



K.A.H.M. UNITY WOMEN'S COLLEGE, MANJERI

DIMENSIONS

Layers of Literature

Edited by
Dr. Krishna Sunder A.

DIMENSIONS

LAYERS OF LITERATURE

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To my Dad and Mom...

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Preface

The summer of 2023 had been quite strange for me when I had to take up the editorship of this Literary Journal "Dimensions : Layers of Literature". In the context of balancing exhaustive professional responsibilities with delicate grains of personal life, editing and publishing a book was more of a challenge rather than a duty. However, when challenge overpowers you and camouflages itself as a fantasy, the upshot is quite often more exhilarating than you ever had expected. The long voyage through 14 articles had indeed unlatched more vistas to the perceptions hitherto. This Journal encompasses a wide range of study on the literary, textual, intellectual, historical as well as artistic realms of incidents, societies around us, books, movies and experiences. This book would not have got its shape without the unrelenting support from the Principal of our College, Dr. Muhammed Basheer Ummathur and my friends and colleagues at K.A.H.M. Unity Women's College, Manjeri.

Wishing you all an enjoyable reading.

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ONE

FACETS OF LOVE IN ENDURING THE PANDEMIC: AN ANALYSIS OF LOCKDOWN LIAISONS BY SHOBHAA DE



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Abstract : This article analyses the familial relationships that are affected due to the uncertainties caused by the turbulent times where human beings impotently look at the novel phenomenon of the deadly Covid-19 virus. Though the feeling of love is universalised, there are different facets of this emotion that people experience in different circumstances. Each story in *Lockdown Liaisons* creates a love bonding that helps the characters to courageously move forward pushing all odds on their way. Thus, it is understood that often the endurance through 'love' during the toughest of times help people stay mentally strong and face any challenges in life.

KEYWORDS: Pandemic, new-normal, uncertainty, endearment

As the Covid-19 virus spreads out of control around the globe, people are in a state of vulnerability by all means. Froma Walsh in "Loss and Resilience in the Time of COVID-19: Meaning Making, Hope, and Transcendence" says, "The Covid-19 global pandemic has profound effects on all aspects of life for families and communities. In the upheaval wrought

by the novel corona virus, loved ones' lives are lost and livelihoods are threatened, ways of living are upended, and the "new normal" ahead is unclear and precarious" (Walsh 2). This often leads to subduing the indomitable spirits, that are confined to a restricted space and limited interactions with the outside world, to be anxious and stressed for no reason many a times. Though the economic instability worries many, they are moved greatly by the influence of pandemic on the relationships they maintain, may that be parent-child, husband-wife, brother-sister, or any other.

Reenee Singh and Timothy Sim in the article titled "Families in the Time of the Pandemic: Breakdown or Breakthrough" say, "COVID-19 has impacted economic, educational, employment, financial, mental and physical health, social, spiritual, and many other developmental aspects of families and communities, certainly in ways that we are uncomfortably unfamiliar with" (84). Conflicts in relationships are creating challenges to many who are already stirred by monetary issues and are into anxiety, depression, fear, grief, trauma and adaptation difficulties. The article adds, "there is a plethora of contemporary systemic literature that focuses on the covid-19 pandemic as the source of multiple stresses affecting global and mental health of families, including loss of life, loss of financial security, loss of hopes and dreams, and loss of normalcy" (85). Lockdown Liaisons by Shobhaa De is one among such literary pieces that delineates different dimensions of love and affection during the trying times of pandemic and its effects on families, especially from an Indian context.

Shobhaa De's Lockdown Liaisons in her characteristic no-fuss style showcases, among others, couples who are arguing over several matters as they struggle for mental and emotional space and thus making it simple and evocative. This collection of twenty-four short stories, from varying perspectives of both men and women - young and old, brave and cowardly, cheerful and weighed down - is a unique offering from the writer herself. It is evident that Shobhaa De understands how very fragile human relationships can be as they break, suffer and are redefined under trying circumstances. However, love acts as a binding factor in every story presented. Also, it gives a clear picture of how Covid-19 is affecting the hearts of hundreds of people who are struggling to make sense of altered circumstances and the emerging "new normal". As fear, frustration, uncertainty and tragedy run through the stories, the author herself in an interview with The Hindu correspondent adds, "Most of the characters, like most of us, are still coming to terms with the tumultuous emotional and financial changes brought on by a lethal virus that has paralysed the world" (31 Jul 2020).

As everyone is obsessed with survival factor during the new phenomenon of lockdown, quarantine, masking and social distancing, there are mixed feelings that are going through different minds including the author herself. It is often the warmth of relationships that bridge the void created by isolation, disconnectedness, agony and anguish during the pandemic. However, these very relations can make some uncomfortable behind closed doors. So, the facets of affection, endearment and adoration and the trials and tribulations associated are brought out by Shobhaa De through her short story collection, 'Lockdown Liaisons'.

The collection begins with the story titled "In Malibu Mansions" where the lives of Sajjid and his wife Rehana are looked at. This young couple is coping up with the uncertainties that the deadly virus has brought into their employment and the quality of their marital bond. There is a great lack of understanding between the husband and wife which fuels frustration in both minds. Though Sajjid is seemingly engaged in his own work, the pandemic has influenced his attitude too. But the absence of reassurance from his part triggers the wife who is still absorbing the shock of being unemployed all of a sudden. The agitated mind of Rehana is made light by the presence of Shuklaji who is a helping hand for everyone, who has sacrificed his own life and existence for others. The deeper realm of real love and compassion is obvious from his deeds but, the inhabitants of the apartment take him for granted and do not properly value his services.

People during pandemic have realised that it may not always be the family and relatives who stand with you through thick and thin. The presence of an 'outsider' does make a change in many lives. In the story "Leaving", the unnamed narrator who has a young wife and two sons in Bihar is developing feelings for his co-worker Suman at Mumbai. The bourgeoisie community exploits the weaker sections like daily wage workers intolerably, leaving them at the mercy of the wages provided by the same. The daily wage workers are having a tough time under the stringent control of contractors at construction sites during the pandemic especially. Here both narrator and Suman are in such a plight and it is the abuses that have made their relationship grow. The security that the narrator provides for Suman, a young widow, keeps her moving forward in life. Though a family awaits the narrator far away, he is bonded in love with the young woman here and enduring the Pandemic together.

The assistance and care given by the narrator in a way aids Suman to tolerate and continue work for a living in spite of the physical and mental tortures by the contractor. But, as the virus causes a spike in the daily cases reported, the narrator is in a dilemma to choose whether to go back to his homeland or to stay here and suffer. However, having decided to leave Mumbai, narrator's heart aches because of leaving Suman in the lurch. He gives her a ripe golden mango, few extra masks and gloves which marks the true essence of humanistic relationships.

When looked into the positive aspects of the pandemic, many lovers and couples have made the best out of their relationships and themselves during the lockdown. In the story "My Girlfriend's Theplas", the writer discusses the happenings in Aarti's life. With the constant support of her lover, the narrator of the story, Aarti who has an interest in social working in foreign countries gets into it in India. She makes Thepla, a soft Indian flatbread typical of Gujarati cuisine, and works with the Thepla brigade. The narrator is happy for Aarti as nobody has taken her seriously in their group and he was in fact teased for being her boyfriend. But mutual encouragement and love have done miracle during this vulnerable time. The encouragement from the narrator's side has aided in the disclosure of Aarti's capabilities. The endearment during the chaotic times has proved to be worthy through the achievements of Aarti. Hasn't she motivated by the narrator here, maybe she too will end up being a normal woman. When the world is looking down on the lethal virus that is taking away 'life', Shobhaa De highlights the power of love that can fight back any odd circumstances.

Having said that, the story of Vicky and Manju in "Vodka...And No Tonic" is an example for a situation where couples who have understood and are compatible with each other for many years, face a topsy-turvy situation in their lives during the lockdown. Progressing in a smooth manner, the lockdown brings a distance between them as the activities and conversations they engaged earlier have turned to be disturbing now. The true essence of love has been lost from them and they have become hostile to each other. The hope of things getting better faded each day as they cannot tolerate each other's behaviour. Any conversation takes a deviated path to an unintended meaning, devastating both their minds and thereby leading the relationship at the verge of divorce.

Along with the precariousness of relationships well-began just before the pandemic, there are problems in the lives of people who have experienced long years of togetherness. Through the story "Stuck", the life of Sweety and her husband is portrayed who have successfully set up a family of their own through sixteen years of their marriage. They have left each other free to enjoy their own needs and desires and stopped regular physical relation with each other as they explore their own interests. Working in Delhi, the husband (narrator) is stuck there due to lockdown. With the help of staff and drivers, the life there is safe for him. Interestingly, Ronita, a staff from his work, is also present in the house who is unable to return to her hometown Chandigarh. Her presence disturbs him though he is attracted to her and other girls.

As days pass by, the narrator delineates the differences between his wife and Ronita. Eventually the external beauty of Ronita to which the narrator has fallen for fades away and leads to a revelation that connects him more to his wife Sweety. He fails in trying all possible means to send Ronita from his house and finally has to contact Sweety for a practical solution. Though the couple has not been sharing moments of intimacy for long, they possess a bonding beyond the mundane attraction for each other. So, the pandemic and lockdown induced insecurities have aided the couple to rekindle the last sense of togetherness between each other. They get a chance to remind each other that they will be there for each other in rain or shine. This is quite contrary to the many other young couples Shobhaa De has portrayed through this collection 'Lockdown Liaisons'.

When the adult minds are shattered by the pandemic and lockdown without notice, the condition of children are too nasty. This is looked at by the writer through the story "Ganapati Bappa Morya", where the life of Ameya, a differently abled child, is portrayed. The imposition of lockdown affects the child's visit to Parel studio where most of the Ganesh moortis are made. This is quite disheartening for Ameya and his father says, "This year, so far at least, we have not been able to go to the workshop because of lockdown. It is hard to explain all this to a child, but I keep trying. His mother told him everything will open by the time Ganesh Chaturthi is celebrated" (De 163). His father also adds, "I have never disappointed Ameya" (De 165), but the lockdown affects their family and especially drains the parents mentally. Vaterlaus, J. Mitchell, et.al in the article "Parent-Child Relationships and the COVID-19 Pandemic" puts, "parents and children have likely experienced a variety of changes as a consequence of the Covid-19 pandemic" (252). As the disease spreads uncontrollably, the rituals of Ganesh Utsav are telecasted. But, "Ameya does not let us watch this beautiful and sentimental and touching

ceremony on TV. He gets furious and starts throwing things everywhere - anything that he finds - could be glasses or thaalis or even a wooden table lamp" (De 165), says his father. The mental trauma that a differently abled child goes through due to the extreme love for an idol he worships is evident here. This level of spiritual love is reverberating throughout the story that the familial relationships are revolving around it.

So, enduring the pandemic through different facets of love and endearment is quite brilliantly portrayed through the stories by Shobhaa De in this collection. The same emotion or feeling of love is capable of bringing in different consequences to families and lives of individuals. As the Times of India reports, "for author Shobhaa De, the lockdown was a time to reflect upon the changes it brought in our society and human relationships" (1 Sep 2020). However, the pains and sufferings that are ubiquitous with such negative circumstances have to be endured through perseverance. The triumph over the throes will then be the reason to face greater challenges in lives.

PPP

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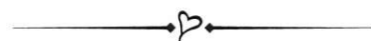
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TWO

THE GYPSY UNLEASHED: A COMPARISON BETWEEN KAZANTZAKIS' ZORBA AND NIETZSCHE'S UBERMENSCH



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Abstract : Kazantzakis' Zorba is considered to be one of the most loose and careless characters of literature. His concepts, attitude and the way he dealt with people were all judged in a negative light. His moral and spiritual perspectives were harshly criticised by the religious aura around him, but he has proven himself to be the most selfless, worthy and kind human of all times. His worth is so elite that men with traditional sight would fail to understand. This article attempts to show that Zorba equals the superman of Nietzsche whom he calls 'Ubermensch' - the man of ideal and elite qualities and talents. The Ubermensch carries with him the real flavour and essence of life without ignoring material pleasures, which is exactly the life of Zorba. Both contain in them a strong spiritual soul which the religious hypocrites turn against. If Ubermensch is the ideal human, so is Zorba with his innocent thoughts and wisdom.

Key words: Zorba, Nietzsche's Ubermensch, spirituality, material pleasures, elite human.

All my life, however, I was sure of one thing: that one road, and one road only, leads to God, the ascent. Never the descent or the level road, only the ascent. My inability to distinguish the contents of that word God with any clarity, that word so soiled and overused by men, made me hesitate many times, but I never hesitated regarding the road which lead towards God, in other words towards the supreme peak of man's desire. (Report to Greco 482- 483)

The humankind was always in search of the ultimate - the spiritual quest, which they believed, would bring them the eternal peace and security. This thought of spirituality and the promise of the otherworldly pleasures had seduced the people of all times. As an outcome, religions and morality started to gain the greatest importance of all. Religions provided them solace and a feeling of protection. People engaged in virtuous activities so that they will be rewarded by the ultimate and tried to move away from sins in the fear of punishment. Religions brought out the atmosphere of peace and brotherhood in the world. But by the course of time, the real intentions and worth of religions started to get misinterpreted according to the vested interest of the people and the societies. Morality started to intrude into the life of the people, and they turned religions unnecessarily rigid. The negative social morality gave a different face for religions making them narrow and conservative that overpowered the people denying them all the freedom and space. The religious leaders became the upholders of the constructed static morality instead of spreading the real worth of religion. 'The true believers' - they called themselves, attributing all sorts of power and highlighted them as the most virtuous, demanding the people to follow them. In no time, religions became a venue for the 'believers' to show off their 'beliefs' and the best way to get accepted in the society. This hypocrisy that spread became a curse and humankind lost its real self. All religions in the world hated hypocrisy as the worst and curse be upon such believers. Hafez, the fourteenth Century Iranian poet aims at the false believers when he says,

Don't act like the hypocrite

Who thinks he can conceal

His wiles while loudly quoting

The Quran

(Hafez qtd in Cyrus Nowrasteh)

As the people moved away from spirituality being just religious, the creative spark in them too faded away. They interpreted religions as something that demands only spirit and as the complete disregard of flesh. The moralities taught the people to deny the material world and embrace the spiritual world. Love and admiration towards materialism became the greatest

sin. The people started to confine themselves in the rigid walls of religions, being blind to the groaning of the world around. They were ignorant to the main teaching of religions that God will be kind to those who are kind to their fellow beings. But they found themselves great uttering the spells and offering prayers to the God.

It is in this context of shadowing hypocrisy that the writings of Nikos Kazantzakis become relevant. He was an extraordinary author, a rare combination of a very religious individual and a radical thinker. His concepts of religion and spirituality often deviate from the existing tradition. Carnegie Samuel Calian, in his *Kazantzakis: Prophet of Non-Hope* comments,

Kazantzakis was indeed a soul in search of himself...In his search for God, he became a prophet of non-hope. For him, a world without God has no foundations, but a world without justice cannot be governed....His theology is both radically Christian and non-Christian. He has rightly stressed the need for freedom in our struggle to find meaning in life. He has taken a necessary look at the abuses of religiosity in the name of Christ and has shown a divine passion to keep life human. (37)

Kazantzakis, throughout his life, searched for new ideas, knowledge, philosophy and religion. He believed that it is his duty to bring light into the culture and civilisation of his time that was very rigid and hyper-critic in its attitude. His writings reflect his social commitment bringing out the exact culture of the time and showing his morals in them. Kazantzakis has contributed many great literary works to the world including his master pieces like *Zorba the Greek* (1946), *Christ Recrucified* (1938), *The Last Temptation of Christ* (1951) etc. The dominant theme in most of his works is the battle between flesh and spirit. The purpose of Kazantzakis was to "transmute matter into spirit" (Saviors 106). But in this attempt, he does not carry with him the narrow notion of tradition, but tries to merge the constructed boundaries between body and spirit.

Kazantzakis believed that only if we experience life in its complete tone, then only we become fit to be spiritual. According to him, we have to pass through all pleasures and pains of life. We should celebrate the life and at the same time, should give ourselves to the sufferings of others. Kazantzakis, through his character Zorba in the novel *Zorba the Greek*, presents all that he has to speak out to the world. Zorba enjoys life in its full swing and teaches how to be simple and natural in life. He celebrates life, but is never a blind materialist. His concern for the fellow beings makes him different in a society where people are mere hypocrites and messengers of false morality. Kazantzakis shows the life of Zorba, the passionate and enthusiastic man and of the Boss, who lives a life completely immersing himself in books without being exposed to the world around.

In his search for real self and spirituality, Kazantzakis travelled with Nietzsche, Bergson, Buddha, etc who influenced him and he identified himself with them. He accepted the philosophies of these great masters and Zorba is the reflection of Kazantzakis' view on life together with the influence of these pioneers. The key idea is the need of human beings to accept

both materialism and spirituality to experience the real meaning of life.

Nietzsche had both an intellectual and personal effect on Kazantzakis. In his autobiographical *Report to Greco*, Kazantzakis recalls an exaggerated story of his first intellectual encounter with Nietzsche, "The Great Martyr", as he referred to him. While in a library in Paris, a student approached him with a photograph of a man whose name she concealed. Kazantzakis reports the encounter as follows:

Who is he?" She asked

I shrugged my shoulders. How should I know?

But it's you- the very image! Look at the forehead, the thick eyebrows, and the sunken eyes. The only difference is that he has a large drooping moustache and you don't.

I looked at the picture, startled.

Well, who is he? I said, trying to push aside the girl's hand in order to see the name.

Don't you recognise him? Is it the first time you have seen him? It's Nietzsche!

Nietzsche! I had heard of him, but still had not read any of his books...

In a few moments she had returned with Zarathustra.

Here, she said with a laugh. Here's some solid, leonine nourishment for your brain- if you have a brain and if it is hungry. (318-319)

Kazantzakis refers to this encounter as "one of the most decisive moments of my life". (319). His later studies on Nietzsche provided him with more insight into the world of philosophy and changed his outlook on life. He completed his doctoral dissertation on "Frederich Nietzsche's Philosophy of Law and State" in February 1909, in which he highlights the pain that Nietzsche had to pass through during his search for truth and also brings out the values that he put forward. Kazantzakis owes himself to Nietzsche for his concepts and way of life and followed them with intense vigour and passion.

Kazantzakis translated Nietzsche's *The Birth of Tragedy* and *Thus Spake Zarathustra* into Greek. As for Kazantzakis, it was Nietzsche who brought in him the realisation that the person who is too much concerned with the other worldliness - the thoughts of heaven and hell, will never be able to achieve freedom in his life. However, Kazantzakis claims that Nietzsche, though had this philosophy in him, couldn't liberate himself and achieve this desired freedom. Nietzsche's dreams and hopes had taken the form of *Übermensch*, the superman, whom Nietzsche admired and longed for in his life.

The *Übermensch*, the super human, is a concept that Nietzsche introduced in his 1883 book *Thus Spake Zarathustra* in contrast to the other worldliness of Christianity. The *Übermensch* carries with him the real essence and flavour of the life and he denies the belief of the people who completely gets away from the worldly pleasures in the hope of attaining eternal freedom. According to him, turning away from this world is because of the dissatisfaction from life and this makes them create another world of promises. He is not driven away from this world, but lives life into the fullest. He never separates his flesh from the spirit or sees them as separate entities, but believes in the union of both. The *Übermensch* defines himself on terms of this world and finds the path of eternal freedom and salvation through his material experiences.

Nietzsche's search for a superman seems to reach in Kazantzakis' *Zorba the Greek*. Nietzsche's dream of a human above human is fulfilled through the character Alexis Zorba, who enjoys and celebrates his life to the maximum without any fear, but with endless passion. Zorba's thoughts, actions and life style reflect the *Übermensch*, whom Nietzsche had been searching throughout his life. He created a Zorbatic world where he brought in all his dreams, actions and his unending passion which made him live his life with all the colours that he desired. Zorba never wanted to keep his dreams and longings remain unfulfilled in the hope of something beyond our worldly senses. His concept about life is revealed when he says,

I don't believe in anything or anyone; only in Zorba. Not because Zorba is better than others; not at all, not a little bit! He's a brute like the rest! But I believe in Zorba because he's the only being I have in my power, the only one I know. All the rest are ghosts. I see with these eyes, I hear with these ears, I digest with these guts. All the rest are ghosts, I tell you. When I die, everything'll die. The whole Zorbatic world will go to the bottom! (Zorba 60)

Zorba ultimately believes in freedom. He enjoys each moment with all the flavour. He works when he feels like working, sings and dances when he feels that nothing other than that would give meaning to life at that moment of life. Whatever Zorba does, he plunges himself into it without any fear or feeling of despair and this retains the energy and vigour in him. He never allows anyone to have control over his own freedom, which he believes would put an end to the whole spirit that he has. His sense of freedom and love for life echoes when he reveals,

If I am in the mood, d'you hear? If I'm in the mood. I'll work for you as much as you like. I'm your man there. But the santuri, that's different. It's a wild animal, it needs freedom. If I'm in the mood, I'll play. I'll even sing. And I'll dance the Zeimbekiko, the Hassapiko, the Pentozalit-

but I tell you plainly from the start, I must be in the mood. Let's have that quite clear. If you force me to, it'll be finished. As regards those things, you must realise, I'm a man. (16)

An *Übermensch*, or superman as described by Nietzsche is about self overcoming. The way he deals with things might be different from others, for he keeps a unique attitude, style and character of his own which makes him sometimes viewed as a divergent from the normal societal norms. The way he approaches life and related problems might never have been discussed in books or in intellectual discussions before. As Zorba does, an *Übermensch*, according to Nietzsche would look at issues not in a rational manner, but in a rather sensitive and emotional way. The way he turns as a solace in Dame Hortense's emotional life making himself her 'Canavaro' clearly shows his character. He comes out of the logical world that seeks and demands rational explanation for everything; instead gives his own simple philosophies of life that comfort him as well as those who love to remain close to him. Zorba's theory is that we need not approach things in a very serious or complicated manner, which might turn the issue worse, but can rather give it a simple and natural solution so that it would make us more relieved and contented. Zorba views life in a very natural and simple way that he could feel each moment, each-minute-change that comes his way. He believes that life is to be celebrated, and he never misses out a single chance that brings him happiness. Boss, the narrator of the novel who is a bookish intellectual, surprisingly looks at the uneducated, barbarous but passionate Zorba:

His body and soul formed one harmonious whole and all things- women, bread, water, meat, sleep - blended happily with his flesh and became Zorba. I had never seen such a friendly accord between a man and the universe. (144)

As described by Zarathustra, the protagonist of Nietzsche's *Thus Spake Zarathustra*, an *Übermensch* would be a person who is willing to risk everything that he has, for the sake of his fellow beings. He would never turn conscious of himself and will be always at the service of those in danger. He will uphold his own values in a world which claims to be moralistic and worthy, where the people wish to remain in their own comfort zones being blind to the groaning of those around. In these contexts, Zorba turns to be the real *Übermensch* whom Nietzsche really longed for. The attempts of Zorba to save the widow from the brutal villagers who claim themselves to be religious and highly moralistic give us a food for thought. And the way he feels for the widow after her death too shows the concern that he keeps for others. No other character in the novel is as sincere and considerate as Zorba is. He shouts at those 'moralists' who attacks the widow: "Aren't you ashamed? Fine lot of men you are! A whole village to kill a single woman! Take care or you'll disgrace the whole Crete!" (264).

Zorba is the master of his own fate. He never follows the values of others; instead sets his own values and practices them with all the positive energy. He stands above the common notions of good and evil. He overcomes the traditional views of morality and unlike others, he does not exist merely religious, but turns out to be spiritual.

Morton P. Levitt, in his work *The Cretan Glance: The World and the Art of Nikos Kazantzakis* states that Alexis Zorba is in many ways patterned after Nietzsche's Zarathustra, the Übermensch in his distrust of poets and his preferences for action above contemplation, in his desire to will his own fate, above all, in his love of laughter and dancing: he too has 'canonised laughter,' he has learned 'to dance as a man ought to dance. He reaches Zarathustra's position, through the life force itself. (88)

Nietzsche's concept of Dionysian and Apollonian dualities of life also reflects in Zorba the Greek. Apollonian and Dionysian are terms used by Nietzsche in his *The Birth of Tragedy* to designate the two central principles in Greek culture. The Apollonian, which corresponds to Schopenhauer's principium individuationis ("principle of individuation"), is the basis of all analytic distinctions. Apollonian characters are very ordered, structured and are led by rational and logical attitude. The Dionysian, on the contrary, corresponds to Schopenhauer's conception of Will, is directly opposite to the Apollonian. Dionysian characters are emotional in nature, and are very much enthusiastic and passionate. Music is considered as the most Dionysian of the arts, as it denotes man's natural passion and as it stands closer to emotion rather than reason.

The characters of Boss and Zorba in *Zorba the Greek* are perfect representatives of the Apollonian and Dionysian figures. The Boss, being very rational and intellectual person who follows his brain even in the matters of heart, depicts the Apollonian character in him, while Zorba, the most spirited, enthusiastic and passionate being who approaches everything in a sensual way is a reflection of the Dionysian. The whole novel is in a sense, a tug of war between these two extremes.

Boss is an intellectual who believes himself to be a follower of Buddha and he is progressing with a manuscript on Buddha. He is very much concerned about the existence of humans and the meaning of life on earth. He wants to know and mingle more with people, but his bookish knowledge alone does not give him space for that. It is on his way to Crete that he meets Alexis Zorba, the most lively and passionate human he has ever met. The first conversation between them itself gives light to the extreme disparity in their characters.

Traveling?" he asked. "Where to? Trusting to providence?"

I'm making for Crete. Why do you ask?

Taking me with you?

Why? What could I do with you?

He shrugged his shoulders.

Why? Why? He exclaimed with disdain. Can't a man do anything without a why?

(10- 11)

Seeing the Boss involved in some thought regarding taking Zorba with him, Zorba comments, "You weigh everything to the nearest gramme, don't you? Come on, friend, make up your mind. Take the plunge!" (11). This attitude makes Zorba unique. Zorba shows the narrator how worthy is life once we start enjoying it. The real life outside the books has been revealed to the dispassionate Boss by Zorba. Boss often gets amazed by the way Zorba views things and live life:

Zorba was the man I had sought so long in vain. A living heart, a large voracious mouth, a great brute soul, not yet severed from the mother earth. The meanings of the words art, love, beauty, purity, passion, all this was made clear to me by the simplest of human words uttered by this workman. (14)

Both Nietzsche and Kazantzakis stress on the need of Dionysian outlook in our lives, which along with enjoying life passionately, keeps the values and gives a new meaning and outlook to life. Nietzsche's superman was always a Dionysian figure, and Kazantzakis too presented his most favourite literary creation as Dionysian. Both Nietzsche and Kazantzakis assure that each individual has got a Dionysian figure inside him and that it is our duty to identify and use it in a worthy manner. In the company of Zorba, Boss, the highly rational man realises that how dispassionately he was leading his life as a "book worm" (5) as his friend calls him. He regrets for the folly that he had committed without even making an attempt to feel the world. He sighs, "How could I, who loved life so intensely, have let myself be entangled for so long in that balderdash of books and paper blackened with ink!" (8)

Zorba, like Nietzsche's Übermensch, lives only in the present without any fear. He never dwells in the past or dreams about the future. Each day, he explores the new Zorba in him with new creative sparks and new visions in life. This worthy Dionysian in him makes the Apollonian Boss to rethink about his bookish existence and search for eternal freedom, denying the world. He wishes to be a part of Zorba, a part of the world. Though, in the beginning, he refuses to join Zorba and the inner desires, he couldn't resist the urge that continued to call him. Nietzsche and Kazantzakis prove themselves correct when Boss joins the superman. Imbibing Zorba in him, Boss exclaims,

Come on, Zorba, I cried, teach me to dance!

Zorba leaped to his feet, his face sparkling.

To dance, boss? To dance? Fine! Come on!

Off we go, then, Zorba! My life has changed! Let's have it! (312)

The Apollonian and Dionysian concept of Nietzsche that is well applicable in the novel portrays the two extremes of human life. Zorba the Greek conveys the message that passionate and sensual life is higher to the rational way of life, which lacks the colour and spirit of human life. Being rational in thoughts and action drains our spirits and we will forget to feel our lives. We would start looking for benefits out of all our actions which will make us less sensual and less creative. The characters in the novel other than Zorba lacked these spirit and energy in their lives which made them detached from others. Zorba shows that only a man who loves life can honestly love the God. Otherwise we will turn to be hypocrites who do not have any sincere attachment to anything in the world. They believe themselves to be superior, but will be the least benefitted from the almighty. They detach themselves from material pleasures in the hope of gaining eternal benefits, but their mean actions are never valued. But Zorba, unlike them gives new meaning to life involving himself in the material world and attaining spirituality through that. He unites flesh and soul, which makes life complete and divine.

Zorba represents body, Zorba represents spirit. His life loudly exclaims that flesh and spirit are not separate, but are mutually dependent. If we try to separate them, the outcome will be very pathetic and we won't be able to live in this world, but will merely exist. Boss has had this painful realisation that urges him to start a new Zorbatic life.

My life is wasted, I thought. If only I could take a cloth and wipe out all I have learnt, All I have seen and heard, and go to Zorba's school and start the great, the real alphabet! What a different road I would choose. I should keep my five senses perfect trained, and my whole body, too, so that it would enjoy and understand. I should learn to run, to swim, to ride horses, to row, to drive a car, to fire a rifle. I should fill my soul with flesh. I should fill my flesh with soul. In fact, I should reconcile within me the two eternal antagonists. (Zorba 81)

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THREE

TACIT TRACES OF TRAUMA IN SELECTED LITERARY WORKS



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Abstract : Trauma is a new discipline in the history of philosophy, or rather a return to a forgotten place. According to Cathy Caruth, trauma can be described as "an event that fragments consciousness and prevents direct linguistic representation. The model draws attention to the severity of suffering by suggesting the traumatic experience that irrevocably damages the psyche". The study analyses the elements of childhood trauma in fictions such as The Silent Patient by Alex Michaelides and The Night Child by Anna Quinn. It traces multiple implicit symptoms of childhood trauma that lie unnoticed before the major outburst. The study also manifests imageries employed to trigger, emphasise and reveal the trauma.

KEYWORDS : Childhood Trauma, Therapy, PTSD, Healing

Mental health is an integral component of health that underpins our individual and collective abilities to make decisions, build relationships and shape the world we live in. With the increased study and significance of mental health, literature has renewed its attention to mental health as well. "The aim of therapy is not to correct the past, but to enable the patient to confront his own history, and to grieve over it" (45) says Alice Miller in her book 'The Drama of a Gifted Child'. This trend of prioritising mental health has created disclosure and submission to the human psyche. Readers tend to entreat the concept through literary works and popular media. The selected works demystify everything we thought we know about childhood, including our views of our parents and the concept "home". The happy childhood can be more or less illusory or nightmare for some.

Causes of trauma cannot be categorised correctly. Details of an event, such as the degree of violence or the element of surprise, also shape our responses. Traumatic events shake the foundation of a person's life. Some traumatic experiences, such as very early experience of abuse, may hinder or prevent a person from developing a strong sense of self. Trauma can affect the whole person, including physical changes, mind, emotions, and behaviour. But the specific reactions of each individual depend on the particulars of the event and the unique personality and history of an individual. Our emotional makeup, personal relationships, social relationships, previous social strategies, age at the time of the trauma, and availability of support before and after the traumatic experience help to shape the meaning of the event. Trauma is a huge stress and it is normal for the body to respond. A person may experience rapid heartbeat, muscle tension, or sleep difficulties or other similar reactions. The person may also feel numb or not in touch with the body. People also experience the risk of developing various physical health problems such as heart disease on the experience of trauma. Childhood trauma happens in children up to six years old. There are some assumptions regarding traumatic events; that young people are protected from the effects of trauma. But, the young are indeed affected by traumatic events. Childhood trauma is unique because of its sensory impact on babies. If trauma has been inflicted on a child by their parents, their core belief system recognises that a secure attachment style has not been formed and is deficient in protection, prompting emotional hesitation. A sense of safety and support is paramount in the early years to encourage a child to explore their environment confidently and independently. The importance of a child's early years of life is something that is often taken for granted, yet these youngest years have consistently been shown to be the cornerstone phase of development for all human beings. Analysing the works *The Night Child* by Anna Quinn and *The Silent Patient* by Alex Michaelides, the trauma of the characters, Nora Brown, Alicia Berenson and Theo Faber can be aptly traced. In these cases, parental roles constitute the trauma. Nora Brown in *The Night Child* had an abusive childhood. She grows up in the hands of an alcoholic mother and an abusive father. Being the sole victim of her mother's fatal accident had also filled her with guilt. Alicia Berenson in *The Silent Patient*, feels verbally abandoned by her father, after the death of her mother. In the case of Theo Faber, his tyrannous father left him with unending alarm and anxiety. His mother, a silent victim of his father's autocracy did nothing to save herself or Theo from his father's hell. The intimate family which is supposed to save them itself becomes the cause of their trauma.

In *Trauma Fiction*, Anne Whitehead claims that the term "trauma fiction" suggests a paradox: a traumatic event or memories about the traumatic event haunt an individual but resist representation at the same time (Whitehead 3). The author raises the question of how then fiction can tell about traumas and thus suggests that it is possible to do so in different ways through the relationship between fiction and trauma (Whitehead 3). According to Whitehead, trauma theory and a new interest in it have provided writers with possibilities and ways to understand the traumatic experience and search for ways to represent it (Whitehead 3). *The Night Child* and *The Silent Patient* portrays varied experiences of childhood trauma. The characters identify their trauma at an adult stage. But as we look deeper, there are subtle pieces of evidence of underlying trauma throughout their development. Hallucination, traumatic amnesia, fawning, attachment issues, identity crisis, insecurity, addiction, and trust issues have been tailing them throughout. The writers Alex Michaelides and Anna Quinn have been successful in installing certain incidents, experiences, associations with other characters, and imageries to induce trauma, or rather make them aware of the trauma and its causes.

Nora Brown, Alicia Berenson, and Theo Faber are emotionally dependent on their partners. Nora Brown's dependence eventually shifts to her daughter Fiona. Attachment anxiety and attachment avoidance predicted more severe symptoms of Post - Traumatic Stress Disorder which meant stronger physical reactions to memories of their trauma and more frequent voluntary and involuntary rehearsal of their trauma memories. After the suicide of her mother and denial of existence from her father, Alicia Berenson felt abandoned. The presence of her tyrant aunt Lydia added to the chaos. Lydia's son, Paul became her only friend. Being the victim of the chaotic household, the shared frustration brought them together. Moreover being older than Paul, Alicia Berenson felt obliged to be his mothering figure. Alicia Berenson in her contemplation reflects that: "I have a feeling I let him down. It's a feeling I've always had about Paul since we were kids. I've always failed to live up to his expectations of me—that I should be a mothering figure to him. He should know me better than that. I'm not the mothering type." (Michaelides 170)

Alicia Berenson's feeling that she is incapable of mothering has also stemmed from her past with her mother—I thought of my mother. Was she crazy? Is that why she did it? Why she strapped me into the passenger seat of her yellow mini and sped us toward that redbrick wall? I always liked that car, its cheerful canary yellow. The same yellow as in my paint box. Now I hate that colour—every time I use it, I think of death. Why did she do it? I suppose I'll never know. I used to think it was suicide. Now I think it was attempted murder. Because I was in the car too, wasn't I? Sometimes I think I was the intended victim—it was me she was trying to kill, not herself. But that's crazy. Why would she want to kill me? (Michaelides 67-68)

As a part of this she was terrified of herself, and of her mother in her. Alicia Berenson wondered if her mother's madness is in her blood which indeed kept her away from the thought of having children. Alicia Berenson's memory of her father's denial of her existence is been reminded in her adulthood through the story of Alcestis-

The hero, Admetus, is condemned to death by the Fates. But thanks to Apollo's negotiating, he is offered a loophole—Admetus can escape death if he can persuade someone else to die for him. He asks his mother and father to die in his place, and they refuse in no uncertain terms. It's hard to know what to make of Admetus. Not exactly heroic behaviour and the ancient Greeks must have thought him a bit of a twit. Alcestis is made of stronger stuff—she steps forward and volunteers to die for her husband. Perhaps she doesn't expect Admetus to accept her offer—but he does, and Alcestis dies and departs for Hades. It doesn't end there, though. There is a happy ending, of sorts, a *deus ex machina*. Heracles seizes Alcestis from Hades and brings her triumphantly back to the land of the living. She comes alive again. Admetus is moved to tears by the reunion with his wife. Alcestis's emotions are harder to read—she remains silent. She doesn't speak. Alcestis returns from death, alive again. And she remains silent—unable or unwilling to speak of her experience. Admetus appeals to Heracles in desperation: "But why is my wife standing here, and does not speak?" No answer is forthcoming. The tragedy ends with Alcestis being led back into the house by Admetus—in silence. (Michaelides 165)

Alicia Berenson couldn't get out of the story of the death and resurrection of Alcestis. The person you love the most in the world has condemned you to die, through their cowardice. That's quite a betrayal. She found it relatable to the way her father made her feel. As she grew up, Alicia Berenson found solace in art. She found it more convenient to express herself through it and Gabriel became her saviour. This indeed might be the reason why Alicia Berenson gave Gabriel's face to her portrait of Jesus Christ. Alicia Berenson was in love with Gabriel – "I love him so totally completely, sometimes it threatens to overwhelm me, I can't bear the thought of him worrying about me. I don't ever want to cause him any distress or make him unhappy or cause him pain" (Michaelides 2). Alicia Berenson also says that – "He saved me—like Jesus. Maybe that's what the painting is about. Gabriel is my whole world—and has been since the day we met. I'll love him no matter what he does, or what happens—no matter how much he upsets me—no matter how untidy or messy he is—how thoughtless, how selfish. I'll take him just as he is. Until death do us part." (Michaelides 70)

But Gabriel broke her when Theo Faber disguised as a kidnapper and asked Gabriel to choose between his own life and Alicia Berenson's. He chose himself by saying "I don't want to die". Once again she felt betrayed and abandoned. This triggered her trauma and she shot her husband. Internalising the Alcestis, Alicia Berenson fell silent for long six years. Still, she found expression in her art, first in her painting of Alcestis and then later in her painting of Theo Faber holding herself near the burning Grove.

Jean Felix Martin was Alicia Berenson's colleague. They were at art school together. Later after graduation, they painted walls together. Alicia Berenson shows fawning toward Jean Felix. Fawning is a response to trauma beyond fight, flight, or freeze. The fawn response, a term coined by therapist Pete Walker, describes (often unconscious) behaviour that aims to please, appease, and pacify the threat, diffuse conflict, feel more secure in relationships and earn the approval of others. Even though Alicia Berenson has felt Felix to be manipulative and possessive, she was scared to unfriend him. With the persuasion of Gabriel, Alicia Berenson finally gains the courage to leave Jean's partnership. Still, she couldn't say no to Jean's invitation to watch the play 'Alcestis'. The play later added fuel to fire. Alicia Berenson found

it difficult to react to Max Berenson's misbehaviour too. Here she held back herself, not for her cause but for the sake of Gabriel. If she were to report the mistreatment to Gabriel, Alicia Berenson was afraid to ruin their brotherhood. Moreover, Alicia Berenson never does anything to displease Gabriel. She was obsessed with him and was afraid to lose him. She was quick to identify Max's obsession with her as a manifestation of his jealousy over Gabriel. Max was under constant efforts to win over the grandeurs of Gabriel as a way to live up to their 'parent's favourite child. Max Berenson is an adopted child, and Gabriel Berenson is the late child of the same couple. Gabriel is astounding in every field and this left Max deprived and led him to have an urge to gain the attention of his adopted parents. Alicia Berenson saw an outlet in an annoying neighbour, Barbie Hellman too. Alicia Berenson felt like she has been watched and followed by a man. Initially, she felt that the follower might be Jean Felix or Max Berenson, but as she confirmed it is none of them. When she reported the same to Gabriel, Christian West and her psychiatrist, they denied her concerns as a mere illusion. Alicia Berenson had felt like she is being followed before, as an aftermath of overwhelming emotions she felt soon after the death of her father. Barbie Hellman knowing no such backstory became a keen listener to Alicia Berenson. When Alicia Berenson felt that no one believes her, Barbie listened to her. This made her burst into tears, an outlet for her pent-up emotions. Alicia has formerly claimed that she felt like someone is stalking her which later proved to be an illusion. Dr. Christian Weston describes Alicia Berenson as "She was highly paranoid, delusional – psychotic, even. But she'd been like this before. She had a long-standing pattern of mood swings. She was always up and down – typical borderline." (Michaelides 249) Alicia Berenson showed multiple symptoms before the major outburst, which led her to kill her husband.

Theo Faber finds home in Kathy, his wife, and the art of psychotherapy. He studied psychology on a quest to help himself. As Alicia Berenson found her expression in being an artist, Theo found psychology to be his form of expression. Theo found a saviour in his psychotherapist, Ruth. Ruth brought him back to life, and Kathy sustained that life. Theo was an introvert with little social life. Theo Faber and Kathy met when they were dating other people. They had an instant liking for each other and decided to date. Kathy came into his life when he believed he was too damaged, too incapable of intimacy, and was longing for a special connection. Kathy brought light to his life and it was a kind of osmosis. He absorbed her youthful exuberance, her unselfconsciousness, and joy. Kathy made him a new unafraid man. He felt at ease when Kathy could accept the household he hailed from. When Theo and Kathy visited his home to inform his family about their marriage, they were treated with hostility. Theo says-

My mother seemed more depressed than usual. Quieter, smaller somehow, as if she weren't there. Dad was a heavier presence, unfriendly, glaring, unsmiling. He didn't take his cold, dark eyes off Kathy the entire time. It was an uncomfortable lunch. They didn't seem to like her, nor did they seem particularly happy for us. I don't know why I was surprised." Kathy and Theo got married and Theo felt- "I felt such humility and gratitude for every second we spent together. I was aware of how lucky, how incredibly fortunate I was to have such love, how rare it was, and how others weren't so lucky. Most of my patients weren't loved. Alicia Berenson wasn't. (Michaelides 58)

Before Kathy, Theo was also into smoking marijuana. He began it in university and encountered it during his first term when he was alone and friendless at a fresher party, paralyzed with fear to initiate a conversation with any of the good-looking and confident young people around him. Moreover, vulnerabilities to addiction exist for those with histories of trauma. Specific risk factors include compromised abilities to form healthy attachments and a decreased capacity for self-regulation (qtd. In Renn 38). Modern attachment theory posits that the ability to self-regulate arises out of the caregiver-infant relationship (qtd. in Renn 40). Intersubjectively, the dyadic exchanges are the foundation for all self-regulatory capacities. As development continues, the attachment system broadens and deepens in its capacities and levels of sophistication. For the addicted individual with an attachment system that has also incurred trauma (qtd. in Renn 40), the chemical initially serves as a complex compensatory mechanism. This is done by maintaining equilibrium, although addicted, through self-regulation and self-medication behaviours directed at adaptation. Theo was so much into the intoxication of marijuana that he compares the feeling to a cradled child, he explains it as -

The psychoanalyst W. R. Bion came up with the term containment to describe a mother's ability to manage her baby's pain. Remember, babyhood is not a time of bliss; it's one of terror. As babies, we are trapped in a strange, alien world, unable to see properly, constantly surprised at our bodies, alarmed by hunger and wind and bowel movements, and overwhelmed by our feelings. We are quite literally under attack. We need our mother to soothe our distress and make sense of our experience. As she does so, we slowly learn how to manage our physical and emotional states on our own. But our ability to contain ourselves directly depends on our mother's ability to contain us—if she had never experienced containment by her mother, how could she teach us what she did not know? Someone who has never learned to contain himself is plagued by anxious feelings for the rest of his life, feelings that Bion aptly titled nameless dread. Such a person endlessly seeks this unquenchable containment from external sources—he needs a drink or a joint to "take the edge off" this endless anxiety. Hence my addiction to marijuana. (Michaelides 92)

This explanation from Theo reflects the absence of maternal affection in his life and his efforts to its partial fulfilment through marijuana. When Theo talked about marijuana in the therapy with Ruth, she argued that one day it would outlive its usefulness and then he would be able to relinquish it with ease. Ruth was proved right and when Theo fell in love with Kathy, marijuana faded into the background. He was naturally high on love. Everything was shattered when Theo discovered the illicit relationship of Kathy with Gabriel Berenson. It took him long enough to find a human connection after the broken childhood, but this affair brought destruction to his psyche. He felt blocked up inside. He was back to his old, broken self, and he blamed himself - "I was never good enough for her, I was useless, ugly, worthless, nothing—she was bound to tire of me eventually—I didn't deserve her, I didn't deserve anything— it went on and on, one horrible thought after another punching me." He was mentally disturbed and became conscious of the clock ticking. It seemed louder to him and he was irritated. It is a symptom of depersonalisation. He didn't dare to confront the truth, nor to question Kathy. He felt he had the most to lose and felt helpless. He thought of calling his mother for solace but refused by thinking about how can one drowning rat save another. He made his way to Ruth. Ruth pointed out that - "You're not a boy at the mercy of your father anymore. You're a grown man now—and you have a choice. Use this as another confirmation

of how unworthy you are—or break with the past. Free yourself from endlessly repeating it." (Michaelides 111). But Theo chose to stay but he didn't know how to live without Kathy. He chose to threaten Gabriel and win Kathy back. Thus he refused to leave his trauma and he gave no self-worth and held onto the toxic relationship with Kathy.

Theo Faber showed no deep connection to others but felt relatable to Alicia Berenson. He found himself in her, the innocent victim, deceived and betrayed. He felt obliged to inform her of their partner's illicit relationship. He acquired the form of a stalker, eventually an intruder in Berenson's house. He used violent measures to complete the task of threatening Gabriel and informing Alicia Berenson, but she shot Gabriel. Things went wrong and Alicia was admitted to Grove. Theo decided to find her roots. Moreover, he wants to get rid of the guilt and prove that he was not responsible for what happened. To his surprise, he discovered that he has re-enacted the long-forgotten landmine on which she was trodden. But once he discovered that Alicia Berenson recognises him, he decided to end her.

In the case of Nora Brown, the symptoms of trauma became visible in adulthood. It is mostly because she spent her teenage years in a comfortable household with her grandparents and she had already transferred her traumatic memory to her alternate personality, Margaret. The reason for the appearance of Margaret now is because Fiona is six years old and valentine's day is approaching. Nora Brown was sexually abused by her father on valentine's day succeeding her sixth birthday. So, Margaret is afraid whether Fiona is safe. Fiona is Nora Brown's daughter in Paul. Nora Brown is obsessed with Fiona and Fiona lights up her world. Moreover Nora Brown is constantly under efforts to become the mother she could not have. Moulding of the character Margaret took place with the comforting words of Sister Rosa. Sister Rosa says about St. Margaret-

St. Margaret dedicated her life to protecting those in danger. When she was little, her mother died, and her father gave her to a shepherdess in the country. Margaret spent her days watching over the lambs. While she was tending the lambs, she would pray her rosary. Later, when her father found out she was dedicating her life to God, he became angry, and she had to leave their home, and she went off to protect those who were in danger. (Quinn 62-63)

Sister Rosa advised Nora Brown to pray to St. Margaret if there is trouble in her life. The same has been imprinted in Nora Brown's unconsciousness. Margaret confronts the truth that Nora Brown fails to assimilate. To save Nora Brown, Margaret had plans to run away too - "And I stole money from Daddy's suit pockets and also I steal money from Paul".(79). When David asked why she needed the money, Margaret said that it is for Margaret and Nora Brown to run away. According to NAMI (National Alliance on Mental Illness) most sufferers of the disease aren't aware that they have it until they seek more sort of professional help. When the alternate identity takes over, the person usually is not aware and often shows amnesia or confusion as to where they are, what time it is, or why a strange situation happened. This was true in Nora Brown's case. She sought professional help only when the hallucination broke out and until then she thought she was fine from the atrocities of the past. Her father not only deprived her of her peace but also her further relationships. There is also mention of the sexual abuse she

felt from high school, down the Bobby Baker's basement. Sexual abuse from her father and high school haunted her. The relentless trauma made her keep her distance from men in case of relationships which indeed had affected her relationship with her husband, Paul.

The classroom experience and discussion as a teacher have also induced trauma in Nora Brown. On January 30, 1997, the class discussion was on *The Tempest*. Nora Brown heard how a faculty member named Bruce Baker interpreted the character Prospero as a molester - "The Freudian paradigm? Caliban is Prospero's id. Ariel is his superego. Do the math. Prospero wanted to rape his own daughter." (Quinn 85)

This made her reflect upon David's suggestion of PTSD and revelation about her childhood trauma. Nora Brown kept an eye on a student named Elizabeth as she was one of the smartest students in her class upon whom Nora Brown had the power to change the world. After the class, Elizabeth came to the staffroom to talk about Toni Morrison's *Bluest Eye*. She wanted to keep the book from banning from the school library as it was accused of pornography content. Elizabeth says that she loved Pecola, the little girl in the novel who has been victimised by her father and society. The little girl thought it was all her fault. Through Elizabeth's scribbles and drawings, Nora Brown assumes that she has been sexually abused. In an organised meeting between Elizabeth, her parents, and teachers, Nora Brown confirms Elizabeth is being sexually abused by her father. The character Pecola reflects both Elizabeth and Nora Brown, who were ruthlessly assaulted and abused by their fathers. The same empathy enrages Nora Brown to be aggressive towards Elizabeth's father, which subsequently leads to chaos.

Silence or mutism appears both in the case of Alicia Berenson and Nora Brown. Mutism is the state of being silent and organic or functional absence of speech in a conscious patient with intact comprehension and no evidence of oral apraxia. Mutism or selective mutism has no known cause. However, there are risk factors that can be linked to the development of mutism. It may be anxiety disorders, poor home, and family relationships, speech or language problems, traumatic experiences like physical or sexual abuse, communication disorders, etc. Nora's Mutism may be caused due to concussion from the accident or the triggering of her trauma. Nora was able to recover her voice while she recollected the memories that Margaret told about. But in the case of Alicia Berenson, silence lasted for six years until Theo Faber made her speak. The trauma triggered by the encounter with Theo has led her to murder her husband. Thus the eruption of bottled-up frustration made her too stunned to speak. And partly by absorbing the tale of *Alcestis*, Alicia might have chosen to be silent as a form of resistance too. Other than silence, violence is the most common resistance. At the moment of an outburst of repressed emotions, Nora pushes her own daughter. When Nora becomes overwhelmed with emotions, she runs off to the street urged with energy. It is the Thanatos instinct that is working. In Freud's dual instinct theory, he defines it as death instinct. Alicia tries to commit suicide after her father's death, murders her husband, and attacks Theo and the inmates of Grove on triggering trauma. This could be an expression of her id or Thanatos. Theo too prepares for suicide when he feels he has internalised his father.

People pleasing behaviours can be seen in Alicia Berenson and Nora. They try to please because their survival depended on it. It is not as simple as learning boundaries and saying 'no'. It is honouring their younger version, who is in an attempt to please by tenderly hoping to be seen. Identity crisis operates in three of the characters. Jean Paul Sartre in his book, *Existentialism and Human Emotion* says that "Man is nothing else but what he makes of himself".(456) . But the trauma affected people constantly search for others' validation of their existence. As they were abandoned (physical or verbally) by the ones who gave them life, they are left with self-doubt whether they belong anywhere. They tend to estimate their value with the people they associate with.

CONCLUSION

The word 'trauma' comes from Greek and originally means 'wound', referring to an injury inflicted on the body. Later the meaning of the term evolved as a wound inflicted upon the mind. Psychological trauma engages serious negative consequences. Essentially, past trauma and traumatic memories affect the mind of individuals. Confusion and insecurity cause trauma; typical causes of psychological trauma are sexual abuse, discrimination, brutality, domestic violence, and particularly - childhood experiences. Significantly, childhood trauma can lead to violent behaviours. Psychological traumas are caused by catastrophic events, war, loss, betrayal and sexual abuse. The characters from the selected literary works respond differently to their trauma. Theo Faber seems reluctant to come out of his trauma and he continues to seek validation of his existence from Kathy. The knowledge of Kathy's infidelity is never brought to the discussion, for Theo believed that he had the most to lose. Theo ignores self-validation, and continuous to be trapped in the trauma inflicted upon him by his father. He fails to stand up and speak for himself. He even adopts violent measures to counter any quake to his supposed dependent life with Kathy. Even with the dedicated guidance of Ruth, Theo is unable to heal. On the other hand, Nora Brown assimilates with her alternate identity, Margaret. She accepts the truth of her unpleasant childhood and finally finds a voice to speak for her repressed memories inflicted upon Margaret. She confirms the claims of Margaret with physical pieces of evidences, and wilfully solves her skepticism. By the portrayal of self through the character, Anna Quinn herself banishes the disgrace attached to such revelations, and encourages the readers to follow. Through David Forester and Ruth, the true spirit and ideal practice of psychotherapy is narrated. Alicia Berenson is denied of time to recover, as she was murdered by her own therapist, Theo Faber. Alicia and Theo also work as a symbol to denote that, traumatic history is not a justification to inflict danger upon any human thereby abolishing the victimisation of offenders with traumatic pasts. It also shows that untreated trauma may have a fatal end. Undiagnosed mental illness may lead to a cycle of violence, as in the case of Theo's father. They have a tendency to inflict harm upon themselves or others. The trauma healing begins when the victim finally understands it was not their fault. Ultimately, what they need to heal is a safe place to discover that regardless of what has wounded them, they are meant to be loved in ways that healed those wounds.

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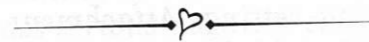
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concept seen within the substructure of the plot to emphasise its importance.

FOUR

THE PARADOXICAL VOID: THE JOURNEY OF CREATIVE UN- BECOMING IN ELIF SHAFAK'S "THE FORTY RULES OF LOVE"



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*Abstract : Journeys in literary works play a major role in the structure of the plot as well as in character development. Journeys represent something lacking in the lives of the protagonists that make them leave their current predicaments in order to find the lacking piece of their characters. This is clearly visible in the novel *The Forty Rules of Love* by Elif Shafak where the main characters are in constant journeys in search of meaning or purpose of their life which include both physical and spiritual journeys. Scrutinising the changes the characters underwent during the course of the journeys takes us to a much relevant concept, the 'void'. It is an often occurring ambiguous term in the novel which through contextual analysis proves to be paradoxical in the setting of the novel as well as in general.*

Keywords : Void, Journey motif, Spiritual journey, Psychological journey

*In his memoir *What I Talk About When I Talk About Running*, Haruki Murakami says when he was asked what he think about while running, "I just run. I run in a void. Or maybe I should put it the other way: I run in order to acquire a void" (Murakami 11). The paradoxical behaviour of the void is visible in this sentence. By analysing the semantic complementarities of the word, we can unravel the ambiguity of the term in order to bring forth an often neglected*

*The *Forty Rules of Love* is the fifth novel written by the most widely read women writer in Turkey, Elif Shafak. Published in 2009, the novel is basically a novel of Rumi, for the most part, it concentrates on the life and history of Jalal al- Din Muhammad Rumi, the renowned Persian poet, Islamic scholar, visionary and Sufi mystic. His encounter with his spiritual master and companion Shams of Tabriz and his gradual evolution as a poet are lucidly described in the novel. Structured as a story within a story, the frame story is that of Ella Rubinstein and her unexpected meeting with Aziz. Z. Zahara, the author of the novel *Sweet Blasphemy*, the novel on Rumi and Shams. Their connection paves way for the character's transformative journey and strains of self-realisation. *Sweet Blasphemy* is set in the 13th century and a 21st century American woman working in a literary agency, Ella Rubinstein is destined to be the first reader of the book. Ella is taken aback by the captivating chronicle of love and loss. Though centuries apart, both stories are subtly connected with a narrative that oscillates between them emphasising the resemblance albeit discrete time periods. This novel beautifully portrays the enigmatic relationship of the two soul mates and their journey together to fulfil their destinies.*

The changes that the characters underwent during their search for meaning in life can be perceived by using the journey motif as the vehicle of analysis. The journey motif is used as a powerful symbol and it is a quest towards an understanding, a goal or destination that serves the progression of the plot. Journey can be defined as a process of discovery in which the characters learn essential truths about themselves, their society, and the nature of human existence. The character might undergo certain rigours or trials during the course of the journey which would pave way for the necessary changes required in their life and such characters are on the brink of great changes . In literal terms, a journey is a progression that can be physical, mental or spiritual. In this novel, although not a story on the road, the journey- both physical and spiritual- that comes recurring in the plot emphasis the major themes and also plays an intrinsic role in character development. One of the main characters from each stories, Shams and Aziz are dervishes and their journey to meet their soulmates which leads to major character development is physical. On the other hand, their counterparts, Rumi and Ella undergo vital changes although their journey was completely within, hence spiritual. The spiritual companions Shams and Rumi were meant to be together to complete each other, but though connected by soul, they have been living entirely different lives in totally different ways and same is the case with Aziz and Ella. But there was one thing that bound all these characters together, the emptiness, the feeling of something unfulfilled inside or to be more precise, the void. The 'void' is a major element in this novel assuming an inevitable existence in the lives of the characters. It takes up different meanings in different phases of their life, ranging from absence to presence. Thus the journey they embark is a journey from 'living within the void' to 'living with the void', a total spiritual transformation for self attainment.

The word 'void' is an umbrella term with a plethora of possible interpretations. Seemingly intelligible, the wide range of terms having similar connotations coming under this single word renders it ambiguous. Some of the most common words associated with the void are, emptiness, abyss, chaos, gorge, darkness and blackness. Besides, in terms of subjective individual experiences, the void denotes loneliness, hollowness, disconnectedness, loss or lack

of meaning, emptiness, an unknowing or sometimes a feeling of falling into something or out of somewhere. In the psychotherapeutic setting, the term draws attention to a commonly encountered subjective experience that both analyst and analysand have to deal with. Psychiatrist and Jungian Analyst, Paul W. Ashton provides a comprehensive description of the void experience in his book *From the Brink; Experience of the Void from a Depth Psychology Perspective*. The term void is another recurring element in the novel 'The Forty Rules of Love'. As a subjective experience, the characters are seen dealing with the void in their own distinct ways. For instance in Ella's case, the void is more about the loss of something that has been had. An emptiness once filled by love. In most cases, a person may simply have an experience of something missing, he or she intuits or becomes certain that there should be something in the vacancy; something should be felt but there is nothing. As in the case of Rumi, even if he was widely admired and successful, he always had this part inside his soul which was empty, waiting to be filled. As he confided to his master several times, he always felt inwardly dissatisfied, as if there is something missing in his life, an emptiness that neither his family nor his disciples can fill. "Why, then, do I feel this void inside me, growing deeper and wider with each passing day? It gnaws at my soul like a disease and accompanies me wherever I go, as quiet as a mouse and just as ravenous." (Shafak 99). Rumi couldn't approach or take a look at the void himself until he met Shams. "Like a mirror that reflects what is absent rather than present, he shows you the void in your soul—the void you have resisted seeing" (Shafak 192). Shams forced him to look deeper into the crannies of his soul, making him realise he had not yet faced the fundamental truth about himself, that no matter how successful and prosperous outside, he was lonely and unfulfilled inside (192). Same is the case with Ella. Aziz made her realise what she was missing all these time was nothing other than love. Though denying outwardly, she was secretly longing for love to make another appearance in her life. It is evident in her to-do list where she wrote down things to do before turning forty and the last one she wrote was 'open your heart to love' (Shafak 114). This change transpired in her when she recognised the void inside her, what was really missing or how she can fill the void.

However, a visionary interpretation shows that, apart from all the above mentioned meanings, the void state if dealt in a positive manner can be an efficacious stage for self-development. "There exist endless possibilities of growth and transformation hidden behind the 'clouds of unknowing' that shroud the void" (qtd. in Ashton 2). The exploration and acceptance of the void, by the individuals allow them a space in which they can explore and fulfil much of their individual potential as is possible. If viewed from this angle, the void gets a positive complexion unlike how it is regarded in the psychotherapeutic setting. To be more precise, the concept of void in esoteric religions or spirituality in general is more or less opposite to the customary implications. The two other characters in the novel, the counterparts of Ella and Rumi as different from them, were spiritual rather than religious. Aziz and Shams had also gone through the void state but their perspective towards void was much more balanced which helped them explore the void and unearth the fundamental truths about their own self. Thus the spiritual aspect of the void shows it as an 'effective emptiness' (Ashton 8). The spiritual void is a path of enlightenment to reach spiritual awakening. Void in esoteric beliefs symbolises a higher purpose as an emptiness before the creative energy is manifested. Shams and Aziz approached the void in this manner and it resulted in the development of their creative energy and the self in particular which shows that, void is 'pregnant emptiness' (Ashton 26) suggesting the absence of something is what contains the potential for development as is visible in Japanese cosmology where the void is placed as the fifth element which stands for the ultimate

nothingness, the source of creativity. In the first half of the novel, the dominant meaning that can be attributed to the void is the psychological feeling of emptiness or loneliness. But in the second half, the void takes a completely different meaning opposite to the first one.

As Paulo Coelho once said, "Maybe the journey isn't so much about becoming anything. Maybe it's about un-becoming everything that isn't really you, so you can be who you were meant to be in the first place". For both Rumi and Ella, the journey was completely within, un-becoming of everything they used to be, by submitting themselves to nothingness. For Rumi, "His companionship is like the fourth reading of the Qur'an—a journey that can only be experienced from within but never grasped from the outside." (Shafak 193). One of the rules say, "East, west, south, or north makes little difference. No matter what your destination, just be sure to make every journey a journey within. If you travel within, you'll travel the whole wide world and beyond." (Shafak 86). For both Rumi and Ella, it was only when they acknowledged the void and allowed waters of true love flow to their heart that they could successfully deal with the void experiences which otherwise could have maintained its position and rendered life to be meaningless and empty. On a peripheral view, Rumi and Ella moved from the limits of religion to the ocean of spirituality. In spirituality, void is of beneficial term as it suggests in cosmology. Nothingness is exalted to something Divine and full of meaning and possibilities. Considering the fact that the book is divided into five consequent parts including Earth, Water, Wind, Fire and Void respectively, the void is one of the significant concepts used in the book. The void is described as "the things that are present through their absence". (Shafak 283) Thus their journey to the substantial void fulfilled their creative destinies. The forty rules mentioned throughout the novel provide solutions to deal with the negative state and acts as a guide to the spiritual void as well.

To sum up, in the novel *The Forty Rules of Love*, the paradoxical nature of the void is demonstrated using the journey motif and the transformation that comes along with the journey. The void state is an often ignored psychological state referring to the subjective experience of emptiness inside or worthlessness which can even lead to chronic boredom, depression, anxiety and even suicide. But the research shows that, if dealt in a positive manner, the void state can be an efficacious stage for self-development. Logo therapy which is a spiritual or meaning centred therapy developed by the Austrian psychiatrist and neurologist Viktor Frankl calls attention to the void experience which he terms as the 'existential vacuum', an inevitable characteristic of the modern era. The forty rules mentioned in the novel and Frankl's principles of Logotherapy together provide ample information on how to deal with the state of 'existential vacuum'. Provided that the philosophical concept of void stands for creative energy, inventiveness and purity, the experience of the void takes another dimension towards the end of the novel, where it implies things that are present rather than absent. The symbolism of first is of darkness and the second is of light. The spiritual journey portrayed in this novel is basically a journey from the former to the latter. That is, from living in despair and loneliness, the negative void state to living with the void manifesting and exploring the void. Living 'within the void' to living 'with the void'. This journey is only made possible by recognising the true meaning and purpose of one's life.

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FIVE

GUILT, REPRESSION AND MADNESS IN ROBERT BLOCH'S PSYCHO



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Abstract : This work is a study on how trauma, guilt, and repression cause mental disorders with reference to the novel *Psycho* by Robert Bloch. *Psycho* has been later adapted into a movie by Alfred Hitchcock and has been called the most 'Freudian' of all his works. The novel was published in 1959 and tells the story of Norman Bates who owns a motel in the countryside and a woman called Marion Crane who decides to stay at the motel one night. The rich psychological content of the novel has made it an object of countless studies. The main character of the novel Norman is an excellent example to study the fine line between normal and abnormal repression. This project draws to a conclusion by analysing the pathway from trauma through guilt to madness.

Keywords: Trauma, Guilt, Repression, Madness, Psychoanalysis

The structure of the Psyche as explained by Freud continues to be an important part of the theory of Psychoanalysis. For him, a mentally healthy person has a good balance between the Id, the Ego, and the Superego. While Superego relates to rules and society, the Id is the infantile part. The ego, the one in between often acts as a mediator. Repression is a defence mechanism, with the use of which, unpleasant memories are pushed back into the unconscious.

The Superego sometimes incorporates guilt to manage the id's desire, and as a result, the individual adopts a method to cover up the guilt. This process can sometimes turn unhealthy and pathological, leading to mental disorders.

Exploring the roles of guilt and shame is an important part of most psychological studies. Most studies that relate repression and guilt often connect it with behavioural aggression like the study done by T.C. Brock and A.H. Buss. The role of unconscious guilt is also studied to explain psychopathological tendencies as in the case of studies done by M. Bush. In Freud's studies, guilt is always related to the struggle of the ego, where guilt acts against an effective recovery, as explained in *On Metapsychology*. Alice Miller's exploration of guilt begins with early childhood, where the baby begins entering society by trying to shape itself to its parent's demands. Otto Fenichel connected guilt with anxiety and defence mechanisms in his *Psychoanalytic Theory of Neurosis*.

Most of the psychoanalytic readings of *Psycho*, both novel and movie, are a detailed analysis of various symbols that constitutes as reflections of a dominating phallic symbolism. Discovering aspects of Freudian psychology, especially based on the Id, the Ego, and the Superego has also been conducted rampantly, but the significance of guilt and shame, along with the need for punishment it triggers has been undermined.

Psycho is an American thriller novel published in 1959 by the author Robert Bloch and was later adapted into a movie of the same name by Alfred Hitchcock. The protagonist is Norman Bates, the name itself an object of pun on the word normalcy because Norman was not what one usually considered normal. The story deals with the murder of Marion Crane and the investigation that follows. Marion Crane, a woman driven by financial difficulties attempts a robbery and decides to flee to the countryside where her boyfriend lived. On her way, she stays at Norman's Motel which was said to be managed by Norman and his mother, when in reality, it was just Norman and his dissociated other personality, that is, his mother.

Mrs. Bates, Norman's mother was widowed when Norman was very young. Apart from him being a naturally reserved and shy person, his mother also encouraged him to stay away from people as well. The death of his father in early childhood was the first real psychological trauma that he had to endure, a bereavement from which he was not allowed to recover normally. Beverley Raphael, a professor of Psychological and Addiction Medicine explains bereavement as an amalgamation of painful feelings, where one has to slowly disengage the psychological and emotional bonds with the departed (np).

Had his mother provided him with a safe environment to mourn the loss, and time enough to process his emotions he might have emerged out of it healthier. Instead, his mother hastily gets into another relationship, thus leading him to survive a troubled childhood. Although there is no direct description of his childhood in the novel, the last chapters still throw some light on it. Added to the early loss of his father was the unending series of tortures inflicted by an abusive and dominating mother who taught him to isolate himself from the world and brainwashed

him to trust no one. Despite the abuse, he was extremely attached to his mother, partly because of the seclusion that was in his life and because of his distrust of the external world.

This attachment had been widely studied as Oedipus Complex, the desire to possess one's mother by having the father removed from the way (Abrams and Harpham 321). The absence of a father figure and the unhealthy attachment that should have been repressed in infancy itself together contributed to further imbalances in Norman's mental state. One way to grow out of this was to replace his mother with another woman. But his mother taught him to hate all women from an early age. According to her, all women were bitches, except her. She taught him to believe sex to be a filthy habit. According to film critics Kolker and Philip, Norman never left the imaginary order, when analysed with Lacanian Psychoanalysis (np). The imaginary order is when the child believes itself to be an extension of the mother. Another theory that can be applied here is the theory of initiation by Michael Gurian. Initiation is the process through which a child is plucked out of its mother's world and initiated into the real society, the one that represents the larger civilisations and symbolic codes. Without this process, the adolescent develops to be submissive, accepting others' ideas of the world as truth and conforming to their rules (20).

The prolonged existence in the imaginary order, lack of initiation, and severe attachment issues added to the abuse and gaslighting by his mother made Norman a tortured young man with no strong convictions. She made him believe that he wouldn't be able to survive without her, making him get more attached to her. All these factors contributed to Norman's mental instability. But it was only later, when his mother got into a relationship with Joe Considine, that Norman started growing worse. Triggered by jealousy and his extremely abnormal attachment pattern, Norman starts showing issues regarding his mother's now shared attention. Norman was getting back to a usual romantic life, but by then she had destroyed any of Norman's chances for a normal life. He had come to believe all that she taught him and he genuinely believed that all women were bad and he loathed the idea of sex.

One day he finds his mother and Joe in a rather intimate circumstance, after which a destructive rage starts taking over his conscience. The jealousy that came out of feelings and thoughts that should have been repressed ages ago found new expressions and a new rival in Uncle Joe. The anger fuelled by a flawed mental upbringing, a superego developed by morals very different from the one prescribed by the society because of the social seclusion, and an Id so powerful that it teased the ego's lack of control started acting simultaneously triggering a murderous rage in Norman. Soon he poisons his mother and Joe with Strychnine, a poison that led to a slow and painful death. Norman might have watched this closely.

The action of murdering was indeed triggered by the Id, what remained was the psychological and legal cover-up. He soon invents a story concerned with an unwanted pregnancy and starts forging the suicide note of his own mother. He was well-versed with almost all of her qualities, her character, her signature, her voice, her movement, and even her way of thinking, so the letter was hardly a challenge. But this moment also marks an important shift in Norman's mental state. By covering up his crime, he was also starting to unconsciously protect himself

from guilt. Matricide is definitely a big sin, and added to this was the strong attachment he felt towards his mother. The gravity of the act that he had committed channelled along with the superego's punishment, that is, guilt, which has to be executed because the ego had acted out in favour of the Id, violating the rules of the Superego. This action destroys Norman to the core and the guilt of what he has done triggers the rapid disintegration of his sanity. So while writing her suicide note in his mother's handwriting, using the words his mother might have used and thinking the way his mother might have thought he was slowly turning to his mother himself, splitting himself into two, him and his mother.

The only way to escape the guilt of matricide was by repressing the whole memory of it. But repressing the memory of an event would not guarantee the reversal of that event. Repressing would not bring his mother back, and her absence would always hinder effective repression, which in turn is impossible. The only solution for this conundrum was an unconscious splitting through which he could repress the act of murder as well as bring back his mother. The concept of repression and dissociation has always been at odds. Kihlstorm and Hoyt explain how for Freud dissociation was always unrelated to the concept of repression and how when it came to Pierre Janet repression was a special kind of dissociation (qtd. in Singer 181).

After the funeral, he was able to use his split personality to replace his mother. But even that wasn't enough, because at times when he felt normal, the memory of the murder came back to him. To make his lie more believable to himself, he went back to the graveyard for digging out his mother's decomposing body. As a person who knew enough taxidermy, he was able to preserve his mother's body like he did with a number of stuffed animals. The illusion of her living presence through this preservation was to escape the guilt. This point is explained later in the novel.

The reason for which he killed his mother was jealousy since his mother has taught him not to be attracted to women; he expected the same from her in return. She failed and he killed her. Since she is back, it was only fair, if she killed anyone who attracts Norman. This was the reason behind the murder of Marion Crane. Marion posed an immediate threat to Norman's abnormally repressed sexual desires. He talks to Marion about his mother as if she actually exists, and confesses how much she dominates him. Marion, despite keeping a polite distance from Norman, was still imagined by him as evil, the sole reason for this was her attractive nature. Since he killed his mother and Joe for committing a sexual act, he decided his mother should murder Marion too. This was his way of establishing justice to keep his repressed guilt in its place and protect himself from it. More than guilt, perhaps the most significant threat in Norman's case was the unconscious need to punish himself. For Freud, the most significant problem in civilisation is guilt. The advancement of civilisation comes only at the price of happiness through inducing guilt (np). Dr. Donald L. Carveth disagrees because, for him, the unconscious need for punishment defends against the sense of guilt ("The Unconscious Need"). Norman's guilt has indeed succeeded in creating an imbalance in his psyche, but it is his need to punish himself that made him kill Marion.

Norma's failure to give the right upbringing to her child, by alienating him from the outer world, only ended up with him having complex psychopathic tendencies. After the murder, the relationship between the mother and the son changes immensely. Even if he repressed the memory of killing his mother, the memory of her with Joe was still intact in his head and that was a bigger trauma, resulting in persistent anger towards the mother. This resulted in him wanting to punish his mother, and because of this he starts to abhor her. This is the result of abnormal repression. He remembered his mother's sin, but not his own, and naturally his mother became the mad one, the insane murderer, who was the reason why innocent Norman had to destroy the evidence. The mother became the villain, and Norman the victim. Norman accusing his mother, his alter self, can be interpreted again by Fenichel's description of sharing guilt, where he suggested that the leitmotiv of any neurotic character, in their projection of guilt is that, "someone else has done it, not I" (165).

Contrary to the visible two personalities, the doctor reveals that there are three personalities. The little Norman, who never grew up was the first personality, the one still afflicted by the childhood temptations and the one who needed his mother every minute of his life, the one who never left the imaginary order. The mother Norma was the second personality, the insane murderer and the dominating abusive mother, and the last personality was the real Norman, the adult who must go on living knowing that he must hide little Norman and his mother forever within him. This Norman knew that he was mad and wanted to seek help, but he feared they would separate him from his mother.

The most famous scene of the novel is the shower scene, where Norman expresses voyeuristic tendencies and gets aroused after watching Marion bath. This is the scene when he gets aroused and gets consumed by the guilt and shame of being aroused. And this is when the unconscious need for punishment is triggered and the mother replaces Norman to attempt the murder. As William Indick explains, this act gives both Norman and his mother satisfaction. Norman gets to thrust his phallic weapon at her and mother gets to destroy her rival. This scene summarises the whole psychological tension inside Norman. The sexuality that he repressed from his childhood starts getting associated with guilt and shame after the murder of his mother. Thus, what Marion triggered was not just his sexual instincts but also his guilt and shame.

An integrated self would mean accepting the guilt, which was too much for Norman, instead, he chooses to stay as his mother. By doing this the real Norman, was actually killing himself which made sense because there is no way Norman could have lived without his mother. But his mother can continue to live through his body. The novel ends with Norma accusing her son of all the murders, saying she wouldn't even harm a fly. Thus Norman lives as his innocent mother with no superego to punish him with guilt anymore. In a way, we could say that all actions Norman did were to achieve the ego ideal, the one that could appease the superego so that he won't be punished anymore.

Conclusion

Norman's story is a perfect example of how trauma, guilt, and repression could lead to psychological imbalances. Any healthy person makes use of a defence mechanism; it becomes unhealthy only when the mechanisms result in further anxieties or self-destructing behaviour. Here the trauma was the superego's incorporation of guilt which started destroying the self-esteem of the individual distancing it further from the ego ideal, thus creating an anxiety. The only way to escape this anxiety was by restoring the self-esteem, but as this process became self-destructive it only resulted in a mental disorder like a split personality disorder.

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SIX

TRAUMA AND RESILIENCE: REVISITING PANDEMIC THROUGH LITERATURE

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Abstract : Literature reflects what we are. It serves as a reference to past experiences and contributes to present and future as well. Pandemic literature, thus, records the human conditions and vulnerability during a pandemic period. It portrays the human emotions and responses at the time of such a turmoil. Ranging from novels written in ancient times to contemporary novels, these works offer us guidance to confront such crises. The authors of these works deal with the social, political and personal conditions. They aim to delineate the sufferings of people to make readers think and to be informed. Their works can be read as an articulation of trauma. It provides us an understanding about the potential of literature to express the unspeakable void of human life. Thus literature, as a medium of inexpressible realities, mirrors the unrelenting trauma caused by pandemic.

Keywords: Pandemic, COVID 19, trauma, resilience, individual and collective

Health emergencies are stressful times for people and society. Trauma is a response to an event that a person finds highly stressful. It can cause a wide range of physical and emotional symptoms. Arthur Evans, CEO of the American Psychological Association, the leading scientific and professional organisation says, viewing the world as unsafe can be a symptom of trauma. Since a pandemic period is always considered as an unsafe and insecure situation to live in, it can cause terrible trauma among human beings.

As literature resonates human life, its joys, sorrows, epiphanies and experiences, it offers us insights into how history has dealt with the trauma of pandemics and how to make sense of the situations which are considered to be unmanageable. It takes us beyond the statistics and scientific experimentations to show the impacts of the crisis in individual as well as the collective lives. This is why we have witnessed a growing interest in pandemic literature since the outbreak of COVID-19.

Literature serves as a reflection of traumatised selves. Trauma can be traced as one of the foremost themes of pandemic novels since they manifest trauma on a large scale. Living through a pandemic causes stress, insecurity, confusion, depression, guilt, internalised oppression, anger, anxiety, fear and bewilderment. People feel hopelessness and existential delirium. These are symptoms of trauma. In simple words, trauma is an emotional response to a terrible event that threatens your life or someone closer to you. Symptoms of trauma include rage, depression, survivor's guilt, chronic diseases, syndromes, denial and introversion. The construction of collective trauma is often fuelled by experiences of individuals. Thus pandemic narratives provide a means to process collective trauma. As valuable resources, the literary works provide us an understanding of shared human emotions and experiences of a pandemic period.

The history of human trust with pandemic is ancient. Governments react to pandemics by imposing quarantine, isolation, travel restrictions, and other forms of social control, and they take care of public health more than ever during these periods. Pandemics are dangerous not only to human physiological health but also to psychological and mental health. Death of dear ones, financial burdens, isolation and all our strength, including our imagination, is absorbed by the pandemic. Not only the medical world, but also our political, economic and cultural world in general is affected. Therefore, the effects of the pandemic manifest themselves in the world of art and literature. Such manifestations have the power to give insight to people about what is going on during this kind of crises.

*Writers down the ages have addressed these crises in their works. In their works, they highlighted the impacts of epidemics on people and society along with the portrayal of resilience. Well acclaimed works like Giovanni Boccaccio's *The Decameron* (14th C), Daniel Defoe's *A Journal of the Plague Year* Written by a Citizen who Continued all the while*

in London (1722), Jack London's *The Scarlet Plague* (1912) and Albert Camus's *The Plague* (1947) narrate pandemics and delineate the enduring range of human responses charged with the spirit of resilience and rejuvenation along with their unrelenting sufferings. Indian literature too has produced pandemic literary narratives. The celebrated Hindi poet Suryakant Tripathi Nirala in his memoir, *A Life Misspent* (2016) conveys a heart breaking account of the influenza that unleashed in India during the early years of the 20th century. Kakkanadan is a Malayalam short story writer who penned *Vasoori* (1968) which records the lives of people in a village affected by deadly small pox. Rabindranath Tagore's *Chathuranga* (1916) depicts Calcutta when it is scourged by plague. These works have much relevance today as many people suffer from COVID-19. These works which have centuries of heritage give people confidence to confront the current pandemic knowing that this too shall pass.

Due to COVID-19, the world is in the manacles of a gruesome pandemic; the tremendous deaths and devastation have turned people into senseless creatures who are trying to fill in the irreversible void of the deadly pandemic; trying to find solace, meaning and consolation by distancing themselves from the horrors of the pandemic. In such extraordinarily bleak times, it is inevitable to study texts illuminating humankind's responses to pandemics to ascertain the commonalities presenting the pandemic literature (More 2).

We hear innumerable dismal stories every day on this very account. Pandemic literature underlines the impact of epidemics on individual and collective level along with the portrayal of the resilience of human minds to tackle them. It gives vivid account of ensuing human suffering and their efforts to combat the onslaught of the pestilence. It pursues the existential question of how a man should live in such situations. Uncertainties become the reality within a pandemic. The very existence becomes the source of pain arousing from the depravity of hope. The pandemic generates an atmosphere which is so difficult to untangle. An enquiry into the ceaseless trauma caused by the invisible force prevails within such literary works.

Literature has a powerful language to convey the inner world of human thoughts and feelings. It conveys the memories, introspections and flashback that are speckled by pain and wound. Many works have produced the plot of anxiety in the pandemic world. The authors of such works deal with the social, political and personal conditions. They aim to illustrate the pain and suffering of people to make readers aware and to make them think. These works can be read as an articulation of trauma. It helps us to analyse how literature is able to express the unspeakable void of human life and what its main concerns are in reflecting that catastrophic tribulation of pandemic. Thus, literature, as a medium of inexpressible realities, reflects the unrelenting trauma caused by pandemic.

The dystopian novels *Blindness*, written by the Portuguese novelist Jose Saramago in 1995 and *The Book of M* penned by the American author Peng Shepherd in 2018 present the captivating stories of ordinary people confronting the whammy of pandemic. They depict the human's individual and collective catastrophe. *Blindness* details the total breakdown in society following the unexplained mass epidemic of dazzling and irremediable white blindness afflicting nearly everyone in an unnamed city. It revolves around the experiences of unnamed

characters with descriptive appellations: doctor, doctor's wife, the girl with the dark glasses, the boy with the squint, the old man with the black eye patch, the car thief, the first blind man, his wife and the man with the gun. The novel captures the trials and tribulations they undergo in the filthy, overcrowded asylum. The ferocious guards of the mental asylum and the dominant group among the internees create an atmosphere of a concentration camp. Throughout the narrative, one character remains sighted, the doctor's wife. She becomes the silent observer of everything happening around. This is the most important reason why the wife of doctor said, "this is terrible, a real disaster" (60). The author has used run on sentences disrupted by only commas and an ocean of prose in which narrative observation, individual's thoughts and dialogues go unmarked.

The *Book of M*, the debut novel by Peng Shepherd poses an entirely unique and irresistible version of the disaster. It revolves around four linked characters: Orlando Zhang (also called as Ory and Zhang), his wife Maxine Webber (Max), a young Iranian archer named Mahnaz Ahmadi and The One Who Gathers, a mysterious character whom everyone has heard about but no one could see. The layered narrations from these characters as well as other secondary characters' stories make the novel incredible. The people all around the globe, starting in India, begin to lose their memories following the disappearance of their shadows, resulting in chaos and frictions. People foreseeing the terrible loss become ready to risk everything to protect and save their family and friends. It is never disclosed why some people lose their shadows and others do not. The author Shepherd remarks that, "Their greatest fear is the people they care about who have lost their shadows and will forget their love and memories they had together".

These brilliant pandemic narratives contextualise the role of literature in pandemics to seek a nuanced understanding of literature and explore how the cataclysmic mishap like pandemic affects people generating personal and collective trauma by analysing the emotional traumatic events that are storied in implicit and explicit ways to express frustration, fear, hopelessness, confusion and bafflement. It briefly focuses on how trauma is embedded in literature using specific narrative techniques and attempts to unravel the complexity induced by the pandemic in the collective existence of people. It also addresses the consequences of pandemic in the perspective of humanity and explains the resilience and survival mechanism with the passage of time. Pandemic stories are usually told from multiple perspectives to disclose how the pandemic and the following events affect underlying societal and personal existence as we experienced in the COVID-19 period. Various viewpoints contribute more deep and soulful experiences in the narrative.

Trauma was initially referred to as an injury or the state of mind which results from an injury. It is also defined as a disordered state resulting either from an extremely distressing experience, which causes a severe emotional state which may have long lasting psychological effects. Traumatic events like sexual abuse, humiliation, pandemic, bullying and feeling of threat can lead to crises. The meaning of trauma gradually moved to other realms especially in the field of medicine, psychiatry and literature. Thus the traumatic experiences of pandemic is recorded in literature as a medium to reflect human realities. We can sense the expressive outpour in literature of all times within the premises of cataclysmic tribulation like pandemic. Thus, the study of literature involving pandemics in such uncertain times becomes inevitable

and necessitates a humane understanding of the works under scrutiny.

Scholars like Cathy Caruth and Marianne Hirsch have concentrated on the representation of trauma through literature, films and photography. In 1996, Cathy Caruth in her book *Unclaimed Experience: Trauma, Narrative and History* explained trauma as unexplainable and repetitious. Caruth emphasises the significant role of literature which enables us to bear the events that cannot be tolerated. Trauma analysis in pandemic literature concentrates on how people suffer during the pandemic as well as their anxieties and trauma. The affected people who experienced same issue will react differently. Not all people who experience same event will become equally traumatised. The ineffable void becomes the predominant idea to analyse trauma's function in literature. Trauma represents both the single psyche of personal experiences and the collective trauma of a community or society as a whole. Pandemic literature thus carries both individual and collective trauma.

Pandemic is already an important segment in literary studies. The world has witnessed numerous pandemics in different times. It can make an impact on the social, cultural, economic and political fields along with personal affairs. Pandemic literature exhibits similarities in humanistic concerns; to explore the meaning of painful experiences through reading, reflection and storytelling, shaping our consciousness of health, disease, and illness and sharing insights about how our ancestors internalised pain and anguish from pandemics.

Pandemic literature has always proved to be a window on societies inflicted with plagues and pestilences, thereby offering a close picture of resemblances and differences. The present scenario is immensely affected by COVID-19, which is a fiery virus that spread to all parts of the world devouring many lives and shattering the orderly existence of society. The contemporary writers are also concentrating on pandemic literature, both fiction and nonfiction, responding to the crisis of COVID-19 and providing strength to heal and survive. The poem *And One Day* by Judy Jenkins represents the human experiences during COVID period. The sudden shocking shift in lifestyle is clearly captured by the poet. Recent movies like *Virus* (2019) also reproduce the terrifying realities and excruciating pain caused by pandemic. Pandemics have a deep connection with human beings. Therefore, the stories related to them are more appealing to us because they represent human actions and thoughts. And indirectly we learn that we all need to stay together and help each other in these difficult times. There were heated discussions on Albert Camus' much acclaimed novel *The Plague* with its themes on life's absurdity and the man's constant urge to overcome it. As literature mirrors society, the people's overriding collective feelings such as anguish and trauma will spring up through literary texts. The pandemic of COVID-19 has hit humanity with all its strength and led to an overall chaos and instability. It has inevitably reminded us of the accounts and memories of past pandemics.

The present situation has made us morally down. Therefore we need literature to lift our spirits because when the bad time comes it is important to be rational. Pandemic literature actually gives us the idea of what could be done in such a crisis because similar kinds of situations are described here in these novels. This is the reason why the stories of pandemics are widely read during COVID-19 period as people really want to know and understand the current situation

and find remedies for it. Literature has the magical potential to touch the depths of one's soul and to comfort those in peril. "Literature lightens the burden of the big project called 'life' (Karunakaran 47). Thus, literature serves as an inspiring resource to negotiate the hardest times. In a time of pandemic, these stories of deadly manifestations of humanity show us how to live through and survive the crisis.

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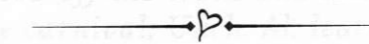
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SEVEN

ATROCITIES AGAINST ANIMALS, ANIMAL RIGHTS AND LOVE PORTRAYED IN WATER FOR ELEPHANTS: A STUDY



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Abstract : The human - animal relationship was a matter of interest to philosophers, biologists, theologians and scholars in various disciplines. In the 17th century, Rene Descartes perceived animals as machine like (Descartes 59-62). Scholars engage with questions about notions of 'animality', 'animalisation' or 'becoming animal', to understand human made representation of cultural ideas about 'the animal' and 'the human', by employing various theoretical perspectives including theoretical purview of animal studies. Those who engage in animal studies seek to define human animal relations as designed by our knowledge of them. As an

interdisciplinary subject, animal studies exist at the intersection of a number of different fields of studies. Animal studies developed out of the animal liberation movement and was grounded in ethical questions about coexistence with other species: whether it is moral to eat animals, to do scientific research on animals for human benefits, human-animal coexistence, representations of animal world in the culture and literature and the like. While scrutinising this association, it is a requisite to examine the psychological aspect of inflicting pain on animals. "A number of criminological studies have shown that around a third to a half of all sexual murderers have abused animals during childhood and/or adolescence" (Griffiths). By shifting focus towards the manifold roles of animals, the flourishing field of Animal Studies is transforming the way one reads literature. It is an interdisciplinary field of humanities and social sciences. The inquisition of animals in modern literature has been a fundamental element in the development of Animal Studies. Focusing on fictional works in order to analyse the attitude of humans toward other creatures and to methodologically and theoretically question it, has only recently begun. The embodiment of the question of atrocities towards animals in circuses, love for animals, gratitude and animal rights are studied in this chapter with reference to *Water for Animals* by Sara Gruen.

Keywords: Animal Studies, Animal Rights, Human- animal coexistence, animal representation.

"In today's social, political, and cultural context, it seems particularly urgent to put the question of the animal on the agenda", says Eugenio Bolongaro in his article "Calvino's encounter with the animal: anthropomorphism, cognition and ethics in Palomar" (Bolongaro 105). The first idea that critics come across while examining animals in literature is 'Anthropomorphism'. Representing animals in literature is not a recently developed practice. One of the oldest and most popular narrative genres in literature is fables. Animal characters are the central feature of fables. Western poetry is almost unimaginable without animal metaphors and imagery. Anthropomorphism can cause the audience to have an inaccurate understanding of the natural world which animals inhabit. "There is also a distortion between the reality of an animal's behaviour, and what occurs in wildlife, versus what is portrayed in literature, films and cartoons" (Galloway). This chapter focuses on the vicious treatment of animals, especially the elephant, Rosie in the fictional novel *Water for Elephants* written by Sara Gruen. It also looks at the aspects of animal love, rights of animals etc as portrayed in the novel. Elephant is the most exploited animal in the world. *Water for Elephants* should be the impetus for bringing an end to the use of animals in entertainment activities. As the book predominantly depicts the maltreatment of animals, it is appropriate to analyse it on the grounds of animal rights theory and since it is an environmental issue, it can also be subjected to an ecocritical analysis too.

Water for Elephants, written by Sara Gruen, is an internationally acclaimed novel presented as the reminiscences of an old man, Jacob, about his experiences with a circus where he witnessed the brutalities inflicted on people and animals alike. The protagonist Jacob is the moral centre of the novel. He perceives and wherever possible, prevents those cruelties and finally, he saves the elephant, Rosie from a grinding fate. *Water for Elephants* won the Book Sense' Book of the Year Award in 2007, came up on the New York Times Best Seller list and was

adapted into a major movie too. Many of the characters and incidents in the novel are based on true events that are drawn from Sara Gruen's extensive research on travelling circuses of the 1930s. Her style of writing encourages the readers to get involved in the story.

Reading the plot of the novel, one can see that, it is told as a progression of recollections by Jacob Jankowski, a 93-year-elderly lonely person who lives in a nursing home. Jacob is told what to eat and what to do in the nursing home. As the memories unfold, in the narration, Jacob is a 23-year-old Polish American getting ready for his end of the year tests as a Cornell University veterinary student. But he gets the shocking news that his parents passed away in an accident. Jacob's dad was a veterinarian and Jacob had planned to join his training. At the point when Jacob discovers that his parents' home has been sold to pay for his education, he suffers a breakdown and leaves his Ivy League school just before his graduation. In the night, he hops on a train, a circus train belonging to the Benzini Brothers Most Spectacular Show on Earth. In the train he gets to know Camel, an elderly person and circus veteran, who convinces his companions not to throw Jacob off the train and encourages him, finding him odd jobs to do. When the proprietor of the carnival, Uncle Al, learns of his preparation as a vet, he is employed to take care of the animals in circus. This leads Jacob to share quarters with a dwarf man named Walter (who is known as Kinko) and his pet dog, Queenie. August, in the circus company is the Equestrian Director, and a merciless man who abuses the individuals around him and furthermore, abuses the animals in his care, particularly Rosie, the new elephant. August at the same time is gregarious, liberal and friendly.

Jacob meanwhile builds up a guarded relationship with August yet begins to fall in love with his wife, Marlana. August becomes suspicious of their relationship and beats both his wife and Jacob. Marlana leaves August and stays in a lodge when she isn't performing in the circus. One can read that, Uncle Al advises Jacob that August is a suspicious schizophrenic and gives Jacob an undermining ultimatum: unite August and Marlana again as a couple, or else both he and Camel will be red-lighted.

A couple of days after, Jacob finds that August has attempted to see Marlana, so he visits her at the hotel and solaces her. They sleep together, declaring their love for each other. Marlana returns to perform and keeps on meeting with Jacob secretly. She does not permit August to be close to her which rankles Uncle Al. She likewise finds out that she is pregnant.

One night Jacob climbs the train from one compartment to the next while the train is moving, bouncing to August's room with a knife between his teeth. He intended to slaughter August, but retreats and comes back, leaving the knife on August's pillow. But his room is vacant with just Queenie waiting for him. Jacob realizes that Walter and Camel have been red lighted, as he was warned, if he had been in August's room. Afterwards, a few red-lighted circus labourers come back to discharge the animals, causing chaos during a presentation. As frenzy and disorder continue, Rosie, the elephant who suffered August's brutality, takes a stake and drives it into August's head. His body is crushed in the stampede with just Jacob as a witness. The circus is closed down and in no time thereafter, Uncle Al's body is found with a temporary garrotte around his neck. Marlana and Jacob leave, taking numerous tortured animals with them,

including Rosie, Queenie and Marlina's horses. They start a new life, joining Ringling's Circus. Later Jacob turns into the veterinarian at Chicago's Brookfield Zoo and they settle in the Windy City, as a family.

Memory is oscillating in the novel while Jacob reveals his journey of life. Back in the nursing home, Jacob is sitting tight for one of his children to come and take him to watch circus. It is revealed that Jacob and Marlina married and had five children. A few years before Jacob was admitted into the nursing home after Marlina died. Distressingly, Jacob realizes that nobody is coming to take him after all, so he slips out of the nursing home himself and advances towards the circus that has set up beside the home. He meets the chief of the circus; a benevolent man called Charlie and asks to be permitted to remain with the circus, selling tickets. Charlie approves and Jacob has faith in his heart that he has finally come home. He feels that he belongs. The book is related to the issue of animal rights as it contains numerous instances of brutalities on animals, especially that on elephant Rosie. Since this is an environmental issue, Ecocriticism one of the theoretical arrays to critically engage with the problem in *Water for Elephants*. Since 1970, people have been campaigning for 'Animal Rights', in order to prevent the ill-treatment of animals. This proselytises the belief that animals as occupants of this world, are as important as that of human beings. Peter Wilson believes that animals have the right to live free of sufferings (Roleff 18). Scientists have not been able to find any fundamental difference between humans and animals. The only difference is in degree, not of kind. So, it is absolutely illogical to believe in a morality that treats humans and animals in fundamentally different ways. It is impossible to draw an absolute line between them, but this doesn't mean that every animal should be granted every human rights. It is clear that rights dealing with living in a society and constitutional type protections are not applicable to animals. Rights that need to be considered are the rights to life, liberty and freedom from torture. "Rights are an amorphous human concept developed within a culture and differ considerably, depending on the culture and society, and only defined and upheld within the laws and social conventions of a particular society" (Roleff 105). This definition of rights implies that everything, including humans and animals possess their own rights and this depend on the culture and society to which they belong. There are two major problems with the common difference between animals and humans, put forth to justify the denial of basic rights, that is, intelligence. First, all humans are not smarter than all non-humans. It reads that, Koko, a gorilla which has been taught sign language, has taken several IQ tests. She scores around an IQ of 80. The average IQ of humans is 100, a mere 20 points higher. "In order to exclude Koko, are people willing to also exclude mildly retarded or even severely retarded humans, allowing them to be used for food and medical experiment? Certainly not" (Roleff 21), says Roleff commenting on the basic rights of humans and animals.

Another thematic concept observed in the light of the novel is animal's rights for protection. It's a fact that torture is the intentional infliction of pain and suffering. But the suffering from pain is not different for smart and dumb people. So, it is rubbish to believe that the suffering of a dog is different or less important than that of humans just because the dog can't understand mathematics or humane discourses. Novel underlines the fact that using 'intelligence' as a requirement for possessing right to life, liberty and freedom is irrelevant.

Many moral principles and ideals have been proposed over the centuries, including justice, freedom, equality and brotherhood. But I regard these as mere stepping-stones to the ultimate good, which is happiness and happiness, is made easier by freedom from all forms of pain or suffering. Indeed, if you think about it carefully you can see that the reason why these ideals are considered important is that people have believed that they are essential to the banishing of suffering. In fact, they do sometimes have this result, but not always (Roleff 25)

As it Roleff observes above, freedom is a common factor among rights of any living being. People today are more concerned about the economy rather than the environment. The novel, *Water for Elephants* is set in the 1930s during the Great Depression of America. Many people were suffering during this time. Travelling circuses were one of the best ways to earn money for survival. Lower class people preferred this to keep themselves alive. They were continuously exploited for commercial benefit. The condition of animals was even worse. It is clear that the primary needs of non-domesticated animals cannot be met through the living offered by circuses. They are permanently detached from their habitat. Dogs and horses are tamed well for circuses. But they are not given sufficient medical care when they get sick, instead tried to get rid of them as soon as possible. The horse Silver Star, in the novel encounters a similar fate.

I, round the corner just as Pete slits the throat of a decrepit grey horse. The horse screams as blood shoots six feet from the gaping hole in its neck. "Jesus Christ!" I yelp, taking a step backward. The horse's heart slows, and the spurts weaken. Eventually the horse drops to his knees and crashes forward. It scrapes the ground with its front hooves and then falls still. Its eyes are open wide. A lake of dark blood spreads from its neck. Pete glances up at me, still leaning over the twitching animal" (Gruen 139-140)

The pathetic condition of the horse of the novel depicted by Gruen, reminds us of the cruelty towards animals in circuses. Circus captivity is horrible for wild animals. It seems that the worst affected are elephants, lions, tigers and bears. Most of the time, they are confined to cages where they either pace up and down or stay still for hours. Some surveys conclude that on average, wild animals spend just one to nine percent of their time training, and the rest confined to cages, wagons or enclosures typically covering a quarter the area recommended for zoos (Coghlan). They might be the stars of the show, but elephants, lions and tigers are the wild animals least suited to live in a circus. In Gruen's book, this condition is distinctly portrayed.

Even with the benefit of full water troughs and a cross-breeze, the animals are in a heat-induced stupor. The zebras, giraffes and other hay burners remain on their feet but with their necks extended and eyes half-closed. Even the yak is motionless, despite the flies that buzz mercilessly around his ears and eyes. Gruen, further paints the wretched conditions faced by animals through the words of Jacob.

I swat a few away, but they land again immediately. It's hopeless. The polar bear lies on his stomach, head and snout stretched in front of him. In repose he looks harmless- cuddly even, with most of his bulk concentrated in the lower third of the body. He takes a deep, halting breath and then exhales a long, rumbling groan. Poor thing. I doubt the temperature in the Arctic ever climbs anywhere close to this. The orangutan lies flat on her back, arms and legs spread out. She turns her head to look at me, blinking mournfully as though apologizing for not making more of an effort. The cats lie on their sides, perfectly still, their eyes not quite closed. If it weren't for the steady rise and fall of their rib cages, I might think they were dead (Gruen 122).

Travelling is also not very good for these animals. Studies shows that concentrations of the stress hormone cortisol in saliva from circus tigers remain abnormal up to six days after transport, and up to twelve days in tigers who have never travelled before.

While perusing the plight of elephants, it is evident that they are often kept in conditions rigorously different from their natural habitat. They are exceptionally social creatures who, in nature, live in matriarchal groups, scavenge for new vegetation, play, wash in streams, travel thirty miles every day and are dynamic for eighteen hours. In circuses, they are shackled for twelve to thirteen hours per day when not performing, in areas from just seven to twelve square meters. Wild elephants spend forty to seventy-five percent of their time for feeding. Here elephants become obese through inactivity and develop rheumatoid disorders, as well as joint and hernia problems due to unnatural positions during performances. The pressure of bondage can likewise prompt regenerative issues. Physical punishment has always been the standard training method for animals in circus. Elephants are beaten, shocked and whipped to make them perform tricks that actually make no sense to them.

Sara Gruen presents a very realistic depiction of this cruelty in her novel.

"At first Rosie bellowed and whimpered. When she progressed to squealing and shrieking, many of the men turned away, unable to take any more. One of them ran for Earl, who entered the menagerie and hauled August out of by his armpits. He kicked and struggled like a madman even as Earl dragged him across the lot and up the stairs into the privilege car. The remaining men found Rosie lying on her side, quivering, her foot still chained to a stake" (Gruen 223). Elephants used in circuses to entertain people do not stand on their heads, jump across hurdles and balance on cycles because they want to. They do these absurd and difficult tricks because they are afraid of the consequences of not performing so. Government doesn't monitor the training sessions and the elephant handlers become cautious in the public.

Former Ringling Bros employees reported that elephants were routinely abused and violently beaten with bull hooks. Archele Hundley, who was an animal trainer with Ringling Bros., says that she worked with the company for three months and quit after she allegedly saw a handler ram a bull hook into an elephant's ear for refusing to lie down (PETA). Those elephants suffer as Rosie in the novel. Circus cruelty is not the thing of the past. Water for Elephants contribute

a unique opportunity to inform the world that the kind of cruelty depicted in the book still goes on.

"For the ecocritic, nature really exists... actually present as an entity which affects us, and which we can affect, perhaps fatally, if we mistreat it" (Barry251). From this very definition it is clear that every action of human beings in this earth will affect all human and non-human beings alike, based on the nature of the action. Over the last few decades, most of the environmentally conscious literary works have chosen to exhibit a rejection of anthropocentric, or human- centred perspectives in favour of a more eco centric, or earth- centred view. "The holistic ideal of ecocentrism considers humanity not as living alongside the non-human, but rather as living among the non-human" (Batty 3). A brief historical fact of an environmental literature is appropriate to be mentioned here, as novels like Water for Elephants are a small subset of a much larger eco-literary movement. Since the 1960s there is an increase in the publication of eco cultural productions. This increase corresponds to creating an understanding of ecological importance and awareness on disasters. Literature of the time, as it always, responds to the contemporary concerns. Environmental literature doesn't simply portray the ecological issues of the contemporary world but offers prescriptive rules on how one should react to these issues too.

Sara Gruen's Water for Elephants is a best example of a novel that promotes environmental awareness through anthropomorphised animals as characters. The elephant protagonist in the book embodies many human characteristics. By foregrounding both similarities and dissimilarities between circus animals and humans, author deconstructs the human- animal binary. The book reacts to the significant environmental concerns of its time; however, every piece of writing use different techniques to approach its ecological concerns, all of them delineate fantastical universes in which the procedures and social orders dismiss anthropocentrism and present things in an ecocentric perspective.

Anthropomorphism is a typical figure of speech in children's literature. In Richard Adam's children's novel, Water ship Down, Adams created a group of human-like characters with which he analyses many aspects of human society, including the anthropocentric tendencies. Similarly, in Water for Elephants, though it doesn't belong to the genre of children's literature, the novel begins violently, proceeds into weird situations and towards the end, highlights the inherent value of animals. The novel highlights the fact that they deserve rights and consideration as humans or any other living beings. Environmental literature doesn't simply portray the ecological worries of the contemporary world yet additionally offers coercive rules on how one should react to this issue. In Water for Elephants, the plot is built on a circus in which everything is superficially delightful, energizing, yet underneath there is pain. August beats Rosie to stroll on sign. He also beats Marlana to get her to do what he needs. Jacob suffers when he attempts to safeguard the people whom he cherishes, and hence suffers more when he is restricted from doing so. The most significant moment in the book is when Marlana performs with Rosie for the first time. She wounds herself terribly, but the crowd only sees the enchanted tumbling pass and smooth encounter with the elephant. So not only animals but humans too suffer amid their struggle to please the audience. Depicting such human characters in literature is a shift from the conservative system. The novel sheds light on seeing the world

not only from an anthropocentric perspective but from an earth centred and animal centred view point opening more vistas for animal studies in an interdisciplinary way with a literary purview. Sara Gruen's book endeavours to ingrain an ecocentric point of view among its readers to stop further devastation of the Earth's biological systems and keep up an inhabitable domain.

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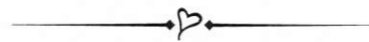
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PPP

EIGHT

IS LITERATURE REALLY A TOOL TO HEAL YOUR TRAUMA? AN ANALYSIS BASED ON THE NOVEL 'NOT WITHOUT MY DAUGHTER'



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Abstract : *The more that the world advances, the more complicated the human mind becomes. People are currently suffering from severe depression as a result of numerous traumatic events. Trauma is frequently the result of an excessive amount of stress that transcends an individual's capacity to manage or assimilate the emotions associated with the experience. People use a variety of strategies to surmount the trauma they have encountered in their lifetimes. One such technique is writing about their experiences. Not without My Daughter is a novel by Betty Mahmoody that portrays the life of the author while she was in her abusive*

husband's home at Iran. The crux of the story is embedded in its subtitle; "The true story of one woman's struggle to keep her child and win freedom from her husband's domestic violence along with her daughter." Writers use literature as a medium to convey the unfortunate events of their lives. By doing so, they seek some form of relief and also satiate the need for a record of traumatic events in general. The paper delves into the traumatic experiences of Betty Mahmoody portrayed in her novel to seek answer to the question "Is literature really a tool to heal your trauma?"

Keywords: *Trauma, Creative writing, Not without my Daughter, Autobiographies, Literature.*

The more that the world advances, the more complicated the human mind becomes. People are currently suffering from severe depression as a result of numerous traumatic events. According to the National Mental Health Survey 2015-16, 15% of Indian adults suffer from depression and require active intervention. Trauma is a form of psychological injury that results from a highly distressing event. Trauma is frequently the result of an excessive amount of stress that transcends an individual's capacity to manage or assimilate the emotions associated with the experience. A traumatic event consists of a single experience or a series of events with a sense of being overwhelmed that can be delayed by weeks, years, or even decades as the individual struggles to cope with the immediate circumstances, ultimately leading to serious, long-term negative consequences that are frequently unnoticed by mental health professionals.

Psychologically, traumatic experiences frequently entail physical trauma that endangers an individual's survival and sense of safety. Harassment, embarrassment, sexual abuse, employment, discrimination, police brutality, bullying, domestic violence, indoctrination, being a dependent of an alcoholic parent, the threat of either, or witnessing either, particularly in childhood, life-threatening medical conditions, and medication-induced trauma are typical causes and risks of psychological trauma. War and other forms of mass violence, as well as natural disasters such as earthquakes and volcanic eruptions, can induce psychological trauma. Long-term exposure to circumstances such as acute destitution or milder forms of abuse, such as verbal abuse, may trigger psychological trauma even in the absence of physical trauma.

People use a variety of strategies to surmount the trauma they have encountered in their lifetimes. One such technique is writing about their experiences. This has led to the creation of a multitude of autobiographical works. Not without My Daughter is a novel by Betty Mahmoody that portrays the life of the author while she was in her abusive husband's home at Iran. The crux of the story is embedded in its subtitle; "The true story of one woman's struggle to keep her child and win freedom from her husband's domestic violence along with her daughter." Writers use literature as a medium to convey the unfortunate events of their lives. By doing so, they seek some form of relief and also satiate the need for a record of traumatic events in general. Indeed, some authors, such as Frank, have argued that this need for testimony is not limited to traumatic experiences, but is a feature of postmodern contemporary culture in which subordinated people (such as women, the working class, ethnic minorities, and disabled people) have been "written on from the outside" and consequently "lost their voices" (Frank, 71).

Hence, 'speaking in a voice recognisable as one's own becomes increasingly difficult', speech proliferates in search of voice' and 'self-stories proliferates' (71).

The necessity for 'survivors' to testify to others about the truth of their experience is a central theme in literature on various types of trauma. (Tal, 120). As a writer on holocaust, Elie Wiesel has reported:

"The only role I sought was witness. I believed that having survived by chance, I was duty bound to give meaning to my survival, to justify each moment of my life. I knew the story had to be told. Not to transmit an experience is to betray it". (Wiesel, cited in Tal, 120)

Betty Mahmoody in her novel expresses the belief that she is a storyteller with a mission. Her responsibility as a survivor is to 'bear the tale', and the practice of storytelling is viewed as a 'personally reconstitutive act' (Tal, 121). As Frank (xii) argues, wounded people need to be cared for, but they can also become healers because 'their injuries become the source of the potency of their stories. Through such stories, 'the teller not only recovers the voice; she becomes a witness to the conditions that rob others of their voices' (Pg. xii). The novel completely deals with the events and incidents happened in the life of Betty Mahmoody after reaching the land of Iran, her husband's homeland. The novel explains the mental and physical torturing faced by Betty. Her husband Mahmoody and his family treated Betty as a foreign enemy. "His entire family, in fact, ignored me, turning their backs when I entered a room, or scowling at me. The fact that I was American seemed to outweigh my dubious role as Moody's wife" (Betty, 80).

Moody and his family kept her locked inside the house isolating her from the external world. She also had to face too much physical torture. She was repeatedly beaten by her husband Moody and was severely hurt. Moody once grabbed her, one hand digging into her arm, the other pulling at her hair. He dragged Betty in front of the family members. In other instance, he clutched her hair in his left hand. With his free fist, he pounded Betty again and again on the side of her head. He slapped her across the cheek with his open palm roaring "I'm going to kill you" (131). Betty also had to face the mental torturing like the separation from her family, the mental depression faced by her daughter Mahtob Mahmoody and the pain of separation from the home land. She once said, "I slipped further and further into melancholy" (81). Betty longed to see her sick father who was dying back in America. To see his daughter and granddaughter return to the United States, he was combating the disease to the fullest extent. Betty's query to Moody, "'this story about the dying father ...' I cried. 'How can you keep me away from my father when he is dying? ...'" (183) conveys an indication that her father was battling the disease. Though Betty and her daughter Mahtob had a long period of struggle, they both managed to get out of Iran to America and went back to a happy life. Once Betty was able to control and regulate all her trauma bound emotions, Betty used writing as a tool to heal herself.

The association between trauma and story telling dates back to the inception of trauma itself. It is a widely acknowledged fact that the stories we tell about the individual and collective

challenges we face can be powerful healing instruments. This, of course, was the goal of Freud and Breuer's "talking cure," in which patient narratives help victims heal; as Ganteau and Onega point out, the talking cure helps the patient "give adequate expression to the shocking event, either in deeds or words, since, as they argued: 'language serves as a substitute for action; by its help, an effect can be "abreacted" almost as effectively'" (2014).

The 1970s witnessed the emergence of a group that allowed Vietnam veterans to share their experiences of the destructive war, as well as other domestic violence support groups where women discussed the abuse they and their children endured at the hands of their partners. Trauma and narrative are intertwined in each of these contexts and others. It is because of this when the trauma theory came into being during 1990s, the proponents of the theory argued that literature and literary narrative in particular have the power to communicate our deepest feelings with the external world. Geoffrey Hartman writes most precisely on this theme, pointing that literature can help us "read the wound" of trauma (1995: 537) and asking whether possibly trauma "can only be reclaimed by literary knowledge" (Caruth and Hartman 1996: 641). Thus, we can say that the creative nature of writing makes it ideally suited for conveying trauma. Any author's narrative will reflect the traumatic experiences he or she has endured throughout their lifespan.

The novel *Not Without My Daughter* focuses on the difficulties a mother and her daughter confront in a foreign land. Betty's spouse, Dr. Sayyed Bozorg Mahmoody, brought them to Iran in the name of 'a two weeks' vacation but later kept them under his custody in his hometown. Betty describes the trauma they endured during their eighteen-month sojourn in Iran in detail in the novel. During their time in Iran, they encountered both mental and physical hardships. She was placed under house detention for one and a half years. Her spouse severed all of her connections with the outside world out of concern that she would attempt to flee his custody.

Several accusations were levelled against the novel, claiming that its purpose is to present a distorted image of Muslims in Iran. In his review, renowned film critic Roger Ebert stated that the film made "moral and racial assertions that are deeply troubling" and that it "does not play fair with its Muslim characters. If a movie of such a vitriolic and spiteful nature was to be made in America about any other ethnic group it would be denounced as racist and prejudiced" (*Not without my Daughter Movie Review*). But Betty has made it clear that "Here, again, was evidence that Iranians could not be placed into a single category of fanatical American-haters. Miss Alavi was guileless in her approach, probably risking her life and certainly risking her freedom by even speaking with me" (Betty, 152). The author intended for the world to know what she has endured and for her to feel liberated from the trauma that her life experiences have caused.

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NINE

TRAUMATIC GEOGRAPHIES: READING TRAUMA THEORY IN INDIAN SCENARIO



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Abstract : The word 'trauma' and the theory associated with it have gained importance in recent times. We have umpteen psychological, historical, social and literary illustrations that validate traumatic responses. However, this article tries to look at Trauma theory from an Indian perspective. Though the theory apparently seems to be inclusive, it is proved to be faulty since it employs a Eurocentric lens to look at experiences that goes beyond territorial boundaries. The lived experiences of the East not only make it clear that the theory is incomplete, but also calls for a radical social change. The article also aims to analyse a couple of traumatic incidents that occurred in the past.

Key Words: Trauma, Eurocentric, Kunan Poshpora, Political oppression, Religious intolerance.

Cathy Caruth, the renowned theorist on trauma, defines trauma as an "overwhelming experience of sudden or catastrophic events in which the response to the event occurs in the often delayed, uncontrolled repetitive appearance of hallucinations and other intrusive phenomena." (Unclaimed 11). Though it is almost impossible to study traumatic responses under some fixed standards and definitions, Caruth's definition has gained wide acceptance among critics and analysts and is now regarded paradigmatic.

Though trauma theory emerged as a full-fledged theoretical discourse only recently, the word 'trauma' was often used to describe experiences or situations that were painful to remember. The victims of trauma are completely shattered and the ways they think, act, feel and remember are altered once and for all. The question that gains importance at this juncture is regarding the growing attraction towards the study of trauma in recent years and the emerging status of this discourse in the academia. What made trauma an increasingly popular subject for scholars and philosophers alike? Part of the answer to this question can be traced to the rising incidents of crime, wars and calamities in our times. In a war-torn and terror stricken world, studies and researches in this field are indeed necessary.

Despite the claims that we are inhabiting a post traumatic world, our times are as traumatic as the century just passed. People of the modern era are increasingly isolated and are more prone to trauma. At a time when wars and calamities have become more frequent and when possessions are valued over people and relationships, it is no wonder that trauma care centres are mushroomed in every nook and corner. People have become insensitive and intolerant to the sufferings of the fellow beings and media reports on sexual assaults and domestic violence have become the staple of our day to day existence. In such a situation the relevance of trauma studies cannot be over-emphasised.

However, being a theory that emerged in Europe, trauma theory has undoubtedly been Eurocentric in nature, origin and development. Its limitations in non-European contexts are indeed plenty and the theory is increasingly critiqued as inadequate to account for the specificities of the sufferings and ordeals of the people of the non-Western world. As Caruth, Shoshana Felman and all other early theoreticians define trauma as a sudden, overwhelming and unassimilable experience, it is crystal clear that their formulations on the effect of trauma are based largely on European experiences where the 'traumatic' was viewed as something that disrupted the "quotidian" routine. Despite all such Eurocentric frameworks, there exist innumerable lives in the East who are the victims of years of repression and torture. It is also important to understand that the victim of a traumatic event can neither represent nor experience it completely at the time of its occurrence.

The lived in examples of such experiences of trauma are plenty in various parts of the country. *Do You Remember Kunan Poshpora?* is a 2016 book written by a group of five Kashmiri women activists. The book narrates a treacherous incident that occurred on a February night in 1991 when a group of security personnel allegedly raped the women of two villages in northern Kashmir, namely Kunan and Poshpora. The survivors of this rape still lead their lives in a traumatic state and the authorities have so far failed to offer them a helping hand. The victims have reported that the youngsters were literally dragged out of their homes and were taken to the torture centres, old men were forced to stay outdoors in the heavy snow and the women were repeatedly raped. These women and their children are ostracised from the society even today. Their husbands have divorced them and it is clear that they lead a life of isolation and trauma. Though these women continuously exhibit symptoms of trauma to varying extents, no form of treatment has been offered to them since the authorities deny that such an incident actually happened. Many of the victims died because of excessive bleeding and infection and the others still continue to be under medication. Most of them had to move to other towns where

they will not be recognised. Hostility towards children from families where women had been raped is so rampant and they are constantly bullied and humiliated. The social stigma that they belong to a raped village is so poignant that they find it unable to lead a normal life. It is alleged, that even after two decades, no proper investigation has been conducted into this incident nor a single person arrested in this connection. However, a few survivors have decided to break the silence and to actually talk about what happened that night. The epigraph of the book quotes the words of one of the survivors: "We knew that if we remained silent, they would do it again, if not in our village then somewhere else." These words aptly record the trauma they had endured for a lifetime and the power of resilience and strength these women have shown in order to come out of this ordeal.

The Kashmiri poet Agha Shahid Ali, in his 1997 collection *The Country Without a Post Office*, too expresses his dismay over the situation in Kashmir. He writes: "And the night's sun there in Srinagar? Guns shoot stars into the sky, the storm of constellation night after night, the infinite that rages on [...] Son after son – never to return from the night of torture – was taken away." (2)

We have a lot more of people all over India whose voices are forcefully silenced by the authorities. The story of Bilkis Yakub Rasool, one of the victims of the Gujarat riot, was recently published in the newspapers. She has won a fifteen year old legal battle against those who had gang raped her, killed her three year old daughter before her very eyes and murdered many others in her family. It was at a time when a wave of mutual hatred gripped the Hindus and Muslims of Gujarat and Bilkis had to suffer because of her identity as a Muslim. The saddest part of the story is that she was molested and tortured by those whom she had known ever since she was a child. It was mostly her neighbours and family friends who committed this unpardonable crime against her. Her accusation also points at the police men who tried to protect the criminals and the doctors who destroyed all the valid evidences against them. The trauma that she endured during these fifteen years is beyond imagination. Having considered this, the Supreme Court of India has ordered the Gujarat government to give her Rupees fifty lakhs, a job and a house. The story of Bilkis is undoubtedly just one among the many that Gujarat witnessed during the riot.

This saga of traumatic encounters that people experience collectively never ends in the country. But, trauma theory has devoted most of its attention to events that took place in Europe, most prominently the Holocaust and 9/11. All major theoreticians have considered trauma as an individual phenomenon and the social situation that triggered the traumatic response is neglected. The unquestioned social conditions such as political oppression and religious intolerance that enabled the traumatic abuse are left unaddressed. It is essential to situate these problems that calls for a systemic change from within. The possibility of recovery of these people requires the mercy of the authorities and an alert public. It is high time for us to understand that not just the people involved are to be healed but the internal wounds that inflicted the society as a whole are to be healed once and for all. Thus, trauma need not always be the outcome of a sudden and unprecedented experience that breaches the carapace of our sense of normality, as the Western theoreticians have put it. It has got wider implications and ramifications in the lived realities of the East. As the sufferings of the East are still left

unconsidered, the parameters put forth by this theory prove to be faulty and incomplete when put into the non-European circumstances.

Though the victims constantly try to live in the present, they might find it extremely difficult because of the intrusive memories that keep pulling them to the past. In order to help a victim to move forward, the bystanders or relatives should understand that trauma recovery is a much longer process. It is not really possible to erase the memories of the past. Rather, the victim should come into terms with the past so that the past will no longer negatively influence their present lives. It is indeed the responsibility of the authorities to provide them a peaceful present.

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TEN

THE DARK REALM OF PERCEPTION: AN INVESTIGATION OF JOE GOLDBERG'S UNRELIABLE NARRATION AND PSYCHOLOGICAL DISORDERS IN THE SERIES "YOU"



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Abstract : This paper explores the character of Joe Goldberg in "You" as an unreliable narrator and examines the psychological disorders that he carries. Through a close analysis of Joe's narration and actions as well as a review of current research on relevant mental health conditions, the paper argues that Joe's distorted perception of reality and his tendency to rationalise his harmful behaviour are indicative of several psychological disorders, including obsessive-compulsive disorder (OCD), Messiah Complex disorder and Dissociative Identity Disorder. This paper further suggests that unreliable narration is a deliberate narrative choice that reinforces the themes of deception and manipulation in the series and challenges audience to question their own assumptions and biases. This paper offers a perspective on the character of Joe Goldberg and his role as an unreliable narrator in "You". This paper also contributes to a deeper understanding of the complex relationship between mental health and literature.

Keywords : Unreliable narrator, Obsessive Compulsive Disorder, Messiah Complex Disorder, Dissociative Identity Disorder, Trauma

Narration and perspective are two essential tools for generating a plot in any work. The way a story is told can influence the reader's perception of events, characters, and the overall narrative. A story can be interpreted in multiple ways and narrative techniques can generate individual responses from people and encourage them to use their own thinking capacity. Here are some reasons why narration and perspective are important in generating a plot. They establish point of view. The narrator's perspective and the point of view they adopt can significantly affect the reader's perception of the story. The point of view can shape the reader's understanding of events, as well as their interpretation of the characters' actions and motivations. Narration and perspective can create tension and suspense in a story. By controlling what information is revealed and when, the narrator can keep the reader in suspense and create a sense of anticipation as the plot unfolds. They convey emotions. The narrator's perspective can also be used to convey emotions and feelings to the reader. By adopting a certain tone or point of view, the narrator can create a mood that shapes the reader's experience of the story. They provide insight into characters. The way a story is narrated can provide insight into a character's thoughts, feelings, and motivations. The narrator can reveal information about the character's inner life that might not be apparent from their actions alone, giving the reader a more nuanced understanding of the character. They shape the story's themes. The narrator's perspective and the way the story is told can shape the themes that emerge from the narrative. By emphasising certain elements of the story and downplaying others, the narrator can create a particular message or meaning that resonates with the reader. In summary, narration and perspective are critical tools in generating a plot in any work of literature. They can shape the reader's perception of the story, create tension and suspense, convey emotions, provide insight into characters, and shape the story's themes.

The reliability of a narrator refers to the degree to which the reader can trust or believe what the narrator is saying. A narrator can be reliable or unreliable, and this can have a significant impact on the reader's understanding and interpretation of the story. A reliable narrator is one whose account of events is trustworthy and accurate. The reader can accept what the narrator says as true, and the events that the narrator describes are likely to have actually occurred. A reliable narrator can be objective or subjective, but their reliability comes from their consistent and accurate depiction of events. An unreliable narrator may intentionally or unintentionally distort the truth or omit important details. Unreliable narrators can be used to create suspense, ambiguity, or irony, and their unreliability can be revealed gradually over the course of the story. The reliability of a narrator can be influenced by a variety of factors, including their knowledge, biases, mental state, and motivations. As a reader, it is important to pay attention to these factors and to critically evaluate the narrator's account of events. By doing so, the reader can gain a deeper understanding of the story and its themes.

"You" is a psychological thriller TV series that premiered on Lifetime in 2018 and later moved to Netflix. The show is based on the novel of the same name by Caroline Kepnes. The series follows Joe Goldberg (played by Penn Badgley), a bookstore manager who becomes obsessed

with a customer named Guinevere Beck (played by Elizabeth Lail) and begins to stalk her. As the series progresses, Joe's behaviour becomes increasingly dangerous and unpredictable, and the audience is taken on a wild ride as he attempts to maintain his facade of normalcy while engaging in increasingly disturbing behaviour and this pattern moves forward with the planned and coincidental murder of many. The show has been praised for its dark and twisted storyline, as well as the outstanding performances of its cast. Joe Goldberg's psyche is complex and multifaceted, but at its core, it is driven by a deep-seated need for love and acceptance. His obsessive behaviour towards the women he desires stems from his belief that they are the key to his happiness and fulfilment. However, Joe's need for love and acceptance is often misguided, and his actions in pursuit of it are often morally reprehensible. He is willing to go to extreme lengths to protect those he loves, including stalking, manipulating, and even killing. Joe's behaviour can be attributed to several psychological factors, including attachment issues, trauma, and personality disorders. His childhood experiences of neglect and abandonment have left him with deep-seated attachment issues, making him extremely possessive and controlling of the women he desires. Joe's actions are also indicative of personality disorders, such as narcissistic personality disorder and borderline personality disorder. He displays a lack of empathy, a grandiose sense of self-importance, and a willingness to manipulate others to achieve his goals. Another significant factor in Joe's psyche is his deep love of literature. His love of books is often used as a way to rationalise his behaviour, as he sees himself as a tragic hero, who is willing to do whatever it takes to protect those he loves.

In "You," Joe Goldberg's voice-over serves as a window into his thoughts, motivations, and psyche. Throughout the series, Joe's voice-over is used to provide insight into his inner world and to rationalise his often morally reprehensible actions. Joe's voice-over is characterised by his charming and intelligent persona, but it is also indicative of his impressive sense of self-importance. He sees himself as a tragic hero, who is willing to do whatever it takes to protect those he loves, even if it means breaking the law or committing violent acts. Joe's voice-over is also used to reveal his inner dialogue and to highlight his contradictions. For example, he often expresses his desire to be loved and accepted while simultaneously engaging in a behaviour that drives people away. Throughout the series, Joe's voice-over is a key element in creating a sense of intimacy between the character and the audience. It allows us to understand his perspective and to sympathise with him, even as we recognise the disturbing nature of his actions. Overall, Joe's voice-over serves as a tool to explore his psyche, providing insight into his thoughts, motivations, and contradictions. It adds depth and complexity to his character and helps to create a sense of empathy between the character and the audience. This voice-over qualifies as an unreliable narration of Joe's acts. His narration is subjective, and it is heavily influenced by his own biased perspective, motivations, and desires. Joe's narration often portrays himself as a sympathetic and tragic hero, who is only acting out of love and protection for the people he cares about. He rationalises his actions, making them seem justified and necessary. However, his narration is also inconsistent and contradictory, often revealing a deeper, darker side to his personality. For example, he may describe himself as a loving and caring partner, while acting the exact opposite without any remorse.

A narrator becomes unreliable due to many reasons and one of the foremost reason in Joe Goldberg's case is his mental disorders that is quite evident throughout the series. Some of the deep rooted disorders of Joe Goldberg include OCD. Obsessive-Compulsive Disorder (OCD)

is a mental health condition characterised by recurrent, unwanted thoughts or obsessions and repetitive behaviours or compulsions that are often performed in an attempt to alleviate anxiety caused by the obsessions. Throughout the show, Joe is shown engaging in compulsive behaviour such as stalking, intrusive thoughts, and obsessive cleaning. In Joe's case, he imprints on a woman and acts upon it to the greatest extreme. The first victim that falls for his obsession is Beck. The obsession begins from the first sight of her from the library and Joe's intense stalking skills lets him quietly intrude into Beck's inner circle. Joe decides that it is his aim, obsession and responsibility to stick around Beck and remove any barriers that might decrease his possibility of getting close to her. Beck's former boyfriend is kidnapped and murdered ruthlessly because of Joe's obsessive affection towards Beck. To fulfil his unquenchable hunger for Beck, he decides to follow her around, look through her social media constantly and even slips in to her circle of best friends. This obsession has created a bewitched circle around Beck out of which she would not be able to move out ever. This does not end with Beck but moves on to Love, Marienne and Kate. Joe's narration of relieving him from his crime is not reliable as he is trying to convince the audience that his trespassing has a "good" intention behind it. Joe easily finds excuses to justify all his crimes emerging out of his OCD and this disorder is one of the reasons behind his activities. "He can't let things go. He can't. Because he is obsessive" (S4: E10 00:18:47).

Joe also suffers from Messiah Complex which is sometimes used colloquially to describe individuals who exhibit extreme delusions of grandeur, a belief that they have been sent to save the world, and a conviction that they possess special powers or knowledge that others do not. In clinical terms, these symptoms may fall under the category of delusional disorder, a condition in which a person experiences persistent false beliefs that are not in line with reality. Joe Goldberg exhibits several traits of a Messiah complex. Throughout the series, Joe repeatedly justifies his obsessive and often dangerous behaviour towards the women he becomes infatuated with by convincing himself that he is their saviour. He believes that he can provide them with the love and protection they need and that he knows what is best for them, even if they do not realise it themselves. Joe's Messiah complex is evident in his belief that he is on a mission to "fix" the women he becomes involved with, and that he is the only one who can do so. He sees himself as a hero, sacrificing his own safety and wellbeing for the sake of others. This also reveals his narcissistic side. He rationalises his violent actions as necessary for the greater good, and views himself as a noble protector rather than a dangerous stalker. In short, Joe Goldberg's Messiah complex is a central element of his character, and it is one of the reasons why he is such a fascinating and complex character. However, it is important to note that this behaviour is not healthy or acceptable, and should not be glorified or celebrated in any way. This clearly shows how Joe has accepted that it is his responsibility to save his woman and him narrating it this way is a first step of manipulation. "There are scary people in the world, Beck. That's why it's important to be safe. And why I have to do what I am about to do." (S1: E1 00:25:05)

Dissociative Identity Disorder (DID), previously known as Multiple Personality Disorder is seen in Joe towards the end of fourth season. DID is a mental health condition in which an individual experiences the presence of two or more distinct personalities, or identities, that may have their own unique characteristics, behaviours, memories, and preferences. Individuals with DID may experience dissociative amnesia, which means that they cannot remember

important information about themselves, their personal history, or significant events in their life. They may also experience gaps in memory and identity, as well as other dissociative symptoms such as depersonalisation, derealisation, and dissociative fugue. Towards the end of the show Joe constructs an alter ego within himself in order to relieve himself of all the murders he is about to commit. Joe involuntarily creates Rhys as a figment of his imagination which can also be described as a split personality. "Rhys" is believed to be the killer of all the elites in the fourth season and Joe narrates the whole story presenting his own perspective. This narration include him meeting Rhys for the first time, both of them sharing similar interests, and even the long conversations and invisible messages they sent each other. All these incidents were created by Joe himself as he wanted to run away from his evil side and create a man to put all the blame on. This split personality is not relieved until the climax and this proves to be one of the unreliable narrations Joe has put forward. This narration creates a shockwave among the audience as Joe presents himself as an honourable man in search of a serial killer while he himself is the one behind all this. "You poured all that darkness you hated into this vessel you admired" (S4:E8 00: 24:06).

Childhood trauma and abuse can have a significant impact on a person's mental and emotional well-being, both in childhood and throughout their life. Trauma can take many forms, including physical, emotional, and sexual abuse, neglect, and exposure to violence or other traumatic events. Joe Goldberg had a terrible childhood with an abusive father and an ignorant mother. Joe, out of impulse shoots his father and later gets abandoned by his mother. Trust issues had begun early itself and the lack of love and compassion made him insecure which might have led him to his obsessive love. These flashbacks create a supportive environment to Joe's unreliable narration and convince audience to an extent that, Joe had his own reasons for his acts. In short all these narrative techniques and Joe's mental disorders reach the conclusion of him being an unreliable narrator. An unreliable narrator in fiction can not only create a black hole in the conscience of audience but also a space for their individual judgements. The viewers would come up with allegations against this narration and they would use their own frame of thoughts to decide whether the act is moral or not and Joe Goldberg and his detailed voice-over has indeed created an unreliable narration that open up multiple perspectives.

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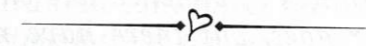
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ELEVEN

THE POETICS OF PAIN: A STUDY OF THE ILLICIT HAPPINESS OF OTHER PEOPLE IN THE LIGHT OF TRAUMA



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Abstract : The concept of psychological trauma has widely been accepted and applied in various traumatic situations like sexual harassments, child abuse, women and violence and suicides. Theorists such as Freud, Caruth and Herman argue that trauma is a wound of mind, rather than a wound of body. The purpose of the paper is to have a vision on the life of the people and how they face the mental state of illness. This paper looks at the difficulties and hopelessness of the life after a sudden transition from happiness to damage. The main objective of the paper is to bring forth the complexities in leading life flawlessly and smoothly in the

traumatic atmosphere. It is the way to analyse the causes and dangers of psychological trauma including harassment, embarrassments, sexual abuse, being a victim of an alcoholic parent, life threatening medical conditions and so on. The very fundamental question is how the person struggle to cope with immediate circumstances.

Keywords : Rape, Post- traumatic disorder, Survivor, Schizophrenia, Agoraphobia

Trauma is a wound or injury fully incorporated into the mind of a person who suffers the overwhelming experience of trauma. Etymologically, trauma is an external wound but the usage has come to include the kind of injuries that remain unseen and the wounds that the psyche sustains. Over the years, many people have gone through different traumatic situations such as accidents or instances of violence like child sex abuse or rape. They have been experiencing such violence for ages, but there have not been major changes in their plight. There is a direct relationship between rape and psychological trauma, which was first theorised by Freud. The psychological trauma experienced by a rape victim is called "rape trauma syndrome". The term was introduced by the psychiatrist Ann Wolbert Burgess and the sociologist Lynde Lytle Holmstrom in 1974. Rape survivors may go through three stages in psychological trauma: the acute stage, the outer adjustment stage, and the renormalisation stage. In the acute stage, symptoms happen two or four weeks later. Survivors suffer internal turmoil in the outward adjustment stage. At the third stage, they may try to deny the events as if they did not occur to them.

Manu Joseph describes the minor and major losses of a family and the social ostracisation it faces in his *The Illicit Happiness of Other People*. The novel rightly shows the man-woman relationships and the societal concerns about adolescents in pre-liberalised India. While discussing the rape trauma, this novel also shows some instances of sexual abuses against women. The central female figure of this novel is Mariyamma Chacko, a middle-class house wife who is an economics graduate and a loveable mother. She later turns schizophrenic and suffers long post-traumatic disorder due to childhood experiences and the death of her son. The Chacko family is plagued by the mysterious suicide of their 17-year-old son Unni Chacko. Even three years after Unni's demise, the family is far from closure and peace. The novel portrays the disintegration of the psyche of Ousep Chacko, Mariyamma and Thoma. Moreover, the experiences of Mariyamma's trauma have influenced the family as badly as the death of Unni.

Social response or attitude towards these are more terrible these days even if there is much political activism against them. Victims are terrified to speak out and are therefore acting as if nothing happened. Herman claims that "to speak about experiences in sexual or domestic life was to invite public humiliation, ridicule, and disbelief. Women were silenced by fear, shame, and the silence of women gave license to every form of sexual and domestic exploitation" (20). Western theories on trauma often focus on the individual victim. But in Indian context, the relatives of the victim are equally traumatised.

The real tragedy of Mariyamma's life happened years before her marriage, when she was twelve. It can be said that the real trauma happens in her unconscious mind, not in her conscious mind. And the grief over the death of her beloved son has doubled her traumatic experiences. As Cathy Caruth states, the event is not assimilated completely as it occurs, and its possession keeps repeating itself and haunting the victim (4-5).

There are chances to multiply or decline the degree of sufferings according to the situations. It seems that, in the case of Mariyamma, the suffering increased when she relocated to Chennai after marriage. And she is still a prisoner of her childhood trauma. Traumatic repetition in Mariyamma unfolds as she talks and gesticulates to the kitchen wall. In the beginning, she shares her inner conflicts with the river after feeling neglected by her own mother. This happens several times in the coming weeks. This childhood experiences never leave her and continuously haunt her. In rape trauma syndrome, the survivors may change the patterns of behaviour and lifestyle. Rape victims have a tendency to deny their previous experiences and behave as if rape did not occur. And they try to live on as they had before the rape. While leading the normal life, the victim often shows his or her abnormality unknowingly through the speech or actions. Mariyamma's early married life was fluky but her behavioural problems gradually become clear to her husband, Ousep. She gets isolated first from her mother and later from her husband, who turns alcoholic.

These flashbacks and nightmares intrude into the victim's everyday life and he or she may re-experience the trauma. The traumatic survivor does not fully know what is real and what remains as memory. Mariyamma vents out her frustrations by talking and gesticulating to the kitchen wall. In her mind, she is creating fictional characters in order to take revenge on them. As Herman claims, "when the traumatic events are of human design, those who bear witness are caught in the conflicts between victim and perpetrator (4)". Unni is also a delusional character in this novel, which is clear from the kind of thoughts that pass through his mind. Nobody knows why he hanged himself. We can assume that Unni is also the victim of his mother's trauma. Mariyamma shared her experiences with him and thus prompts him to take revenge on Philipose. By transferring his or her traumatic experience to another person, the survivor may get some relief. And there is a possibility to victimise a person who listens to the traumatic experience while the survivor shares his or her mental pain. Very soon Unni is on his way to Kerala to meet Philipose and confront him. But he is not able to meet Philipose, who died a few years before.

Many culprits are not punished but their victims suffer throughout their lives. Philipose leads a prosperous life and the government honours him for his services to humanity, whereas Mariyamma faces tragedies one after another.

The grief over the death of Unni has been lingering in other characters. Ousep is obsessed with finding the meaning behind the death of his son by examining Unni's indefinable cartoons and by meeting with his abnormal friends. Thoma, who is also mourning over the death of his beloved brother, always asks why he took the extreme step. He is afraid of everything—his alcoholic father, delusional mother and his own future.

Mariyamma's basic trust is shattered when she is abandoned and becomes alone. Many traumatised people feel that a part of themselves has died. Sometimes, families are unwilling to interact with their mentally ill family members. The public completely avoid and disrespect mentally ill persons. So, the traumatic victim may face more mental distresses. After the traumatic experiences, nobody speaks to Mariyamma. A supportive gesture from other people may mitigate the impact of the event, while a hostile or negative response may compound the damage and aggravate the traumatic syndrome (Herman, 44). Society has treated the Ousep family as insane. Both Ousep and Mariyamma have feared the public and their stares after the loss of their son. Agoraphobia grips the family throughout the novel. Both Ousep and Mariyamma are afraid of going out after the loss of their son.

A number of women are experiencing traumatic situations like Mariyamma. It is the responsibility of the authorities, families and friends to take a pivotal role in mitigating the impacts of psychological trauma. A great part of the support should come from the survivor's family, friends and relatives in order to lift them from the oppressive sense. Both familial support and social support are essential for trauma victims to maintain good health.

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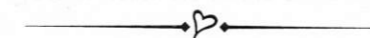
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TWELVE

FASHION AND LANGUAGE OF FASHION IN POPULAR CULTURE



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Abstract : Fashion is a universal phenomenon influenced by cultural changes such as modernisation, art and even technological innovation in the new millennium. Fashion is created by people of different cultures and different locations. Fashion is a form of self-expression and autonomy at a particular period, place and in the specific contexts of clothing, footwear, lifestyle, accessories, makeup, hair style and body posture. As Oleg Cassini, a reputed French born American fashion designer quotes, 'Fashion anticipates and elegance is a state of mind... a mirror of the time in which we live, a translation of the future and should never be static' (qtd. in "Oleg Cassini Quotes" par. 3). Through this paper, agreement is expressed upon the quote of Oleg Cassini that fashion is a 'mirror of the time and culture' in which we live, and fashion has the ability to change and shape lives through its personal connection to us all. This paper aims to expose how fashion, culture and language are connected to each other. In order to explain that, the paper has been divided into five parts. Starting with the language of fashion,

the first section states that 'fashion, in turn becomes your language which speaks a certain story about you'. In further investigation the paper discusses the relationship between fashion and literature, purpose and importance of fashion, influence of fashion over culture and gender politics in fashion. The paper elucidates the connection between literature and fashion. They both offer each other a new lease of life, and fashion and literature can shape and inform each other, provide shape and structure despite being two radically different mediums. This paper attempts to inquest about fashion and its effects and influence over culture and literature.

Key words: Fashion, Language of Fashion, Fashion and Literature, Time, Media.

Fashion is a universal phenomenon. It is adaptive. Fashion significantly affects the way we form our opinions about others and others' opinion about us. By Fashion, it does not simply mean clothing or accessories, but it is connected to our life in every aspect and among them culture is the most significant. Fashion goes further than clothing and into the manner we desire to live our lives – which means, fashion influences our lifestyle. It is essential to realise that these fashion patterns are made by the people living in different cultures over different locations. To understand fashion and its trend completely, one needs to understand what surrounds in terms of the way we live. It is of course our society and culture that surrounds and influence our lifestyle. This paper aims to expose how fashion, culture and language are connected to each other in the post millennium.

By 'Millennial' it is meant that those who are born between 1981 and 1996, and those who are born after that are called 'Post Millennial' who are considered as 'future leaders' of the society. While comparing them to the previous generation, they have ambitious career objective, technologically savvy in general, advanced in fashion, and bring out the never experienced dimensions of their thinking and behaviour to the workplace and society in general. The post millennials look for more than just a job. They look for roles which are interesting and career progressing.

Fashion is a social phenomena where a person cannot have a fashion by oneself. For something to be called fashion, there needs followers and dissemination. Fashion even relates to the social and cultural context of an environment. Fashion is not something that is purely aesthetic, but it also act as a medium for people to create an overall effect and press their opinions and art.

Indian fashion industry has advanced very much. Fashion is totally all about class and grace, both of which are constantly evolving. Fashion often reflects cultural trends of the country. Culture is made of factors like society, education, values, and norms. Since fashion deals with how we look and what we wear, it is largely influenced and controlled by culture. With the emergence of globalisation, we are turning towards consumerism. To understand the future of global fashion consumerism, we need to understand how people interpret fashion these days and whether they are influenced more by their own culture or popular culture. Thus, fashion plays a very important role in post millennial culture.

Fashion as a tool of evaluating one becomes one's language which speaks a certain story about them. One can put on an outfit and make appear in a specific way. It is evident that wearing luxury brands creates an impact on one's fashion. But it includes one's mannerisms too. It acts as a tool that helps to project a self image that you want to display. It is a wordless method of communicating powerful message to those around us. Fashion in turn becomes our language which speaks a certain story about us. Fashion gives many symbols as it shows others how you want to be treated or what social group you would fit into. But more than all that, it also changes the way one feels about his or her own 'self'. Fashion, especially dressing in a certain way will not only help you embody a self expression or a state of mind you seek, but it will also shape other people's perception of you which in turn will affect one's mental well-being.

In 1967, French cultural critic 'Roland Barthes' defined fashion as a system with his Seminal book, 'The Fashion System'. It is Barthes's notion of Fashion that fashion brings a visual language to culture. Barthes also posits that fashion goes beyond clothing, garments, accessories and designs to create a language that people use to write. Fashion, in case of clothing, becomes a distinguishing feature of social life which can also determine the financial position and social provenience. Clothes made by particular companies continue to define one's prestige and social status. At the same time, outfit allows to reveal one's true self and inner self.

Fashion and literature has a long term relationship. It is clearly visible from literary works that fashion influences writers and their characters. Famous writer Virginia Woolf always paid attention to her characters' sartorial choices - 'Mrs Dalloway's' green dress is considered as an icon. According to Woolf, she was correct. Our clothing can speak who we are, who we want to be and how we want to be perceived by the world. It is not just clothing, but also many other aspects of fashion that can define us.

Apart from Woolf, many other authors have been building characters through their fashion choices. It is clear that fashion has always influenced literature. Literature can also have an impact on fashion for certain individuals. Helen Gordon recounts multiple ways in which her personal style was influenced by books throughout her life. Similarly, many books might have influenced many people's choices and outlooks. But the unfortunate reality is that fashion is perceived by many as unimportant and shallow, where as literature is perceived as intellectual and profound. As long as this prejudice is rampant, the close relationship between fashion and literature will continue to be underestimated and misunderstood without knowing that one influences the other and vice versa. They both offer each other a new lease of life. Literature can feel inherently personal, so does fashion. To put it figuratively, the two are exceedingly similar. Both of them occupy a fetish for fantasy inside the minds of people. Just as a designer can seduce our senses, a good writer can craft characters that resonate with our mental faculties and colour us with fixation and fascination. It helps us to understand the fashion and mind-set of a specific cultural group through literature.

Fashion has the ability to change and shape lives through its personal connection to us. All of us need to purchase clothes, gadgets and other items. Every piece of what we buy will represent

a personal choice of ours. It is this relationship of humans and fashion that makes us political. What we choose reflects how we view the world and how we want the world to view us. Each century has its own unique characteristics and distinctions. The stone age, post war age and the latest fashion. It reflects over the culture that we live in. Fashion has been and always will be a constant part of our existence. Many people see fashion as ephemeral and frivolous. But, fashion is a creative, enterprising, multifaceted industry that is vital to our economic and personal well being. Fashion really does matter. It is important in a culture that we live in.

Fashion is a form of expression without use of words. It is a way of syncing the internal with the external. Crafting a specific identity through decoration and fashion creates the illusion of permanence. It makes our existence feel more real and everlasting. Fashion even protects you. Fashion is also about story telling through the way we approach people, through the way we clothe, through our using of technologies and other means. We use fashion to escape the mundane, to embrace and celebrate tradition. In the modern world we live in, fashion is of much importance and it has its own purpose to make a first impression of a person. It can put a smile on our face and fashion can also build our confidence level. So, following fashion is all about being yourself. Being yourself is an important part of our existence. Thus, fashion has its own importance and purpose.

Fashion often influences the culture. It reflects the people of certain culture. Looking upon the Fashion that a culture follows, we understand the living standards of that particular cultural group. Since culture is a set of beliefs, customs and actions, fashion has an important role and influence over culture. The culture of the people ensure that the fashion and accessories and clothes meet certain goals or objectives. Culture influences design and fabric selection. Fashion creates a strong local identity. The clothing of a culture serves as an expression of its image and personality, reflecting the societal norms and cultural values. Fashion is moulded by the practices and traditions prevalent in the given society.

Considering religion and fashion, the interaction between religion, culture and fashion is fascinating. Fashion will act as a window into the social world, which is bound by a tacit set of rules, customs, conventions and rituals that guide face to face interactions. To many religious institutions, fashion especially clothing, is an important symbol of religious identification.

Fashion does not just change over time. It also changes based on the geography. Across the world, fashion is influenced by culture and tradition as well as what is popular. The answer for why fashion changes with the time is probably as simple as the fact that people change. The new replaces the old. People are influenced by new culture including its music, movie and social media. Along with them changes the fashion which shows the change in the perspective of the people belonging to that cultural group. Fashion goes beyond just clothes. It can extend to shoes, jewellery, or hairstyle. For some, fashion is high priority. The one thing that stays the same with fashion is change over time. Fashion is a cycle. It keeps rotating and changing our time. Thus, a change over time is mandatory for fashion in a culture.

A lot of us might have experienced the mind-set of wanting to purchase certain clothes we adore, but deciding against it because they were designed for the opposite gender. The truth is that one should not feel ashamed or embarrassed by wearing what you want. But today, gender roles play an important role in the fashion industry.

Tracing back to ancient times, men and women wore essentially the same thing. Their clothes were even made of the same material. By 1600s and 1700s, ways of clothing transformed the fashion dramatically. Then emerged the stereotypes of gender politics in fashion. Girls were supposed to wear skirts and boys were supposed to wear pants in the later fashion trends. In fact, men's bodies are different from women's bodies, but there are few brands out there who do focus on the gender – neutral clothes. There is a British company named Toogood which focuses on selling clothes with a neutral colour palette to fit everyone's personality and style. The fashion world is starting to eliminate the idea of masculinity and femininity in clothing. They are realising that men and women should be able to wear what they want. Both the genders having the freedom to wear anything makes fashion boundaries limitless. This in a way, is helping future generations not to think of stereotypes and opens up new ideas regarding the fashion.

In conclusion, Fashion and language of fashion has proven to be a powerful force in shaping popular culture. Fashion and culture are inter-related. Fashion is the key element of a non verbal communication. From literature to religion, fashion has influenced various aspects of human life. Fashion has transformed the way people perceive themselves and others. Fashion is dependent on many factors like financial status, economic status or current trends. Fashion is not simply about the clothes we wear, but also about the social and cultural meanings we attach to them. It has the ability to shape our identities, and to provide a platform for social and political commentary. As such, the study of fashion and its language is a critical aspect of understanding the dynamic and ever-evolving nature of popular culture. Fashion continues to influence and shape our lives. The impact it has on our lives is highly remarkable. It makes our life colourful and changes our life with time. It adds variety to life. Language of fashion will remain a powerful tool for expressing ourselves and our identities.

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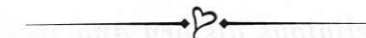
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THIRTEEN

RELIGION IN IDENTITY POLITICS: A STUDY OF THE MOVIE KASHMIR FILES AND THE EXODUS OF PANDITS



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Abstract : This paper critiques the role of religion in creating identity politics among the people of a state which then transforms into great violence and bloodshed within the same state, which is Jammu and Kashmir, with reference to the movie "Kashmir Files" directed by Vivek Agnihotri. When religion divides the people of a region as majority and minority based on religion, there emerges certain political parties and groups as a means to unpopulate the minor section using different strategies which then lead to the total destruction and socio political unrest of an entire region. As this film is based on the 1990 January 19th exodus of Kashmiri pandits the consequences are also prevalent as its wounds are still fresh and warm which has also has been incorporated in this paper.

Keywords: Religion, Identity Politics, Violence, Exodus and Kashmiri pandits

Identity Politics refers to the practice of organising people based on their social, cultural, ethnic or religious identities and using these identities as a basis for political action. It encompasses how individuals and groups perceive and assert their identity in the political arena, and how these identities can become a basis for political mobilisation, advocacy, and policy-making. The film "Kashmir Files" tries to highlight the issues of identity politics and religious conflicts that

have been prevalent in the region for several decades.

"Agar firdaus bar roo-e zameen ast, Hameen ast-o hameen ast-o hameen ast" which means "If there is a paradise on earth, it is this, it is this, it is this" (Khusrau). These are the words of Amir Khusrau about Kashmir, which may seem pretty ironic when compared to its present state. The majestic crown of Indian state, beautiful summer garden of the great Mughals and the land of some of the most brilliant minds of the country has turned into a war zone today. This paper examines the role of religious identity politics which turned the fate of the many people upside down through the movie "Kashmir Files", directed by Vivek Agnihotri, inspired by the book *Our moon has blood clots* written by Rahul Pandit, a Kashmiri Pandit and journalist who was one of the victims of 1990 January 19th exodus.

Kashmir has a complex and rich religious history and tradition. It was one among the few places where many religions harmoniously lived together. Hindus of the region were tolerant towards others, hence they welcomed the spread of Islam in the region in 13th century, through the Sufis. King Zain-ul-Abidin too was tolerant towards the Hindu population and had many court posts reserved for the Hindus. Things took a turn when the British took power in India. Britishers along with the then local kings subjugated the muslim population and provided opportunities to the Hindu minority. This created a major crack in the harmony of the state. Central government's apathy and corrupt practices in the state along with the supply of arms and training of Mujahideen by Pakistan provided the raw materials for a major genocide based on religion which culminated in the destruction of Kashmiri pandits.

The movie "Kashmir Files" is a fictionalised account of the events leading up to the abrogation of Article 370 in Jammu and Kashmir in 2019. The urgency of exile from one's own land would be the worst ever condition that one could confront in their lifetime and it is never easy to leave behind one's home, land and above all one's own identity which only their place could provide. "Kashmir files" is a sad story of many such people who were tortured, raped and brutally murdered and finally were forced to leave their land. Believing in Hinduism was the only crime on which they were accused of and punished fatally. Rahul Pandit has mentioned the time when he and his family overheard rumours and listened to signals that something bad is going to happen. Even workers of their home used to give them such signals through jokes and its tone got a different face as time passed. As portrayed in the movie, posters and threat notes began to hang on the walls and slowly these kind of threats came through loudspeakers which made the pandits more in panic. The streets echoed with the screaming "Azadi, azadi, azadi"(10:19) with single voice along with burning houses and shops and killing whoever came across. This caused many pandits flee with whatever they got in hand, but others remained there in belief of justice and in hope of action from the government. Just as the movie has shown, the state experienced total violence including social and political unrest. Pandits were hunted and mercilessly killed in the presence of their family.

Bitta Karate was one of the most dangerous Muslim terrorists shown in the movie who has murdered numerous innocent people and he has mentioned that killing was his leisure time hobby. There is a scene in the movie where a woman named Sharda is caught by Bitta, dragged

towards a crowd after tearing her clothes off in front of the people. She was pushed through a woodcutter and cut into two, which was a wild and disturbing scene which intensified the worst condition of Kashmiri pandits. Another brutal scene is that the murder of Kaul Premi, a poet from Kashmir who gave shelter to many pandits. He was hanged on a tree along with his son. We can also see Hindu and Muslim women attacking each other without any prior issues and merely based on suspicion and fake news. Another major instance where religious identity politics works is when the streets are filled with rallies of people who use anti-Hindu slogans threatening them to either "Convert, run or die"(05:27). Here religion becomes an apparatus to unleash violence in the state and to protect the interests of some political parties and groups. The movie portrays the rise of militancy in Kashmir in the 1990s, which was largely fuelled by the sentiments of the Muslim population who felt marginalised and oppressed by the Indian state. The movie also portrays the role of Hindu nationalists in shaping the policies of the Indian state towards Kashmir.

The transition to terrorism in Kashmir has been influenced by a combination of historical, political, social, religious, and external factors. Finding a lasting solution to the issue requires addressing these complex dynamics and addressing the grievances of the local population through peaceful and inclusive means. Politically, the failure to address the grievances of the local population and providing them with a meaningful political solution contributed to the emergence of terrorism in Kashmir. The people of Kashmir have long demanded greater autonomy, self-determination, and a resolution of the political dispute between India and Pakistan. However, the political process has been marred by allegations of corruption, human rights abuses, and lack of inclusivity, leading to disillusionment among the local population. The involvement of external actors in supporting and arming militant groups in Kashmir has also contributed to the transition to terrorism in the region.

In conclusion, the movie "Kashmir Files" depicts various aspects of the identity politics of religion in the context of the Kashmir conflict. It portrays the way in which religious identities are used to mobilise people and to create a sense of belonging and solidarity. The movie also highlights the role of propaganda in shaping the narratives and perceptions of different groups and the potential for religion and identity to bring people together or to be used to justify violence and oppression. In addition to this, "Kashmir Files" offers a nuanced portrayal of the complex dynamics of religion and identity in the context of a long-standing and deeply entrenched conflict.

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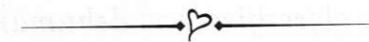
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FOURTEEN

TRAUMA OF BRAHMIN WOMEN OF KERALA-A CASE STUDY BASED ON THATHRIKKUTTY'S SMARTHAVICHARAM



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Abstract : The trauma experienced by Nampoodiri women in Kerala has been discussed in this paper with a particular emphasis on the case study of Thathrikkutty's Smarthavicharam. Through an exploration of this case study, this paper will analyse the social and cultural norms that perpetuated the oppression and marginalisation of Nampoodiri women, leading to their victimisation and subjugation. Additionally, the paper will examine the ways in which trauma is experienced and manifested in the lives of these women by analysing one of the historically significant incidents; "Thathrikkutty's chastity trial" as well as the strategies Thathrikkutty had employed to cope with and overcome the trauma. This paper aims to shed light on the experiences and lives of Nampoodiri women in the past centuries . Moreover, the focal point of the paper portrays the importance of raising awareness about the struggle they have gone through to bring revolutionary change in the society by focusing women empowerment as a primary goal.

Key words :Smarthavicharam, trauma, male dominated society, suppression of women

Brahmin women in the past faced unique set of challenges and trauma within the misogynistic society where traditional beliefs and customs often dictated their roles, behaviours and

expectations. These Namboodiri women experienced a range of abuses and injustices from discrimination and limited opportunities to physical and emotional violence and even forced marriage or early marriage.

The male dominated nature of Kerala society often led to women being objectified and treated as mere commodities. This was particularly true for Brahmin women who were expected to adhere to strict codes of conduct and behaviour. The chastity trial (smarthavicharam) of Thathrikkutty is a prime example of trauma that Brahmin women experienced in Kerala. Kuruyedathu Thathri was a Brahmin woman who was accused of having illicit/ illegitimate relationships with men other than her husband. Her case was brought before the local community and she was subjected to a humiliating trial of chastity.

This paper will delve into the cultural and societal factors that contributed to the trauma of Brahmin women in the past centuries and the factors that silenced their inner spirit. The paper will explore how women were objectified and dehumanised and how this contributed to a culture of silence and shame around issues of gender and sexuality. However, Thathrikkutty's story can be seen as a story of a revolutionary woman who fought to smash the shackles of the society. It requires an iron will to do what she had done especially with the punishment for adultery during the trial period.

Smarthavicharam is a procedure followed by Namboodiri community as a means of enforcing chastity among their female members. This involves subjecting any woman who is accused of engaging in an extramarital or illegitimate sexual behaviour with men other than their spouse to a rigorous investigation. In fact it was considered as a chastity trial to punish the erring women of Namboodiri families. Smarthavicharam is followed by Dasivicharam. During this period, the Namboodiri women will be accompanied by a Dasi or Thozhi. This was considered as a mandatory procedure.

The story of Kuriyedathu Thathrikkutty's smarthavicharam is historically significant because, despite being labelled as a psycho sexual story, it was also considered as a revolutionary incident promoting women empowerment. Who is Kuriyedathu Thathri? Thathrikkutty also known as Savithri Antharjanam or Dhathrikkutty, was born in Kalpakasseri Illam situated in Arangottukara, which is located on the boundary between Palakkad and Thrissur districts in Kerala. She was the daughter of Kalpakassery Ashtamoorthi Namboodiri. Soon after her birth, an astrologer predicted that Thathrikkutty is born at an inauspicious time and that she would be responsible for a calamity that would result in the destruction of her family.

Because of astrological prediction, the family members were a bit apprehensive of the girl. Despite being exceptionally intelligent and desiring to attend school, she was denied the right to education as it was uncommon for girls during that period, particularly in the Orthodox Namboodiri community. However being resourceful and clever, she received some basic education in reading and writing from her brothers.

Additionally, she possessed a strong appreciation for the fine arts and had gained knowledge in Kathakali and music. But her childhood was not that colourful as she was a victim of sexual harassment. When she was just nine years old, she went to Kuriyedathu Mana with her aunt to learn lessons in music. She had great interest in fine arts but unfortunately she was brutally raped by Moosanpoori Nambyathan Namboodiri for 12 consecutive days. Strangely, her own uncle did nothing to protect Thathri or never tried to raise his voice against this brutal act. It was for the first time in her life, a strange man enjoyed her without her consent, who was also from the Namboodiri Brahmin community. Rajan Chungath in his work "Smartham", records that Thathrikkutty was enjoyed by 26 men before she turned to adulthood. According to earlier records, Thathrikkutty was married off at a very young age to Chemmanthitta Karyedathu Raman Namboodiri (Aphan Namboodiri), a man much older to her. Hence she got the name Karyedathu Thathri. Even after marriage, the spectre of Moosanpoori never left her soul free. It was not her husband who came to bed in their first night but Moosanpoori. It was only after that dark night, she realised the fact that marriage was a betrayal as she was again raped by Moosanpoori Nambyathan Namboodiri, who is her elder brother-in-law now.

Later in her life, she began to virtually run a brothel with herself as a prostitute. She had the unfailing support of her maid servant cum companion cum thozhi, as was customary at the time. Being a prostitute she was able to satisfy all who came to her so that her professionalism as a concubine went far and wide. As Thathrikkutty was breathtakingly beautiful, many men during that period yearned to quench their sexual desire by being with her. She was a strong, beautiful and extremely bold woman. Many a times in her life she stood against Brahmin's customs and traditions. During her time, she talked very profoundly against all the allegations that were poured upon her. She was very intelligent and she hated women being subservient to men. Before her conversion to a strong lady, she was a cute and innocent girl who wandered around Arangottukara like a butterfly. To be a prostitute from an extremely conservative Brahmin family is not something normal during that period. Therefore, there must have been a strong reason or multiple reasons for her to take such an extreme step in the period when the society was so cruel to the women with so much of restrictions, fetters and taboos.

This particular trial of chastity or Smarthavicharam within the Namboodiri community is specifically in relation to an incident involving a woman named Thathrikkutty who engaged in prostitution with over 65 men from different social backgrounds, many of whom were prominent figures in the community.

Primary source of reference of Thathrikkutty's Smarthavicharam is legally documented by hearing her own words during smarthavicharam. Malayala Manorama Newspaper also featured certain reports regarding this case. Malabar Manual (1887) written by William Logan can indeed be considered as a power resource that has documented Kuriyedathu Thathrikkutty's Smarthavicharam. Many authors have been inspired by this and have taken Thathrikkutty's chastity trial and life as a prime content of their writings such as Oduvil Unnikrishnan's "Abharathiyaya Antharjanam", "Orukoodiyattathinte Katha" "Govindhan Nandan's Kuriyedathu Thathri," "Kuriyedathu Thathrikkuttyude Smarthavicharam by Alangodu Lila Krishnan, "Brashtu" by Madamb Kunjukkuttan and "Prathikara Devatha" by

Lalithambika Antharjanam.

As per the records and stories, the authorities concerned decided to organise the Smarthavicharam procedure that was the only procedure followed by the Nampoodiri community against their women. The smarthan (person trying the accused in such cases) in Thathrikkutty's case was Pattachamayorath Jathavethan Nampoodiri. So those who were found guilty by the smarthans were punished as per the system by ordering "brashtu". According to Brashtu (out casting), any Nampoodiri woman who was deemed culpable by the smarthans were penalized in accordance with the prevailing system through the imposition of brashtu. Brashtu entails the expulsion of the accused woman from her household by her own kin and performing the final rites as if she has already passed away. After this shameful act, she will no longer be regarded as a human being. She will be treated as an object, referred to as 'it,' 'that,' or 'thing,' and may face further degradation. Predatory individuals, including men seeking to exploit her, may be waiting for an opportunity to take advantage of her. Additionally, there may be institutions or organisations that enable the accommodation of such vulnerable women. As per the smarthavicharam procedure, if the accused woman is under suspicion of committing adultery, they will be send to a secluded house namely "anchampura". The entire expenditure of Smarthavicharam was shouldered by Thathrikkutty's household, and subsequent to Brashtu, the illam was fired.

Thathrikkutty being a courageous and intelligent woman, confessed to having committed adultery with several individuals and willingly accepted punishment, provided that the male members of society who had engaged in the act with her were also penalized in a similar manner. Despite the absence of a tradition of punishing men for such offences, she persisted in her demand, and over time, she gained the support of the local populace, despite the smarthans' attempts to disregard her. The individuals responsible for conducting the Smarthavicharam were compelled to bring the matter before the Raja of Cochin, who held jurisdiction over the area. Despite social organisations' pressure, the Raja eventually acquiesced to her demands, and the Smarthavicharam was initiated. If a man was accused, the woman in question had to provide evidence of their sexual relations. She began providing names one by one, and the individuals involved were unable to evade justice, as she described their identifying features with remarkable accuracy. In Nandan's novel, "Kuriyedathu Thathri," he lists 66 names of accused men, including 31 Nampoodiris, 10 Pattars, 9 Nayars, 1 Nambyar, 2 Maranmars, 2 Panikkars, 4 Varyars, 2 Pothuvals, 4 Nambeeshanmars, and 1 Sharady. Thonnallur Krishna Varyar and Njarakkal Achuthappisharadi died by the time Smarthavicharam started. Kavungal Shankara Panikkar and Mundayoor Madhavan were both renowned Kathakali artists whose reputation suffered greatly once the Smarthavicharam was initiated. The impact on the wives of the accused men was equally distressing, and one such poignant account is depicted in Nandan's novel "Unneemayude Kadha". There are several rumours circulating about what happened to Thathrikkutty following her brashtu. One narrative suggests that she perished on the contaminated banks of the Chalakkudi river, while another suggests that she eloped with a man who worked at the Shornur railway station and bore two children before passing away. As for her husband, it is rumoured that he was an Anglo-Indian hailing from Pothannur, Tamilnadu. There are several possible reasons why Thathrikkutty retaliated against the male chauvinism prevalent in her community. Firstly, girls were denied access to education, and husbands often had multiple wives. Additionally, girls were married off

to elderly men at a young age and were not allowed to move about freely without a "marakkuda" (an umbrella to cover nampoodiri ladies from men other than their husbands) and "thozhi" escorting them.

Another possible factor was her husband's vain and disrespectful behaviour towards her, as he frequently insulted her throughout their married life. Thathrikkutty's revolt can be viewed as a response to a manipulative male dominated society that treated women as mere tools for satisfying men, especially in the Nampoodiri community. Given her intelligence and bravery, it is reasonable to assume that her actions were motivated by a desire to seek revenge or stage a rebellion against the oppressive norms of male dominated society.

In conclusion, Thathrikkutty's rebellion against the patriarchal system in her community was likely fuelled by several factors. Patriarchal societal injustices towards her may have contributed to her sense of anger and injustice. Thathrikkutty's bravery and intelligence, as well as her experiences of sexual abuse by her father and brother-in-law, may have also played a role in her decision to take a stand against the oppressive norms of her society by being a prostitute who hunted reputed men in the society to unravel their double shaded life. Her actions can be considered as a powerful message to a society that treated women as mere objects of desire to show the real capability in women against a morally disgusted society. Though many criticise her and overlook her story as a psycho sexual one, her ignited spirit and revolutionary activities can also be viewed as a strong revolt against patriarchy and strict codes of conduct and behaviour that persisted in patriarchal society.

However, in 1905, the Brahmin community officially put an end to the practice of smarthavicharam within their community. But, this was not enough for some progressive individuals who wanted to address the systemic inequalities that existed in the Nampoodiri community. In 1907, the Nampoodiri Yogakshema Mahasabha (Nampoodiri Community Welfare Organization) was established by some visionary leaders to advocate for the abolition of the sambandham system and a comprehensive overhaul of the marriage regulations within the Brahmin community. The forum served as a platform to promote these ideas and push for meaningful change. Thus, a lot of changes have taken place to empower Nampoodiri women and men simultaneously. The influence of V T Bhattathiripad, E M S Nampoodiripad and many other progressive people and their works are undeniable in this regard.

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