of abjection. In this discourse on Kristeva, the concept of abjection is examined in relation to its origin and its implications in the context of disarticulated (semiotic) bodies, which contribute to a highly subjective condition of existence. The concept of abjection plays a fundamental role in an individual's pursuit of a life devoid of suffering, while simultaneously serving as a metaphor for maintaining the overall well-being of the social collective. Kristeva posits the abject as positioned in opposition to the symbolic, whereby the symbolic represents the codified social structure. When people experience feelings of rejection, factors such as race, religion, and social position tend to diminish in significance. The expression of depravity is evident via their use of semiotic language. The manifestation of their repressed impulses, substance abuse, criminal activities, and hedonistic pursuits serves as evidence of their state of abjection.

The use of semiotic results in the emergence of sudden voids and discontinuities within the linguistic framework, particularly when engaging with symbolic representation. For instance, Theo derives great pleasure from the melodious noises produced by his mother. During the chat with the psychiatrist Dave, he enters a meditative condition. Richard used the metaphorical concept of suicide as a means to elucidate the rationale for his decision to transition from a pre-medical academic trajectory to the pursuit of English literature. While across the lake, Camilla inadvertently incurs an injury to her foot, prompting Richard to adopt a vivid simile in order to illustrate the sight of blood flowing from her wound. Although it may appear peculiar that Richard retains such a clear recollection of a minor injury, considering his lack of direct exposure to the brutal and violent events of the bacchanal, the imagery of blood functions as a corroborating element in his memory, intertwining with his growing awareness of the concurrent happenings. Richard's use of evocative and perhaps provocative language in the parallel elicits his affection for Camilla, albeit the explicit nature of the situation. The possibility exists that he has the capacity

to identify with her, and the resemblance of her blood becoming into smoke serves as a metaphorical representation of the intensity of his ardor for her.

The coexistence of elegance and usefulness in this situation is a subject of intrigue in the works of Tartt and Genet. The use of several dashes serves to accentuate the utmost significant segment of the sentence, concurrently evoking a sense of speed and urgency. The act of pausing to acknowledge the peculiarity of the circumstances is a behavior that a reader may engage in. Nevertheless, the use of the sandwiched dash presents an alternative scenario in which it performs a practical function. The reader perceives that the speaker has an awareness of the peculiarity inherent in her own utterances. It is intriguing to see the manner in which Tartt uses dashes to present the indications of Robin's demise. Allison was seated on the pavement, with her thumb placed in her mouth. In the novel *The Little Friend* by Tartt, the protagonist, Charlotte, observes a female character exhibiting a rocking motion accompanied by a buzzing sound reminiscent of a wasp. Despite appearing physically unhurt, Charlotte discerns evidence of recent tears on the woman's face. This statement does not provide a clear explanation or clarification. However, it does indicate a certain degree of hesitancy. The presence of a pause in the text might potentially indicate the writer's subjective viewpoint, whereas the inclusion of an aside serves to enhance the reader's understanding or engagement with the content. If this kind of verbal interchange is not acknowledged, it might potentially become a source of distraction. In this approach, the narrative may progress with both the main characters and the reader acknowledging the peculiarity of the situation. Subsequently, inside the narrative, a pivotal revelation emerges, constituting the most poignant veracity of the literary work: Robin's demise and the possibility that Allison bore witness to his lifeless body suspended from a tree. Upon perusing the following five pages, the reader may see with clarity that Tartt exhibited a degree of hesitation in conveying the information directly. She may have lacked the courage to confide in Allison when her mother inquired about the cause of her tears.

The astute reader may readily see Genet's skillful use of the olfactory sense, along with visual imagery, in his juxtaposition of the scent of perfume with notions of vulgarity and violence. If one were to attempt to elucidate the aforementioned concept

via symbolic linguistic access, it would likely need the use of many paragraphs in order to adequately capture the intended meaning. However, even with such an extensive explanation, it is plausible that the resulting discourse may still fall short in terms of its proficiency compared to the original expression.

In this instance, the use of the em dash serves as a crucial element of comedic relief that the narrative was in immediate need of. There might perhaps be a component of pure aesthetics involved in this context. In the novel *The Little Friend,* by Tartt, a mature woman of respectable demeanor and middle age engaged in a game of catch with an individual in the front garden. The given text exhibits a deficiency in the consistent use of punctuation marks. The dashes in the sentence might be substituted with commas since they serve to describe the attributes of being dignified and belonging to the age range of the 40s-50s. Nonetheless, the em dash is employed to redirect and end the flow of text. Tartt often discusses the central female protagonist and her siblings, detailing their experiences with their grandmother and the fear they harbored towards her.

This observation indicates that the individual endeavoring to prevent their own disintegration is concurrently attempting to avoid social ostracism. The notion of "abjection" proposed by Kristeva, which pertains to social and cultural dynamics, requires some modification in order to facilitate the comprehension of the body's role and the psychological and biological struggle against disintegration as an analogous process to the pursuit of social and cultural identity. The author posits that abjection signifies resistance against the factors that contribute to individuals' sense of being or state of being. At this juncture, the kid transitions into the symbolic domain, often referred to as the paternal law. Hence, when individuals in their adult years encounter the abject, they have a dual response of both terror and identification. This stimulus incites individuals to recollect a condition of existence before the establishment of meaning (or the paternal law) when individuals experience a profound sensation of powerlessness. Individuals may have a sense of existential crisis, seeing a lack of purpose in their lives and a disintegration of their personal identity.

This particular condition might result in individuals resorting to criminal activities because of their inability to overcome social exclusion. In an attempt to

alleviate their sense of segregation, the key characters, including Querelle, Genet, Devine, Darling, Our Lady, Theo, Henry, Charles, and Richard, seek out attachments that provide them with a sense of identity. Individuals possess a desire to affiliate themselves with certain social collectives. At some point, all individuals undergo a transformation whereby they develop narcissistic tendencies. The idealized psychopath has deficiencies or deviations in the domains of interpersonal skills, emotional regulation, and impulse control. Individuals with narcissistic tendencies get enjoyment from engaging in antisocial behavior and exhibit a notable absence of remorse, guilt, or shame.

The rationale behind the characters of Tartt and Genet justifying their immoral actions, shifting responsibility onto others, or outright denying any wrongdoing is the primary motivation for their behavior. Moreover, individuals with this condition have a significant challenge in experiencing empathy towards others, which is evident by their display of callousness, insensitivity, and scorn. The characters within the chosen literature exhibit narcissistic tendencies as they actively endeavor to construct and establish their own identities. A portion of individuals experience a shift towards homosexuality as a result of this endeavor. The books of Genet often depict narcissistic individuals who have a tendency towards engaging in homosexual relationships, and in cases when this fails to satisfy their desires, they may resort to acts of homicide. The murder mystery, akin to *Querelle of Brest,* takes place inside the disreputable maritime metropolis of Brest, characterized by its negative associations with the sea and its seafaring inhabitants.

The rationale for this phenomenon is attributed to the arduous nature of managing the memories associated with the traumatic experience. Kristeva, in a similar vein, posits in her work that the concept of abjection may be characterized as a boundary, primarily characterized by its inherent ambiguity. The act of relinquishing a grip does not sever the subject completely from the source of harm; instead, abjection recognizes that the subject remains constantly vulnerable. Tartt explores the dichotomy of guilt and its profound ramifications on individuals' lives. The novel features a multitude of characters, including Theo, Larry, and Boris, who grapple with the formidable challenge of heroin addiction. Theo's addiction serves as a mechanism

for self-medication and emotional numbing in response to feelings of guilt and fear. Boris develops a substance dependency due to prolonged periods of neglect and mistreatment experienced throughout his childhood. In addition, Larry engages in the misuse of alcohol and prescription pain medications as coping mechanisms for his childhood trauma.

The books of Genet likewise unveil instances of trauma, although with varying degrees of intensity on an individual level, while collectively presenting a more pronounced impact. The presence of homosexuality is prevalent throughout the author's writings, shedding light on his own experiences of childhood sexual trauma and the broader marginalized experiences of the LGBT community. The curtailment of an individual's interest has the potential to profoundly transform their personality, leading them to explore uncharted territories in life. The consequences that Culafroy experiences when his mother, Ernestine, prohibits him from engaging in violin practice are as follows. Culafroy's passion for music has been deeply affected by a traumatic experience.

The weakness of Julia Kristeva's abjection theory, particularly when examined in intersectional analysis, is actualized in relation to the fluidity of identity politics, social stratification, and structural oppression. While Kristeva's concept is paradigmatic in psychoanalytic and cultural theory, especially in addressing marginality and subjectivity, it remains deficient in dealing with multiplicity in the lived experiences determined by race, gender, class, sexuality, and other intersecting elements of identity.

Universalization of the Subject

Kristeva's abjection theory, as presented in Powers of Horror: An Essay on Abjection, is a function of psychoanalytic theory and is focused on the production of the subject through symbolic exclusion of the maternal body. This theory assumes a relatively universal subject, most typically coded as white, Western, and male-centric within psychoanalytic discourses. This abstraction fails to account for the manner in which individuals experience abjection differently based on social location. According to Kimberlé Crenshaw, intersectionality illustrates the manner in which experiences of

oppression are non-additive yet constitutive and multi-dimensional (Crenshaw 1241). Accordingly, Kristeva's theory risks universalizing the experience of abjection and failing to grasp the differential socio-political contexts that render some bodies more abject than others (e.g., Black, trans, and disabled bodies).

Insufficient Focus on Structural Power

Kristeva is interested in psychic and symbolic dynamics, the subjectivation internally. But intersectionality is concerned with institutionalized oppression—the intersecting structures of power such as patriarchy, white supremacy, and capitalism. Abjection in Kristeva is an ontological and existential category, not a historical or political one. Intersectionality requires attention to the material effects of oppression—poverty, police presence, or health outcomes. Therefore, her theory can cover up institutional forces behind the production and sustenance of abjection, in particular among individuals marginalized in various points of identity.

Gender Essentialism and the Maternal

Kristeva's theory highly centers on maternal abjection—the mother as the solitary site of horror and boundary setting. Feminist intersectional researchers have condemned this for causing gender essentialism, assuming the body of the mother to be the universal site of abjection. For queer and trans people, or members of non-Western cultures where family arrangements are different, this notion won't apply. Intersectionality uncovers the cultural specificity of Kristeva's psychoanalysis. In addition, Black feminist scholars like Hortense Spillers have argued Black motherhood has been abjected differently due to slavery and colonialism that aren't explained by Kristeva's theory (Spillers, Mama’s Baby, Papa’s Maybe (67).

From this research, the reader can notice that overcoming sentiments of abjection might be difficult, there are a few coping mechanisms that are learnt. Recognizing and comprehending abjection is the first step toward conquering it. Give your ideas, feelings, and actions some consideration as you consider the causes of your sentiments. Knowing your own tendencies and triggers will enable you to react more skillfully. Ask for help and direction from friends, family, or mental

health specialists. Speaking with a trustworthy person might make you feel less alone in your experiences by offering affirmation, perspective, and comfort.

Particularly under trying circumstances, be nice and compassionate to yourself. Make time for self-care practices that support your spiritual, emotional, and physical well. Take up hobbies, meditate, or spend time in nature—anything that makes you happy, relaxed, and fulfilled.

Analyze the self-talk and unfavorable thoughts that fuel abjection. Is the foundation of these ideas' faulty perceptions or reality? Using logic supported by facts and encouraging statements, refute bad ideas. Recall that social norms and outside approval have no bearing on your value.

Clearly define your limits with those whose circumstances, or places make you feel abject. Find out how to turn off relationships or hobbies that sap your vitality or make you feel less than. Get around kind, empathetic people who honor your limits and acknowledge your experiences. Moreover, traveling the path of self-acceptance, healing, and being gentle with oneself is certainly the tried path of Genet and Tartt's protagonists.

Conclusion

Julia Kristeva no doubt with her theory of abjection has revolutionized the literary world, especially in the field of psychoanalysis. Exploring and understanding the human psyche has always remained the utmost curiosity and the unconscious is obviously the bigger iceberg. The proposed theory assists a lot in comprehending both the authors (Jean Genet and Donna Tartt) in a modern way. Studying their selected six modern fictions *The Thief's Journal, Querelle of Brest*, and *Our Lady of the Flowers* by Jean Genet and *The Secret History of World*, *The Little Friend*, and *The Goldfinch* by Donna Tartt through the lens of the theory of abjection explores unconscious minds of some main characters.

The first chapter is entitled "Different Aspects of Julia Kristeva's Theory of Abjection". The theory of abjection, through the elements of semiotic and symbolic language that includes maternal connection and patriarch nature, sheds light on the dynamic struggle of the subject between self and object. This really has been easier to understand by her interpretation of liminal space that according to Kristeva does not work only in physical space but also in mental horizons. Suffering may be either mental or physical, however, it is generally agreed that mental pain has much more negative effects on a person's health and well-being. This suggests that victims of abuse are exposed not only to physical harm but also to psychological trauma, which may have lasting effects. They are unable to get out of this situation because they have been brainwashed into believing that they are aliens, not just in their own culture but also in their own bodies.

This mental state relates to post-traumatic stress disorder, suicidal ideation, and poor self-esteem. Passivity, despair, and helplessness may easily consume an individual. Because of this, individuals may start to feel as if their existence is meaningless and their sense of self is disintegrating. Most people rely on their community of friends, family, and coworkers constantly throughout their life. Feelings of rejection may make individuals disregard their social standing, ethnicity, and religious beliefs. It is possible to see this depravity in their semiotic language usage, drug use, criminal behavior, and gratification of other physiological pleasures.

The study has been carried out thematically. It begins with framing the theory of abjection by exploring different elements of abjection. Second, it represents why an abject person uses semiotic language and how it describes their personality in the symbolic world. Third, it elaborates on factors leading to the trauma of different characters and their behavior while they suffer from post-traumatic stress disorder. Fourth, it discusses how and why abject subjects turn to crime and homosexuality. In the last, it compares how the main victims of abjection behave almost similarly in all selected novels however intensity of actions may differ.

Abjection is a critical theory term for being rejected by society and morals. Post-structuralism has investigated this phrase as something that challenges established notions of self and culture. In her 1980 work *Powers of Horror: An Essay on Abjection*, Julia Kristeva provided a seminal and foundational overview of the concept. In the first chapter, this study explored how psychoanalysis came as a tool in literary criticism and assisted in understanding the mental horizons of fictional characters and then their creators (authors).

Kristeva asserts that it is initially developed before Lacan's "Mirror stage," when the infant begins refusing the mother in order to establish boundaries for the self. This is abject if it causes a person to feel ashamed and therefore reject it. However, even after being avoided, the abject remains on the periphery, where it may pose a persistent threat to one's sense of self-worth. Our inability to shake off the macabre is a key factor in what makes life so interesting for us as humans. The abject, as experienced by an individual, shows itself in their bodies, their reactions to food, their social and ethnic rituals, and their works of art.

From a cognitive standpoint, the abject may shed light on a broad variety of issues, including People’s responses to novelty, their fascination with cultural practices that elicit considerable fear, the relationship between the body and discourse, and the development of a sense of self. The argument that intense experience breaks both language and awareness, leaving permanent harm and calling for unique narrative manifestations, is central to the critical focus on trauma's unspeakability. Even if it has faded from everyday awareness, this traumatic

experience remains just beyond the threshold of comprehension in a timeless and wordless condition, where it continues to inflict misery on the mind.

The second chapter titled “Expression of Abjection: The Semiotic and the Symbolic” describes how such senseless comprehension turns to the semiotic linguistic use to express abjection that keeps on struggling with its counterpart; the symbolic one. By comparing and contrasting two different models of significance, you can learn more about this dynamic. She starts with the semiotic, which she defines as "echolalias," or vocal factors that lead to the sign and syntactical structure and then moves on to the symbolic.

The energy of language comes from the difference between the two. Joyce's use of poetic language can sometimes make this clear as day. This person is counting on you to notice the rhythm of how he talks. A background noise can still be heard. Even though it's not his goal, it still exists. But in academic, scientific, and political conversations that are becoming more logical, this dynamic is often downplayed or ignored. By combining these ideas about semiotics and symbols, you might be able to come up with a new way to talk about human experience that puts more emphasis on critical language and growth.

In Genet’s novels, the homosexual protagonists Genet, Devine and *Querelle of Brest* are repressed in their childhood. According to Kristeva, it is the semiotic aspect of language that reveals the speaker's inner thoughts and emotions. The character's tone, the tempo of their phrases, and the choice of imagery all reveal their underlying motivations. According to Kristeva, the semiotic dimension of language is kept dormant and suppressed by the symbolic, patriarchal side of language.

Jean Genet utilizes a wide variety of metaphors and symbols in his books *Our Lady of the Flowers* and *The Thief's Journal.* He (sometimes, she) is able to advocate for the LGBT community in a way that would be impossible without semiotic language. Since it was more difficult for a lesbian to express herself openly a century ago, the reader is impressed by the skillful use of allegory. Rather than risking criticism or having their work censored for violating symbolic norms, the author uses semiotic descriptions to get around these problems. The well-selected phrases not

only leave a visual impression on the reader's mind but also a lyrical one. The authorities were more lenient towards homosexuality if it occurred behind closed doors and was not public knowledge. The vocabulary Jean Genet uses to express the hidden emotions of the LGBT community is a clear indication of the impact of the repressing environment. The only way to adequately depict something that is abject on both a personal and societal level is to use the semiotic dimension of language. By the second part of the twentieth century, the LGBT community felt oppressed by law enforcement due to the widespread implementation of policies that criminalized open displays of homosexuality. It was difficult to have frank and honest discussions regarding such sensitive topics. For this reason, authors like Genet resort to the use of allegorical terms, which allow them to get through the message they want to without drawing the attention of the authorities.

Genet may be exaggerating the vagrants' and criminals' grasp of the language, still, his description of their way of life rings genuine. Every individual faces the daily challenge of balancing the paternalistic norms and regulations of society in which he or she is expected to function with the maternal impulses and instincts that drive daily existence. According to Kristeva, this is the "dynamic process of life" that continues right up to death. These gaps are both a critical hint in clinical psychology and an important part of semiotic expression. Ancient linguistic stages like the pre- Oedipal stage and dependence on one's mother are being explored in modern literary works.

Tartt's writing has a lyrical, poetic quality because of her copious use of dashes and parenthesis. These parentheses (dashes and bracts) convey a great deal of quiet that may be expressed in words but may lose its flavor as a result of the fluency under grammar, where interruption is sometimes required to shock, stress, illustrate, etc. These gaps are both an important part of semiotic discourse and a vital piece of information in clinical psychology. Modern literature explores pre-Oedipal development and maternal reliance as early stages of language. Kristeva also employs liminal space as a space between semiotic and symbolic where a human being carries out his/her communication. This is where the protagonists of *The Secret History, The Goldfinch,* and *The Little Friend* of Donna Tartt reside; it is the area they have carved

out for themselves between his many academic streams, social circles, and daily needs.

Richard’s use of analogies shows how his fixation with aesthetics, although understandable, leaves him cold to the suffering of others. In other words, Richard uses an analogy to appreciate the beauty of Camilla’s blood with smoke even when she is in physical pain. It also shows how person’s bizarre obsession with beauty can make him less sensitive and sympathetic. Richard adopts a metaphor that compares Bunny to a ship that is destined to sink. Richard alludes obliquely to his belief that Bunny was the one ultimately responsible for his own tragedy. Richard draws parallels between Bunny's unpredictable behavior and the ship's frantic movements before it eventually sinks. By utilizing the comparison of a ship that is sinking and running aground, which is likely to culminate in the ship's destruction, a friend takes the aid of semiotics rather than declaring explicitly that they are going to murder their intimate group member.

All in all, a speaker's inner drives and motivations are revealed via their semiotic articulation, which is why it's considered a feminine feature of language. The characters' vocal inflexions, meter of speech, and use of visual aids all reveal these latent drives. Kristeva identifies the patriarchal aspect of language as symbolic, and it is this aspect that represses semiotics in society.

The third chapter is entitled “The Traumatic Experiences and the Abject Subjects” that studies the traumatic experiences of the subjects which make them abject. The third chapter examines the traumatic characters in chosen works by Jean Genet and Donna Tartt through the lens of abject shame. Donna Tartt's work shows clear signs of being influenced by the many lynchings that occurred in Mississippi at the time. The plots of her three best-selling books are very similar to one another. Some of them, however, have been skewed significantly to meet the needs of the circumstances. Her work reflects the influence of the literature she was exposed to as a child. Here, Theo, Pippa, Harriet, Henry, Richard and so on are horrified by some grave accident in their life that has ruptured their psyche, and they are unable to express their trauma symbolically. Although some individuals, like Theo and Charlotte, who have experienced trauma, prefer silence, others, like Boris and Devine,

can't shut up. However, no one brings up the harrowing incident that turned them become a PTSD sufferer.

By discussing different PTSD theories, we got to know that according to trauma theorists, traumatic experiences break people's fundamental assumptions about their own safety and value, as well as their faith in the meaningful sequence of events. Traumatic events are also revealed in Genet's works, but less so for individual characters and more so for the collective. His writings are rife with homosexual themes, reflecting both his personal horrific sexual history as a youth and the widespread abject sentiments of the LGBT community at large. This research has employed ideas about the effects of trauma on the mind to probe the first-person perspective of a collectively painful occurrence in a book, drawing connections between people's experiences and ethnic groups or between the individual and the political spheres.

The fourth chapter entitled “Narcissism, Psychosexual Development and Identity Formation through Abjection” shows how the characters of the selected novel behave narcissistically and try to form their identity. Some of them become homosexual in this attempt. Narcissist characters in Genet's novels often resort to homosexuality, and if that doesn't satisfy them, they'll resort to murder. The murder mystery, like *Querelle of Brest*, is set in the seedy port city of Brest, where the sea and sailors have a bad reputation. In *Our Lady of the Flowers* by Genet, the narrator explains that the protagonist makes up highly erotic and sometimes overtly sexual stories to help him masturbate behind bars. Like many narcissists, Devine struggles with his own identity. In contrast, the narcissism in Donna Tartt's works is not shown as homosexuality but rather as a completely egocentric outlook on life. His protagonists are psychotic sufferers who are convinced of their own absolute truth. They believe that attempting to kill others and even murder, is sometimes necessary and even justifiable. Henry and Charles both falsely believe in their own superiority and take their own lives when they realize they are wrong. In *The Goldfinch*, the protagonist suffers from social maladjustment and squanders his formative years aimlessly because he is unable to articulate his traumatic ego.

The fifth chapter is entitled “Abjection in the World of Jean Genet and Donna Tartt’’. This new way of thinking about abjection looks at history, modern society, political dynamics, and the economy to theorize abjection as a driving force in society. This force continues to work on different levels. It is a practice, a technique, and a mechanism of government that ties together social systems and states through a system of exclusion. People who have been rejected can become gay, criminal, or take on any other sociopathic identity out of fear. The books I chose for my research, Querelle from *Quarelle of Brest* and Henry from *The Secret History* are the most narcissistic characters. Theodore, on the other hand, is one of the most traumatized characters. He struggles to find his identity and suffers the most from not being able to express himself symbolically. Most of the people in Genet's books are gay and think of themselves as separate and somewhat special from the rest of society.

Digital and technological abjection can be the upcoming expansion of Julia Kristeva's theory of abjection. This phenomenon must be explored further in modern art and literature to have better understanding of how some people feel abjected and outcast online. In being translated into digital culture, abjection offers a critical context through which to read the disturbing frontiers between flesh and machine, human and virtual, self and other.

Abjection in Online Culture and Social Media

Social media platforms become sites of digital abjection. Hate speech, cyberbullying, doxxing, and the going viral of graphic content illustrate how abjection circulates in virtual spaces. Online communities identify as "deviant" those who are actively excluded from online society in order to maintain digital norms. The abject subject of internet spaces may be the troll, the victim of cancel culture, or even the body transformed by filters and cyber enhancement to the point of perversion.

Datafication of personality

In a society of data, the subject is perpetually fractured and leveled into binary code, analytics, and algorithmic avatars. This disembodied and datafied self may be considered abject, a place of the loss of signifying subjectivity. The body itself

becomes secondary to the calculated digital trace that it leaves behind. This fear of privacy, biometric surveillance, and algorithmic governance is a result of this technologically caused abjection of the embodied, sovereign self.

Virtual Reality and the Uncanny

Virtual reality and virtual reality's close relative, augmented reality, generate immersive worlds in which the real and the simulated blur together. Ontological indeterminacy can become a source of abjection because virtual self-breaks up the primacy of the embodied body and material space. The uncanny valley effect—robots or avatars that are almost, but not quite, human—is an affective type of digital abjection. These nearly human but imperfect simulations are disturbing because they make us remember what must be excluded in order to maintain this illusion of humanness.

This research can bring up totally new awareness that can lead online people to feel the difference between reality and virtual reality, and avatars and human being.

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CERTIFICATES OF PUBLICATION OF PAPERS FOR Ph.D.

This is to certify that **Gurvinder Singh**, enrolled in the Ph.D. program in the Department of English with Registration Number **41800661,** under the guidance of **Dr. Ghan Shyam Pal**, has the following publications / Letter of Acceptance in the Referred Journals/ Conferences. This fulfills the minimum program requirements as per the guidelines of the UGC.

S. No.	**Title of Paper With authors name**	**Journal/ Conference**	**Published date**	**ISSN no/ vol. No/ issue no.**	**Indexing in Scopus/Web Of Science/ UGC CARE list**
1	Escaped Abjection: Narcissism in Jean Genet's *Querelle of Brest* Gurvinder Singh	Journal	30/04/2024	2278-4632 Vol=13, Issue-04	UGC CARE list

2	Victims of Anti-social Personality Disorder in Donna Tartt's *The Secret History* Gurvinder Singh	Journal	22/04/2024	2278-4632 Vol=13, Issue-04	UGC CARE list