

**GROTESQUE SELFNESS OF TRAUMATIC OTHERNESS IN  
MARTIN AMIS' NOVELS OTHER PEOPLE, TIME'S ARROW,  
AND MONEY**

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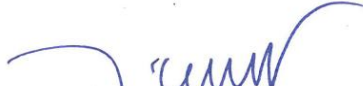
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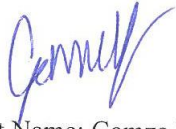
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To my Mother

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## ABSTRACT

### **GROTESQUE SELFNESS OF TRAUMATIC OTHERNESS IN MARTIN AMIS' NOVELS OTHER PEOPLE, TIME'S ARROW, AND MONEY**

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The aim of this thesis is to elucidate Martin Amis' novels *Other People: A Mystery Story*, *Time's Arrow* or *The Nature of the Offence* and *Money: A Suicide Note* in the light of trauma theory by referring to Bakhtinian grotesque realism theory, deconstruction and self and other concepts. One of the pioneers of the postmodern literature, Martin Amis, with his innovative writing style and various themes which touch upon the reality of life and person, takes a special place in literature. In his novels he shows the dilemma of modern people in every field of life. His characters are generally traumatic ones who are highly influenced and shaped by psychological and social conditions and events of the age. The traumatic conditions of his characters, not only take them to the fragmentation and dissolution of the self but also create the grotesque selfness of the traumatic otherness.

Chapter one presents a detailed explanation of trauma theory, its historical process and influence of trauma on the perception of self, external world and time. In this chapter also the relation between trauma and grotesque is analyzed and features of trauma fiction as well as deconstruction are presented. In Chapter Two the impact of trauma on one's perception of external world is analyzed in *Other People: A Mystery Story*. In Chapter Three traumatizing intrusion of the public sphere to the private sphere, is examined in *Money: A Suicide Note* and in Chapter Four the modifications of the individual memory and identity in the basis of the altering perception of time, caused by the traumatic Holocaust history is analyzed in *Time's Arrow* or *the Nature of the Offence*. In the light of these analyses, this thesis suggests that trauma creates destructive effects on the individual and thus it provides individual with a grotesque life at the end of which the subject's identity, perception of world and time becomes reconstructed.

**Key words:** Martin Amis, Trauma Theory, Self and Other, Grotesque, Deconstruction, *Other People: A Mystery Story*, *Money: A Suicide Note*, *Time's Arrow* or *the Nature of the Offence*

## ÖZET

### **MARTIN AMIS'İN OTHER PEOPLE, TIME'S ARROW VE MONEY ADLI ROMANLARINDA TRAVMATİK ÖTEKİLİĞİN, GROTESK BENLİKLERİ**

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Bu tezin amacı Martin Amis'in *Other People: A Mystery Story*, *Time's Arrow or The Nature of the Offence* ve *Money: A Suicide Note* adlı romanlarını travma teorisi ışığında, Bakhtin'in grotesk realizm teorisi, yapısöküm ve benlik ve ötekilik kavramlarına odaklanarak çalışmaktır. Postmodern edebiyatın öncülerinden olan Martin Amis, yenilikçi yazım tekniği, hayatın ve insanın gerçekliğine dokunan çeşitli temaları ile edebiyatta özel bir yere sahip olmuştur. Romanlarında, hayatın her alanında, modern insanın ikilemini ele almaktadır. Karakterleri genellikle, dönemin psikolojik ve sosyal koşulları ve olayları tarafından şekillendirilmiş travmatik kişiliklerdir. Karakterlerinin travmatik durumları, onları yalnızca parçalanmaya ve kişilik çözülmesine götürmez, aynı zamanda travmatik ötekiliğin, grotesk benliklerini de yaratır.

Birinci Bölüm travma teorisinin detaylı açıklamasını, bu teorinin tarihsel gelişimini ve travmanın benlik, dış dünya ve zaman algısı üzerindeki etkilerini sunmaktadır. Bu bölümde ayrıca, travma ve grotesk arasındaki ilişki incelenerek, travma edebiyatının ve romanların analizinde kullanılan yapısökümcü yaklaşımın da özellikleri sunulmuştur. İkinci Bölümde travmanın kişinin dış dünya algısı üzerindeki etkisi, *Other People: A Mystery Story* adlı eserde incelenmiştir. Üçüncü Bölümde ise *Money: A Suicide Note* adlı romanda dış dünyanın, kişinin iç dünyasını ihlal ederek karakter üzerinde travmatik bir etki yaratmasına odaklanılmıştır. Dördüncü Bölümde *Time's Arrow or The Nature of the Offence* romanında değişen zaman algısı bazında, bireyin travmatik soykırım tarihi kaynaklı, hafıza ve kişilik değişimleri incelenmiştir. Bu tez travmanın bireyin üzerinde yıkıcı etkilere sebep olduğunu ve bu etkilerin bireyin kimliğini, dünya ve zaman algısını yeniden yapılandırarak ona grotesk bir hayatın kapılarını açtığını öne sürmektedir.

**Anahtar Kelimeler:** Martin Amis, Travma Teorisi, Benlik ve Ötekilik, Grotesk, Yapısöküm, *Other People: A Mystery Story*, *Money: A Suicide Note*, *Time's Arrow or the Nature of the Offence*

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## **LIST OF ABBREVIATIONS**

DSM	Diagnostic Statistical Manual of Mental Disorders
PTSD	Post Traumatic Stress Disorder
APA	American Psychiatric Association
DID	Dissociative Identity Disorder

## INTRODUCTION

The aim of this thesis is to elucidate Martin Amis' novels *Other People: A Mystery Story*, *Time's Arrow* or *The Nature of the Offence* and *Money: A Suicide Note* in the light of trauma theory by referring to Bakhtinian grotesque realism and self and other concepts. The great technological and political developments of the late nineteenth and early twentieth-century influenced the modern age profoundly. Under the influence of new discoveries, and social, psychological, political and economic developments, traditional life perspective was metamorphosed, and modern people found themselves in a new emotional state which was shaped by shaken faiths. Two catastrophic world wars, Nazi concentration camps, and nuclear arms races surrounded this new emotional state with the thick walls of depression, desperation and pessimism. The traumatic experimentation of the insecure world, in which many traumatic historical events occurred, resulted in great changes in human, in character and in his psychology. This new traumatic emotional state of the modern man, once more highlighted trauma and its influence on people.

The British author Martin Amis, with his innovative writing style, takes his special place among the prominent literary figures who intend to reflect the traumatic experiences of the modern man in his novels. Ever since the publication of his first novel, *The Rachel Papers* (1973), Martin Amis has become one of the most powerful and successful voices of contemporary British fiction. As a novelist whose career spanned the period between post holocaust era, Vietnam War and nuclear threats and is influenced by all these traumatic events, Amis both questioned the place of modern man in the modern age and reflected traumatized mental condition of modern people who are driven to disaster by the forces of the system. Describing the age in which he was born as "...four days later, the Russians successfully tested their first atom bomb" (Amis, 1990:1). Amis emphasized the three events that he had been highly influenced by; Stalinism, Holocaust and invention of the nuclear weapons. Deeply affected by these three events, Amis was convinced that artists should "stand as critics not just of their particular milieu but of their society and their age" (Amis, 1990: 102). Thus in the chaotic atmosphere of the traumatized modern period he endeavoured to perform the

role of the social critic in his works. Believing in the ethical and political potential of literature, Amis used his fiction effectively to criticize economic, social, political and moral abuses in the traumatized modern age. In order to achieve his goal as a writer of the age of traumas and conflicts, in his works, he embraced a different literary style which rather than telling the dull realities of the age from a classical narrative perspective reflects the traumatic events in the frame of comic seriousness. While his works on the one hand included serious topics as ennui, depression, nihilism, traumatic symptoms, murders, and suicides, they on the other hand, reflected laughter, grotesque reversals and rejuvenation. Thus his novels became the representatives of the Bakhtinian grotesque realism by mirroring the world "in its gayest and most sober aspects" (Bakhtin, 1984 (a): 94). Satire, parody and irony became literary devices of Amis in his mission to show the world side by side with its traumatic tragedies and laughing aspects. Furthermore dissociated characters, dialogical narrative, distorted reality, and repetitions in plots are among the other pioneering features of Amis' writing style.

Amis' works generally focus on traumatic events of the modern age, but it is possible to consider Amis among the writers of the comedy. Yet inspired by his father Kingsley Amis, Martin Amis also considers himself as a comic novelist. In an interview he defines his style as "humorous, slightly mock epic, describing low things in a high voice, and a bit the other way round" (Bigsby 1992, 170). Amis achieves to catch the tone of grotesque realism by turning all the hierarchal order upside down in his novels, which is a prominent feature of grotesque realism explained in Bakhtin's work *Rabelais and His World*. Amis believing in that "...laughter banishes seriousness is a misconception often made by the humorless" (Amis, 1992:119) frequently resorted to grotesque realism, which beatifies laughter, to articulate post traumatic effects. Amis, in his novels does not avoid touching upon tabooed subjects such as holocaust, suicide, murder and rape and to reflect them in a comic framework because comedy that Amis presented in his works is not self ignorant, diverted from its aim or does not present monological point of view, a single meaning or stability. On the contrary Amis' comedy includes social criticism, emphasizes rebellion to dogmatic ills of the modernity, and presents life together with its serious and comic aspects, official and unofficial face and destroyed and renewed cycle.

Amis in his novels also creates a special world where everything has double meaning. Dualities in novels such as behaviors of characters, grotesque body and language, both highlight the trauma's destructing power on one's self and perceptions of the world and time, as well as providing grotesque laughter. Amis also explains his use of doubles as a method to create comic aura. He indicated that instead of reflecting conflicting features in a character, he prefers to split his characters one of which is monstrous and the other innocent. Thus he shows the duality of life in the consciousness of his characters.

Furthermore Amis in his works, destroying the authority of the author's monologic voice, establishes a dialogic atmosphere in which narrator and all characters are able to find equal places to express their own voices, individual ideas, emotions and world views independently. Amis in his works also includes the reader into the narration and creation process of the novel because for Amis, "what the reader should do is to identify with the writer. Identify with the art, not the people" (Morrison, 1990: 98). James Diedrick tells the relationship between Amis' characters and readers; "Amis directly engages the reader in their stories, implicates the reader in them, and calls for a combination of identification, revulsion, and finally judgment" (Diedrick, 1995: 17). In this way creating a dialogue between his characters and readers he not only removes the authority of the author but also gives chance to different voices to express themselves, their perception and their position in life.

Martin Amis' novels *Other People: A Mystery Story*, *Money: A Suicide Note* and *Time's Arrow or The Nature of the Offence* are prominent examples of him in which are plotted in dual satiric and ironic structure technique of Amis. In these works, which are also the main focal points of this thesis, Amis reflects traumatized mental condition of modern people in a grotesque aura. In his work *Other People: A Mystery Story* Amis focuses on Amy Hide or in her other name to Mary Lamb 's trauma who encountering the trauma of suicide and murder finds herself in an alien world where nothing makes sense for her since she fails to remember anything about life, her personality and other people. Amy Hide living dysregulations in her memory develops generalized amnesia and creates herself a new grotesque self that is not corrupted by her past evil deeds. The

protagonist of *Money: A Suicide Note*, John Self, in the same way traumatized by the oppressive material forces of the modern world, finds himself in the middle of identity crisis from which he endeavours to save himself through the false reality of alcohol, pornography and money. John Self suffering from conflicts in his identity creates himself a grotesque self that sustains a carnival life. Odilo Unverdorben's trauma, the protagonist of *Time's Arrow or The Nature of the Offence*, unlike Amy and Self's traumas, emanates from a severe historical fact: Holocaust. Odilo acting the role of merciless Nazi doctor, in the novel, undergoes splitting of the psyche and creates himself a doppelganger who sustains his existence in parallel with Odilo as well as constitutes grotesque selfness of him.

The present study includes two parts: the theoretical and analytical. In the theoretical part, background information about trauma theory and Bakhtinian grotesque realism will be given in detail which then, will be employed in the analytical part. The analytical part is constituted of three chapters in which Martin Amis' three novels will be analyzed in terms of trauma's impact on characters' perception of self, external world and time. Thus, the study is composed of four chapters.

In the first chapter of this thesis which constitutes the theoretical background, conceptualization of trauma in psychoanalysis and trauma studies is examined in detail, in order to provide needed specification for the thesis by referring to Jean Martin Charcot, Pierre Janet and Sigmund Freud's interpretations of trauma. Moreover tracing the development of trauma studies from 19th century to the contemporary period, in order to constitute the theoretical part of the thesis, the opinions of different modern trauma theorists are included. Shoshana Felman, Dori Laub and Cathy Caruth are among these modern trauma theoreticians. The first part of the theoretical background while analyzing the origins of trauma also focuses on three important phases that have profound impact on constitution of the modern trauma studies. These phases indicate the periods in which studies on hysteria, combat neurosis and sexual as well as domestic violence are realized.

In progressive part of the theory chapter, besides giving detailed information about these three periods and Charcot, Janet, Freud, Felman, Laub, and Caruth the impact of trauma on one's construction of memory and identity is also analyzed. Referring to trauma's effect on traumatized individual's psyche brief information about dissociative disorders is provided as well within this chapter. Moreover, in this chapter, Pierre Janet, Sigmund Freud, Shoshana Felman, Dori Laub and Cathy Caruth's studies about the trauma originated dissociative disorders, traumatic memory and traumatized self's identity construction are examined too.

In the second part of the first chapter the relationship between trauma and Bakhtinian grotesque realism is studied since this thesis offers a parallelism between trauma originated incongruity and grotesque originated incongruity. In this part mentioning the features of grotesque realism that Amis made use of in his novels, it is suggested that Amis through grotesque realism offers his characters a new perspective to evaluate the world and an alternative world to reconstruct and rejuvenate their traumatized psyches. In the third part of the first chapter, the relation between trauma and literature as well as features of trauma literature is studied since Amis' novels bear many features of trauma fiction. In this chapter brief recapitulation of deconstruction is given as well, since deconstructionist approach will be used in the analysis of the novels.

The second, third and fourth chapters constitute the analytical parts of the thesis. In these chapters the impact of trauma on one's perception of external world, self and time is examined in the light of trauma theory and the distortions of these perceptions are studied in the light of Bakhtinian Grotesque realism. The second chapter of the thesis focuses on Martin Amis' novel *Other People: A Msytery Story*. In this novel the impact of trauma on one's perception of external world is analyzed in the aspect of main character's trauma originated dissociative disorder and the grotesque reflection of this disorder on character's behaviours and on character's relation with other people. In this chapter the deep impact of trauma on main character's memory and therefore the distortion of character's reality perception is analyzed by mentioning innocent and evil features of the main character's identity.

In the third chapter of the thesis traumatizing intrusion of the public sphere to the private sphere, is examined in *Money: A Suicide Note*, in terms of the protagonist's inner harmony, his relation with money and women. In *Money: A Suicide Note* Amis presents a world, in which materialist and capitalist practices reached zenith, from the point of view of a man who is captivated by the all kinds of excessiveness. Furthermore Amis in the novel presenting Self's obsession with money, alcohol, drug and pornography brings Self's identity crisis into daylight as well as criticizing the oppressive and traumatizing influence of the material and capitalist world upon the subject's construction of identity.

In Chapter Four the modifications of the individual memory and identity in the basis of the altering perception of time, caused by traumatic Holocaust history is analyzed in *Time's Arrow or the Nature of the Offence*. In this part of the thesis Amis' backward narration of the Holocaust universe and the real motivation behind this inverted narration constitutes the main focus point.

In conclusion; in Amis' novels characters splitting their identities as a result of their traumas not only escape from the severity of the traumatic memories but also escape from the imposed false reality of official and material routine of centripetal forces. Passing beyond the all official and so called ideology of normal they create themselves an alternative self as well as an alternative carnivalesque life in which all conventionally accepted realities are turned upside down. In the alternative life of characters all unconscious desires emanating from the depth of their primitive nature surface. Thus Amis' novels lead the reader question whether or not trauma actually destroys the lives of the characters and draws them to depression, or offers them a new opportunity to regenerate and reconstruct their pre trauma lives corrupted by ills of the society and which are full of acts and attempts of murder, suicide and genocide.

## CHAPTER ONE

# TRAUMA: FROM HISTORICAL BACKGROUND TO LITERARY TENDENCIES

### 1.1 Historical Background

During the course of life humans endeavoured to adapt themselves to the compelling conditions of life. They are often forced to protect their personality both psychologically and physically against the threatening forces such as manmade disasters as combat, terrorism, rape, violence, accidents and abuse or natural disasters as flood, tornadoes, volcanic eruptions, and earthquakes. Every individual in his struggle intends to constitute his inner harmony reaching personal security, personal significance, affection and competence. Thus every individual develops a defence mechanism against every fact that constitutes a threat to his physical coherence or psychological equilibrium in order to keep his psychological stability. However human beings may experience such events that their defence mechanism fails to cope with that experimentation and protect personal integrity and continuity. This condition that possesses a deep effect on the life quality of a person is described as traumatic neurosis.

Traumatic neurosis throughout the centuries attracted increasing interest and became the focus of many psychiatric studies as well as literary works. Trauma derives from the Greek word wound. At first it was used to refer to the wound inflicted upon the body, in later usage trauma started to be used to refer to psychic scars and mental wounds. In psychology and psychiatry trauma and other disorders that are caused by traumatic experience such as Post Traumatic Stress Disorder, Dissociative Amnesia and Dissociative Identity Disorder were for the first time officially defined and recognized, in the third edition of *Diagnostic and Statistical Manual of Mental Disorders* ( hereafter referred to as DSM), in 1980 in parallel with the increasing awareness about trauma. Since then the official and clinical definition of trauma and trauma related disorders have been revised and updated by the American Psychiatric Association (hereafter referred to as APA) in the successive editions of DSM. While at first only life



threatening events such as combats, natural disasters and reactions against them are considered as traumatic, later on testimony to the traumatic events, sexual and domestic violence are included in the definition.

The fifth edition of DSM defined life threatening experiences that include serious injury or sexual violence as traumatic events, and direct exposure to that events, witnessing the events as it occurred to others, learning a close family member or close friend's involvement in such event or repeated and extreme exposure to details of the traumatic event puts a person to the category of traumatized individual. Traumatized individual shows many Post Traumatic Stress Disorder (hereafter referred as PTSD) symptoms that are triggered by identifiable traumatic event or stressor. DSM V formulates these symptoms in four categories as intrusive symptoms, avoidance symptoms, cognitive and emotional symptoms and symptoms of heightened physiological arousal.

Intrusive symptoms include recurring and involuntary intrusion of the traumatic memories, recurring nightmares, flashbacks, hallucinations, feeling distressed and distracted at exposure to internal or external cues that reminds the traumatic event, while avoidance symptoms mark the efforts of avoiding any distressing memories, thoughts, feelings, people, places, objects or activities that are closely associated to the trauma. Cognitive symptoms imply the negative alterations in cognition and mood of the traumatized individual such as "inability to remember an important aspect of the traumatic event(s) (typically due to dissociative amnesia and not to other factors such as head injury, alcohol, or drugs)" (APA, 2013: 271) inability to develop positive emotions about oneself, others and the world, feeling of guilt or blaming other people and God for not preventing the event, constant feeling of fear, horror, guilt, shame, detachment, estrangement, and loss of interest in for formerly enjoyable activities. Hypervigilance, exaggerated startle response, concentration difficulties, loss of temper, reckless or self destructive behaviours are among the symptoms of heightened physiological arousal. (APA, 2013:271)

These symptoms that appear as a result of traumatic event do not solely emanate from traumatic stressors but they also emanate from individual's subjective reaction to the event. For instance while some people develop PTSD after life-threatening events, others may develop PTSD after experiencing non-catastrophic, non-life threatening stressors such as panic attacks, discovering spousal infidelity, getting divorced, having a miscarriage, giving birth, or after seeing a horrible movie. In this case, in order to consider an event as traumatic, the event must be extraordinary, the things that individual lives must be out of his daily experiences, and must be the experiences which have a low probability to be seen and are impossible to be controlled. Traumatic event with its deep and strong impact destroys and distorts one's perception of self, external world and time. In order to fully grasp and elucidate this deep impact of the traumatic event on one's perception of self, external world and time a brief historical recapitulation of trauma studies will be useful.

Modern trauma study may be said to be developed in three important periods. The first period, which also marks the beginning of the modern trauma study, seems to begin with the diagnosis of railway spine and to continue with the studies on hysteria. It is possible to say that the second period is shaped by the studies of combat neurosis which is also named after as shell shock syndrome or concentration camp syndrome in line with two important world wars, Holocaust and Vietnam War. The last phase of the trauma study, besides hysteria and combat neurosis studies, appears to focus on sexual and domestic violence as well as testimonial process to traumatic events.

Railway Spine which is considered as the debut of the modern trauma studies was firstly elucidated and diagnosed in the 19th century in order to explain the psychological as well as physical impacts of railway accidents on victims. 19<sup>th</sup> century was the age of development in every field of life. One of the developments of the age was the introduction of the steam railway and the possibility of instant travelling by train even to the farthest parts of the world. What made railway as one of the popular issues that was highly speculated in the 19th century was not only its benefits in modern life but also high amounts of death as result of railway accidents and their impact on people. New legal regulations were made when accidents continued to increase and in

1846 with Campell act, paying compensation to people who have an accident became legalized. People who survived in the accidents without physical injury started to report strange impacts on their nerves. Diagnosing no obvious injury, the railroads considered the claims as fake. However on the increased complaints, new debates started on railway accidents and their invisible damages on survivors. These debates initially termed as “railway spine” which is accepted as the first instance of trauma theory. Firstly the reason of railway spine was believed to be physical damage to the spine or brain. Later it was debated that hysteria may lie in the core of railway spine symptoms. However, eventually two approaches to the railway spine merged in the theory of traumatic neurosis, contemporarily as Post Traumatic Stress Disorder.

John Erichsen is considered as the prominent figure, who discussed both the physical and psychological effects of railway spine in his work *On The Concussion of the Spine, Nervous Shock, and Other Obscure Injuries of the Nervous System* (1866), established a base for the contemporary diagnosis of trauma and PTSD. Erichsen defined the symptoms of railway spine as, disordered memory, sleep disturbance, anxiety, melancholia, impotence, numbness, and nightmares but most importantly he highlighted the belated nature of the symptoms; “at the time of the occurrence of the injury the sufferer is usually quite unconscious that any serious accident has happened to him.” (Erichsen 1866: 74) Erichsen’s findings not only constituted a base for the definition and symptoms of modern trauma theory and trauma related disorders but also they bore the reflections of Freud’s posterior definition of trauma.

After Erichsen’s study of railway spine, for a long time, the effect of trauma was debated (Oppenheim, Yealland) in the physiologic base. In the successive years trauma gained more psychological meaning and it was started to be analyzed in the context of wounding of the mind that caused by emotional shock, personality alterations, fragmentation of memory, dissolution of the self and altered time and world perception. Jean Martin Charcot, Pierre Janet and Sigmund Freud are outstanding figures of this period who noted the similarity between hysteria and trauma. According to them hysteria is a disorder which has traumatic origin and shows the symptoms of post

traumatic stress effects. Later on their studies and findings about hysteria also made great contribution to the modern trauma theory.

French psychiatrist Jean Martin Charcot, inspired Pierre Janet and Sigmund Freud with his studies on hysteria and trauma, is considered as one of the prominent figures who indicated the connection between trauma and hysteria. Jean Martin Charcot during his directorship in Salpêtrière Asylum in Paris found the opportunity of observing many different cases of hysteria. Having read Charcot's researches it can be said that Charcot focuses on male hysteria, psychological paralyses, fugue states and amnesias which emanated from the traumatic impacts of minor physical injuries such as falling down the stairs, burning an arm and so on. Charcot in his work *Clinical Lectures On Diseases of the Nervous System* (1889) discovered that as a result of physical injuries people are ready to fantasize anxieties about their bodies and their anxiety may cause to distract the function of their body. Furthermore he defends the idea that this anxiety that lies in the origin of paralyses and destruction of self coherence stems from the hereditary weak will, because genetically inherited weak will is the only explanation, for him, that indicates why certain people do not show hysterical symptoms against extreme events while others could not survive without any symptom even being exposed to mild distress. Moreover through his case analyses Charcot revealed that hysteria as opposed to the common belief is not a disorder that is peculiar to women but also to men. Namely, it is possible to diagnose hysteria in male patients as much as women.

The other name who made great comprehensive studies on hysteria and its traumatic origin is Pierre Janet. Pierre Janet was not only inspired by Charcot's works but he also found the opportunity to work with Charcot in Salpêtrière hospital. Janet in his works *Major Symptoms of Hysteria* (1907), *Mental States of Hystericals A Study of Mental Stigmata and Mental Accidents* (1901), and *Psychological Automatism* (1899), besides presenting case analyses also talks about the origin of hysteria as well as he reveals interesting beliefs about the disorder. Furthermore indicating the traumatic origin of hysteria detailedly, he explains hysterical symptoms and their impact on

traumatized individuals. The hysterical symptoms that he formulated in his works are currently included in the definition of traumatic neurosis and PTSD in DSM V.

Janet begins his work *Major Symptoms of Hysteria* (1907) mentioning so called weird natures of hystericals. He stated that hysterical people throughout the history are considered as witches, prophets, mediums or saints as a result of their extraordinary behaviours such as hearing or seeing what others could not see, feeling, thinking and speaking in another way than bulk of people, extravagant sensibility or insensibility, not sleeping for months or living without eating and drinking. These people were burnt or heightened but in every case they became the cynosure. In his works *Major Symptoms of Hysteria* and *Mental States of Hystericals A Study of Mental Stigmata and Mental Accidents* (1901) Janet analyzed the origin of abovementioned symptoms of hystericals and aligned hysterical symptoms as ennui, sentiments of dissatisfaction, incompleteness, laziness, lack of attention, absence of memory as a result of incapacity of attention, feeling nothing vividly, indifference and inability to reach a decision. Furthermore Janet noted that changes in intelligence is among the common characteristics of hysteria and for this reason besides inability to reach any decision easily, patients also have difficulty in gaining new skills. Moreover he remarked that hystericals live in a fantasy world because they “are not content to dream constantly at night; they dream all day long. Whether they walk, or work, or sew, their minds are never wholly occupied with what they are doing.” (Janet, 1901: 201) Hystericals also feel lack of will that is to say they have abulia and they wish to be directed by others like a child. For this reason they have no perseverance to accomplish any undertaking. Hystericals may have vanity as well as they may be humble, incapable of daring anything, discouraged by trifles and diffident. Since they have feeling of selfishness they expect excessive care, moral force and find themselves helpless. As pointed out by Janet hysterical patients may be plaintive and agitated; “commit all kinds of eccentricities because eccentricity excites them and draws attention to them.” (Janet, 1907: 313) They also “use physical and moral processes of excitation, walking, jumping, crying, or... appeal to other persons, and will incessantly ask them to excite him, to revive him through encouragements, through praises, and especially through devotion and love” (Janet,1907: 313). Thus they demonstrate their great wish to construct social connection. Although, as also stated by Janet, hystericals inherently

yearn for social connection and acceptance they isolate themselves and lose their friendships and affections because in reality they have fewer emotions and they are indifferent to their environment.

Sigmund Freud, contemporary of Pierre Janet, is another important name who was also inspired by Charcot. Freud, father of the psychoanalysis, constituted a cornerstone for modern trauma theory. Freud in his works does not only demonstrate the connection between hysteria and trauma, but he also divulges the origin, belated effect and repetitive nature of the trauma besides its impact on the perception of self, external world and other people. Freud while in his work *Moses and Monotheism* (1939) elucidates the origin of the trauma, in *Beyond the Pleasure Principle* (1959) he enlightens the traumatic impact on one's consciousness and memory system and traumatic act of compulsion to repeat. *Studies on Hysteria* (1895) and *Aetiology of Hysteria* (1895) are important works of Freud and Breuer in order to fully capture the developmental phases of Freud's trauma theory and his ideas about the relation between hysteria and trauma.

Freud's opinion about trauma theory is said to be developed in three different phases. Freud early in his career claimed that the mere reason of hysteria and traumatic symptoms emanates from the early childhood memories of seduction. He even in his work *Aetiology of Hysteria* (1896) assuredly told that "...the bottom of every case of hysteria there are one or more occurrences of premature sexual experience..." (Freud, 1896: 47) Later in his career Freud modified his theory and claimed that seduction may cause trauma but here the core detail is not barely the experimentation of the traumatic event but its belated effect on memory. That is to say an individual who had lived assault could only grasp its real meaning when he entered the sexual maturation. Freud calls deferred perception of the real meaning as *nachtraglichkeit*. *Nachtraglichkeit* is a term which indicates the correlation between two events that constitutes the trauma (Freud, 1959). The first event is not considered as traumatic because it is experienced too early in the child's development to be comprehended and internalized, and the second event in its nature is not also traumatic but it triggers the repressed memories of the first event and causes first event to gain traumatic meaning. That is to say for Freud

trauma is constituted by the dialectic between two events and the belated perception of these events is the mere source of the trauma. At last Freud abandoned his seduction theory and adopted Oedipus prototype.

*Studies in Hysteria*, co-authored by Sigmund Freud and Joseph Breuer, is considered as one of the founding texts of the psychoanalysis. In the work of Freud and Breuer through their case analyses, shared their findings about the origin and relation of hysteria and trauma, besides presenting their treatment method which they called as method of “cathartic abreaction” (Freud and Breuer, 1895). In this work, Freud indicating major role of sexuality in psychical traumas, claimed that hysterical symptoms has a connection with the precipitating trauma. Freud also pointed out that any experience that triggers effects of fright, anxiety, shame or psychological pain can have traumatic impact on person and in common hysteria it is possible to find partial traumas instead of one major trauma. Moreover in the work, Freud and Breuer, as Janet, formulated many hysterical symptoms through their case analyzes many of which currently also included as PTSD symptoms in DSM V. As also pointed out by Pierre Janet, Freud and Breuer are in the opinion that hysterical patients live in a fantasy world and can develop alternated states of consciousness. Furthermore, they may lose motor skills, for instance they may start to write with different hand, live difficulty in remembering people and using their mother tongue, even they may start to talk in different language or may use infinitives instead of making a complete sentence, or use wrong conjugation of verbs. Moreover they may refuse to eat and drink and see terrifying hallucinations as well as have powerful suicidal impulses. Hysterical who developed alternated consciousnesses may also live alternation between their different personalities throughout the day. Alteration of mood, phobia, abulia and nervous degeneracy are also among the other hysterical symptoms that Freud and Breuer talked about. (Freud and Breuer, 1895)

In *Moses and Monotheism* (1939) Freud told the origin of trauma by combining it to the trauma of Jews. Freud put the murder of the primal father by his rebellious sons in primeval history and its unconscious repetition to the center of the Jewish and Christian history. Freud claimed that the murder of the Christ is the

repetition of the murder of the Moses. After Moses was murdered this traumatic deed was transferred from generation to generation and it occurred belatedly in Christian society as murder of the Christ. Freud analyzing Moses' murder and Jewish religion not only endeavoured to emphasize the belated nature of the trauma but also endeavoured to emphasize the impact of trauma on compulsion to repeat. In *Moses and Monotheism* Freud also elucidated “incubation period” and the term “latency” (Freud, 1939: 110) with the exemplary story of train collision:

It may happen that someone gets away from, apparently unharmed, the spot where he has suffered a shocking accident, for instance a train collision. In the course of the following weeks, however, he develops a series of grave psychical and motor symptoms, which one can ascribe only to his shock or whatever else happened at the time of the accident. He has developed a traumatic neurosis. (Freud, 1939: 109)

Freud said that a person, who leaves the scene of accident apparently unharmed sometime later, will start to suffer from traumatic neurosis. Freud called the process between the accident and the first appearance of the symptoms of traumatic neurosis as incubation period. Latency period is the phase in which the impacts of the traumatic experience are not apparent. The real motivation behind the latency, for Freud, is victim's inability to experience the traumatic event consciously in the process because unexpected and sudden occurrence of the trauma prevents the conscious perception. For this reason Moses' murder was repressed nearly a hundred years and appeared belatedly after completing its incubation period.

*Beyond the Pleasure Principle* (1959) is Freud's other significant work in which Freud detailedly analyzed the concepts of belatedness and “repetition compulsion” (Freud, 1959: xiv). In this work Freud defined traumatic neurosis as the aftermath condition of severe mechanical concussions, railway disasters or other accidents that threatens life. He also described the term traumatic as “any excitations from outside which are powerful enough to break through the protective shield.” (Freud, 1959: 23) That is to say traumatic event creates a breach in the protective shield of the mind and



puts the pleasure principle out of action for the moment. Hereafter stimulants that remind the trauma occupy the mind. However Freud suggested that the breach in the mind is not a result of the traumatic stimulants but a result of fright, the unexpected occurrence of the traumatic event. Freud stated that after World War I traumatic neurosis increased but anymore the reason of the neurosis is not associated to the disorder of organic lesions of the nervous system but associated to psychological aetiology which bears similarity to hysteria and its impact. He defined the similarity between trauma and hysteria;

The symptomatic picture presented by traumatic neurosis approaches that of hysteria in the wealth of its similar motor symptoms, but surpasses it as a rule in its strongly marked signs of subjective ailments (in which it resembles hypochondria or melancholia) as well as in the evidence it gives of a far more comprehensive general enfeeblement and disturbance of the mental capacities. (Freud, 1959: 6)

He also endeavoured to show the difference between war neurosis and ordinary traumatic neurosis. In war neurosis, for Freud, symptoms may appear without any stimulant. In ordinary traumatic neurosis two facts appear. Firstly real motivation behind the appearance of traumatic neurosis derives from the factor of surprise and secondly a wound or injury inflicted in the process of trauma functions against the development of traumatic neurosis.

Freud also talked about the repetitive nature of the trauma. Trauma is inclined to show itself through dreams, flashbacks and hallucinations and this inclination repeatedly brings the traumatized individual "back into the situation of his accident, a situation from which he wakes up in another fright." (Freud, 1959:7) Freud is in the idea that re-enactment of the traumatic event results from the inability of conscious perception of the event in the process of its occurrence. This inability is encoded in the mind as missing of the experience and one moment too late. For this reason through nightmares or flashbacks mind forces the victim to overcome this lack of experience. According to Freud normally dreams fulfill the wishes under the dominance of pleasure

principle but in the case of traumatic neurosis the function of dreams is “to master the stimulus retrospectively, by developing the anxiety whose omission was the cause of the traumatic neurosis.” (Freud, 1959:26) Persistent repetition of the traumatic experience even in the sleep of the individual, for Freud, shows the strength of the traumatic experience. Freud explained sufferer’s continuous endeavour to forget the event as another motivation behind the repetitive nature of the traumatic experiences. While the traumatized individual forces himself to forget the event, he ironically, always occupies his mind to the experience. Freud called this recurrence as repetition compulsion and indicated unconscious repressed perceptions as the source of repetition compulsion.

The interest in trauma studies which started to fade away at the beginning of the 20<sup>th</sup> century was flourished with the outburst of the World War I. Harsh realities of the war and its impact on human psyche made it impossible to deny the existence of the trauma. While most of the physicians preferred to stay indifferent to traumatic effects of the war, minority of them studied war neurosis in the light of Charcot, Janet and Freud’s studies. During World War I being exposed to the horrors of the war and threat of sudden death besides witnessing the death of their comrades, soldiers began to break down. They started to display different symptoms such as weeping and screaming uncontrollably, freezing, being mute and unresponsive, and being unable to remember anything. At the beginning these symptoms were attributed to the concussive impacts of exploding shells and for this reason war neurosis was named after as "shell shock syndrome" by Charles Myers. In the light of these beliefs soldiers who developed war neurosis were considered as weak willed and they were tried to be treated by brutal methods such as shocks, shouted commands, restricted diets and isolation in order to force them to abandon their so called weak will.

However gradually it was discovered that soldiers who were not directly exposed to explosion of shells also show the symptoms of war neurosis. Unable to find any physical injury physicians were forced to accept the idea that war neurosis may also have psychological aetiology. After the discovery of psychological aetiology of the shell shock syndrome a different approach to the disorder was embraced by different physicians (Ferenczi, Kardiner, Sargant, Spiegel Charcot, Freud). According to this

approach the real motivation behind the appearance of shell shock does not emanate from the weak will of soldier but emanates from soldier's need to maintain his self control during the war and his inability to discharge fear of death through action or speech. Physicians who accepted the new approach to the shell shock turned to hypnosis and psychoanalysis for the treatment instead of torture, dark rooms, hunger cures or electric shocks.

During the interwar years the interest in trauma studies again declined. With the advent of Second World War trauma again became popular issue. Shell shock syndrome was revived, reshaped and redefined in the impact of concentration camp traumas and named after as "concentration camp syndrome" or "survivor syndrome" rather than shell shock. Trauma that had been considered as military affair during the First World War started to be considered as a disorder that may be observed among civilians too. Studies that were carried on during the Second World War revealed that any men could develop symptoms of traumatic neurosis under fire and their psychiatric condition could change in proportion to the intensity and duration of the exposure to the horrors of war. Furthermore through these studies mediating role of the altered states of consciousness in psychological trauma and its impact on traumatic memories was also discovered. However there was not widespread interest and systematic as well as comprehensive investigation of trauma until after the Vietnam war. With the Vietnam war awareness about trauma reached the zenith.

Vietnam War veterans after the war organized what they called "rap groups" (Herman, 1997:26) in order to share their traumatic war experiences. They also invited psychiatrists to their meetings in order to demand their professional assistance. Their aim was both to raise awareness about the horrors of war and to provide counselling to the returning soldiers. The veterans also established commissions to research into the effects of war and these researches were compiled in five volume study on the psychological impacts of Vietnam. These studies besides creating pressure for the official recognition of the trauma and PTSD also outlined current PTSD syndromes.

When APA recognized psychological trauma officially, the definition of trauma was also including sexual abuse and domestic violence besides hysterical symptoms and traumas of soldiers. Inclusion of sexual abuse and domestic violence to the definition of trauma is the result of women's liberation movement that started in 1970s. In the 19<sup>th</sup> century studies about trauma were centered around hysteria (Charcot, Janet, Freud and Breuer) while in the 20<sup>th</sup> century studies generally focused on the traumatic neurosis of soldiers (Ferenczi, Kardiner, Brown, Sargant). Individual traumas or traumas that originate from sexual or domestic violence did not attract much attention. However after the wars civilian traumas of modern and postmodern life started to be analyzed. Freud and other psychiatrists had already indicated that sexual repression or molestation may lie in the core of traumatic neurosis but their emphasis was on the repression of sexual desires not on the traumas that appear as a result of sexual or domestic violence. Traumatized individuals who talk about rape or molestation were generally believed to be faking or their trauma was thought to be due to their sexual desires or fantasies.

The awareness about traumas stemming from domestic and sexual violence was raised as a result of feminist movement which started in the name of consciousness raising and aimed to destroy prevailing oppressive social point of view towards women as well as other vulnerable oppressed groups and to provide practical, legal and emotional consult for people who are exposed to domestic and sexual violence. As a consequence of studies about domestic and sexual violence, rape reform legislation was initiated in USA, rape crisis centers were opened and a lot of conferences were held about crimes against women all over the world. Anymore women were listened not as objects of repressed sexual desires but as victims of sexual and domestic abuse, and rape was decided to be defined as a crime of violence rather than a sexual act. By the time studies about sexual violence start to focus on other types of domestic violence and violence to the children. Initially with the discovery of the analogous symptoms of survivors of war, and survivors of domestic battery, rape and incest, traumatic neurosis was redefined and took its prevailing shape in DSM.

After the official recognition of the traumatic neurosis and PTSD in 1980, trauma studies in the successive years, focused on secondary traumas and testimonial

process, besides primary traumas of hysterical symptoms, combat neurosis and sexual and domestic violence. Shoshana Felman and Dori Laub also discussed in their co-authored work *Testimony: Crises of Witnessing in Literature, Psychoanalysis and History* (1992) the fact that being witness to people who encounter with the traumatic experiences can also become as highly traumatizing as encountering the trauma directly. Felman and Laub inspired by Elie Wiesel's popular utterance "if the Greeks invented tragedy, the Romans the epistle, and the Renaissance the sonnet, our generation invented a new literature, that of testimony" (Wiesel, 1977: 9) made studies on the testimonial process in traumatic experiences especially in post holocaust era. Testimony for Felman and Laub had a great role in order to narrate, transmit and understand the trauma of other generations. Testimony both carries personal and social values and offers a way to reach the lost reality because for Felman;

to bear witness is to take responsibility for truth [...] To testify before a court of law or before the court of history and of the future; to testify, likewise, before an audience of readers or spectators - is more than simply to report a fact or an event or to relate what has been lived, recorded and remembered. [...] to testify is thus not merely to narrate but to commit oneself, and to commit the narrative, to others: to take responsibility - in speech - for history or for the truth of an occurrence, for something which, by definition, goes beyond the personal in having general (nonpersonal) validity and consequences. (Felman and Laub, 1992: 204)

Testimony establishing a bridge between the pre and post traumatic life of the traumatized individual, not only presents an opportunity to narrate traumatic experiences but also keeps traumatized individuals' hopes alive to be listened, understood and saved from the horrors of the traumatic memories. Dori Laub tells the need to tell the traumatic experience; "the survivor did not only need to survive so that they could tell their story; they also needed to tell their story in order to survive." (Felman and Laub, 1992:78) However sometimes the victims of trauma may prefer to be silent to protect themselves to be listened and of listening to themselves. "Silence is for them a fated exile yet also a home a destination and a binding oath." (Felman and

Laub, 1992: 58) In this case the listener must also listen to silence and hear beyond of the silence.

Dori Laub identifies three separate levels of witnessing; "the level of being witness to oneself within the experience, the level of being a witness to the testimonies of others, and the level of being a witness to the process of witnessing itself." (Felman and Laub, 1992: 75) All these testimonial processes require the existence of the other who listens and reacts, in order to actualize because the dialogism between the survivor and the listener makes the testimony possible. Laub emphasizes this fact;

For the testimonial process to take place there needs to be a bonding, the intimate and total presence of an other- in the position of the place in solitude. The witnesses are talking to *somebody*: to somebody they have been waiting for for a long time. (Felman and Laub, 1992:70-71)

Testimony is a collective act rather than individual however, in a world in which there is no other "to which one could say "thou" in the hope of being heard, of being recognized as a subject, of being answered" (qtd in Caruth, 1995: 66) one may create an imaginary other in himself and in this way he bears witness to his experience. Being a witness to the testimonies of others, and the level of being a witness to the process of witnessing itself may also be realized through literary works, films or works of art.

Furthermore Laub claims that trauma survivors do not live with traumatic memories but the event's itself. Trauma survivor is therefore entrapped between the traumatic reality and its re-enactment and the only way, for Laub, to undo this entrapment is to reconstruct and reexternalize the event through narration; "this reexternalization of the event can occur and take effect only when one can articulate and transmit the story, literally transfer it to another outside oneself and take it back again, inside" (Felman and Laub, 1992: 69). However this narration is not always accessible because according to survivors, language fails to represent their traumas since it does not include appropriate words to describe the severity of the traumatic experience. "our

language lacks words to express this offence, the demolition of a man." (Levi, 1996: 26) In this case traumatized individual finds himself in a clash between the will to narrate and the impossibility of narrating it. Even if traumatized individual manages to narrate his story, this narration does not bear a coherent structure since trauma destroys ordinary perception of the events. Shoshana Felman also reinforces this view stating that testimony is "composed of bits and pieces of a memory that has been overwhelmed by occurrences that have not settled into understanding or remembrance, acts that cannot be constructed as knowledge nor assimilated into full cognition, events in excess of our frames of reference." (Felman and Laub, 1992: 5) Thus there can be seen gaps in the testimonial stories but these gaps do not deform the truthfulness of the event. On the contrary gaps approves the traumatizing nature of the event because the traumatic event, as aforementioned by Freud, cannot be experienced in the process of its occurrence and encoded in the memory coherently. Listener or reader of the trauma fiction, among the gaps and nonlinear narrative tries to find unwritten and untold pieces. That is to say he searches for the trauma not in the visible but in the invisible.

Cathy Caruth is the other modern trauma theoretician who fostered the cultural trauma theory in the early 1990s with her works. She made studies about testimonial impact, historical background, paradoxical nature and transgenerational transmission of trauma. Besides embracing postmodernist and poststructuralist approach to the trauma theory, Caruth also uses neurobiology as incorporating element in her works unlike different theoreticians who preferred to stay away from psychiatric-clinical approach. In her works she preferred to discuss her approach to the trauma theory in the light of Freud's works generally referring to *Beyond the Pleasure Principle*, *Moses and Monotheism*, and *Studies on Hysteria*.

Caruth indicated that Freud in his works focuses on two models of trauma. One of them is castration trauma "which is associated with the theory of repression and return of the repressed, as well as with a system of unconscious symbolic meanings (the basis of the dream theory in its usual interpretation)" (Caruth, 1996: 135 note 18). The second model is traumatic neurosis or accident trauma "which is associated with accident victims and war veterans [...] and emerges within psychoanalytic theory, as it

does within human experience, as an interruption of the symbolic system and is linked, not to repression, unconsciousness, and symbolization, but rather to a temporal delay, repetition and literal return.” (Caruth.1996: 135 note 18) Rejecting Freud's castration model and unconscious symbolization of the repressed event Caruth indicated temporal delay and vivid re-enactment of the traumatic event as the mere source of the trauma. In order to clarify her interpretation of a new mode of trauma she turns to Sigmund Freud's own writings in the introduction of her prominent work *Unclaimed Experience: Trauma, Narrative and History* (1996). Freud in his work *Beyond the Pleasure Principle* shows the story told by Tasso in his romantic Epic *Gerusalemme Liberata* as a great example of unconscious repetition of the trauma. Freud briefly tells Tasso's story;

Its hero, Tancred, unwittingly kills his beloved Clorinda in a duel while she is disguised in the armour of an enemy knight. After her burial he makes his way into a strange magic forest which strikes the Crusaders' army with terror. He slashes with his sword at a tall tree; but blood streams from the cut and the voice of Clorinda, whose soul is imprisoned in the tree, is heard complaining that he has wounded his beloved once again.(Freud, 1959: 16)

Tancred's unknowingly wounding his beloved in a repetitive way according to Freud represents compulsion to repeat as it was aforementioned in Freud's work *Beyond the Pleasure Principle*. Caruth also interprets Tancred's act as symbolical re-enactment of the traumatic event, however, apart from Freud's concept of compulsion to repeat, Caruth additionally interprets the story in the aspect of testimony. According to Caruth the real motivation that lies behind a traumatic event is not only related to the Tancred's unwitting action but it is related to Tancred's beloved's testimony. That is to say trauma also lies behind Clorinda's sorrowful cries that reminded Tancred his actions again. In this situation Clorinda becomes the witness of the past that Tancred has unwittingly repeated. Caruth analyzes Tancred's story as “the experience of an individual traumatized by his own past.” (Caruth, 1996:8). Thus Clorinda's voice can be evaluated as the other who witnesses one's traumatic past in traumatized person's self. In the light of Tasso's story Caruth defines trauma as



much more than a pathology; or the simple illness of a wounded psyche: it is always the story of a wound that cries out, that addresses us in the attempt to tell us of a reality or truth that is not otherwise available. This truth, in its delayed and its belated address, cannot be linked only to what is known, but also what remains unknown in our very actions and our language. (Caruth,1996: 4 )

Caruth once more emphasizes the impossibility of knowing the literal record of the traumatic event which is detached from normal cognition. Traumatic event can only be represented belatedly in the form of post traumatic stimulants. Thus it is possible to say that trauma, returning belatedly as a repetition compulsion destroys all traditional perceptions and it cannot be evaluated in the boundaries of the ordinary understanding. Hence trauma cannot be symbolized easily by the traumatized individual but it can be re-enacted within a fragmented form.

Caruth, in order to clarify her point of view about the re-enactment, transgenerational transmission and temporal unlocability of the trauma, turns her focus to the history of Jews that Freud talks about in his work *Moses and Monotheism*. Caruth says that impact of trauma can exceed space and time and like a haunting ghost it can affect the future generations. For Caruth repression of the Moses' murder and its appearance in conscious of future generations is the evidence that trauma could be inherited. Furthermore she suggests that there is no possibility of experiencing the traumatic event in the process of its occurrence, for this reason traumatic event always protects its existence "in connection with another place and in another time" (Caruth,1995: 17). Therefore trauma for Caruth "is crisis of representation, of history and truth, and of narrative time." (Luckhurst, 2008: 5) Furthermore pointing out the relation between history and trauma Caruth notes that history is also a traumatic concept because it is also "not fully perceived as it occurs" and Caruth continues her remark "...history can be grasped only in the very inaccessibility of its occurrence." (Caruth 1996: 18) That is to say, for Caruth, history, whether the repetition of Moses' murder or the world wars and holocaust, is traumatic to the extent that it implicate other traumas because "... history, like trauma, is never simply one's own, that history is precisely the way we are implicated in each other's traumas." (Caruth, 1996: 24) Interaction between

history and trauma as it was stated by Felman and Laub is provided through the testimony. Caruth also supports this idea stating that individual trauma can be transferred to the other people via face to face encounter and testimony of the listener. Written texts, works of art also transmit the trauma across generations.

In the light of abovementioned theories about trauma it is possible to say that trauma and PTSD, defined in DSM V, became a blanket term to refer to a broad spectrum of issues such as symptoms of hysteria, shell shock, domestic and sexual violence and testimony to the traumatizing experiences. Traumatic neurosis while on the one hand tells the impacts of hysteria and combat neurosis, on the other hand focuses on the secondary traumatization that appears as a result of testimony. Nevertheless trauma and PTSD whether refer to hysteria and war or refer to sexual, domestic violence as well as testimony and historical events, essentially its focus is on the psychological wound of the traumatized individual. Trauma, with its deep impact, overwhelms the ordinary human adaptations and disrupts one's perception of self, external world and time. Traumatized person besides feeling stucked in the circle of the traumatic repetitions, may start to feel as if living in an alien and barren world where hope, meaning, purpose or security are no more valid. In this world the self coherence is shattered and traumatized individual lives a sense of sameness, meaninglessness, emptiness, isolation and desperation losing internalized images of own self and others, values and ideals. No longer feeling himself active participant of the real world and time, the traumatized self starts to lose his body and mind integration as well as reality perception and starts to perceive the world from a fragmented and episodic point of view. Thus traumatized individual lives in a different time, in a different world with a different personality. In order to comprehend these impacts of trauma on memory and perception of the self, external world and time firstly it will be useful to refer briefly to prominent theoreticians and psychiatrists' ideas on the construction of self and traumatic memory.

These impacts of trauma on the perception of self, external world and time emanates from trauma's impact on traumatized individual's memory. The study of memory and its modifications especially as a result of traumatic experience is one of the

most important subjects in psychology. In psychology memory is generally argued in parallel with dissociative disorders such as dissociative identity disorder, dissociative amnesia, depersonalization and derealisation. History of the studies about dissociative disorders goes back to Paul Briquet (1796-1881) and Jean Martin Charcot (1825-1893) however the main emphasis in this thesis will be on Pierre Janet and Sigmund Freud's ideas on dissociation. In modern trauma studies Cathy Caruth's ideas about the memory-trauma relation will be briefly mentioned.

Firstly before mentioning the views of prominent psychiatrists and theoreticians, the concept of dissociation and dissociative disorders should be clarified. Dissociation is defined as partial or total disconnection to the past or oblivion to identity or sensations; “Dissociation is seen as a sudden temporary disruption of some aspect of consciousness, identity, or motor behaviour; the memory function of consciousness is usually altered; personal identity is disrupted in both multiple personality and depersonalization and both identity and motor behaviour are disturbed.” (Zepinic, 2002: 206). In DSM V dissociative disorders are classified as dissociative identity disorder, dissociative amnesia, depersonalization and derealisation and other specified disorders. Furthermore it is highlighted that these disorders appear aftermath of trauma and it is added that symptoms of these disorders are influenced by the proximity to the trauma.

The first one of the dissociative disorders that is identified in DSM V is “Dissociative Identity Disorder” (APA, 2013: 292). Dissociative identity disorder (hereafter referred to as DID) is defined as the disruption of identity, characterized by the presence of two or more distinct personality states. It is also stated that DID in some cultures is known as the experience of possession, sufferer may claim that he is possessed by a ghost, a demon or a deity. The other dissociative disorder that becomes the subject of the psychological studies is dissociative amnesia. In DSM V dissociative amnesia is delineated as the inability to recall autobiographical information which usually has traumatic or stressful nature. Dissociative amnesia is classified as localized, selective, continuous or generalized amnesia. Localized amnesia is the inability to remember an event or a period of time while selective amnesia is the inability of recalling specific aspect of an event. Additionally DSM V also identifies continuous

amnesia; which includes the forgetting of each new event as it occurs. Generalized amnesia is another type of dissociative amnesia and it is diagnosed rarely but a person who has generalized amnesia forgets his identity and life history. As happened in DID, individuals who have dissociative amnesia also are not aware of their disorders. Stated in DSM V until someone or an event makes these individuals aware of their amnesia they sustain to have "amnesia for their amnesia." (APA, 2013: 291) Depersonalization and derealization are also among the dissociative disorders that according to psychologists accompany to DID and dissociative amnesia as well as PTSD. Depersonalization is characterized by the "experiences of unreality or detachment from one's mind, self, or body" (APA, 2013: 291) while derealization is characterized by the "experiences of unreality or detachment from one's surroundings" (APA, 2013: 291) Individuals may have both depersonalization and derealization at the same time.

All these dissociative disorders appear aftermath of the trauma as a result of the profound impact of traumatic experience on memory. Pierre Janet is one of the prominent figures who made studies on dissociation, trauma and traumatic memory. Pierre Janet, who is considered as the first name who used the term dissociation, studied dissociative symptoms in hysterical patients. Pierre Janet is in the opinion that dissociation is triggered by traumatic events and one's vehement emotional reactions to the traumatic event may create altered states of consciousness. Janet explains the process of the splitting of the psyche as follows; experiencing a particularly shocking moment one's defensive mechanism activates and as a result field of consciousness is narrowed. Then the impact of the event becomes *idée fixe* (fixed idea) in the mind of the traumatized individual and this fixed idea constitutes its own memory chain and associations. Thus independent new consciousness or in other words a new personality comes into being. Janet explains the reason of the splitting; "it is a special moral weakness consisting in the lack of power on the part of the feeble subject to gather, to condense his psychological phenomena and assimilate them to his personality." (Janet 1901:502) That is to say Janet evaluates dissociation as genetic weakness or as pointed out by John C. Nemiah, Janet considered dissociation as constitutional flaw in psychological functioning which he called as *la misere psychologique* (psychological insufficiency). Janet suggested that in healthy individuals there is a basic quantum of mental energy that provides a ground for individual to integrate all mental functions into

a unified structure. However in some individuals as a result of genetically determined insufficiency of mental energy, individual cannot interpret and integrate intense emotions of traumatic experience and this emotions as well as memories that are associated to the trauma become dissociated from the sphere of the primary consciousness.

Furthermore Janet draws attention to the role of the memory in the occurrence of the split identities. In his work *Psychological Automatism* (1899) he suggested that unified memory of all psychological facts constitute the base of healthy psychological functioning, but trauma infringes coherence of the memory. Traumatic memories are encoded separately from ordinary memory and remain untouched in the psyche. They are replayed continuously but never integrated as part of one's personal narrative since they are very painful. Thus, in contrast to reachable and flexible ordinary memory, traumatic memories are considered as inflexible, non-narrative, and automatic, and since they're unassimilated they keep their intense impact and cause dissociation. Moreover instead of unconscious Janet used the term subconscious in order to describe double personality. According to Janet it is not possible to say that thought and memories of split identity are stored in unconscious state. Thoughts and memories can be conscious but not related to the primary personality. They are related to the conscious of the second personality. Thus, inability to remember the events does not necessarily show the deficit of memory but it may show dissociation. Roger Luckhurst in his work *The Trauma Question* defines Janet's dissociation model as horizontal model (2008:44). According to Janet there are different consciousnesses that fluctuate simultaneously and they are centered around the traumatic memory. Traumatized individual strolls around these different conscious states and alters his personality in the influence of these simultaneous consciousnesses.

The other significant figure who attracted attention to the relation between trauma and dissociation is Sigmund Freud. On contrary to Pierre Janet's dissociation model, Freud's dissociation model is considered as vertical. According to Freud it is not possible to talk about separate conscious states that fluctuate simultaneously. Traumatized individual's psyche is split between conscious and unconscious states and

traumatic memories leak from unconscious to the conscious as hysterical symptoms, dreams and compulsive behaviours. Furthermore while Janet shows weakness of character as the responsible cause of the dissociation, Freud claimed that the splitting of consciousness does not occur as a result of being weak minded rather than patients are considered as weak minded because their psychical activity is divided. In his co-authored work *Studies in Hysteria*, Freud emphasized the impact of the trauma on splitting of the identity; "... a severe trauma (as in traumatic neurosis) or an arduous suppression (say, of the sexual affect) can also implement a splitting off of group of ideas" (Freud and Breuer, 1895: 15) Thus this new mental state, for Freud, prepares the ground for dissociation, amnesia or double consciousness.

According to Freud in the core of the dissociation, defence mechanism lies. Traumatized individual considers the traumatic event too terrible to be remembered that he may wish to escape the memories of the event and actualizes his wish by isolating it psychically; that is to say through repressing the memory to the unconscious. Freud indicated that because the memory is repressed, traumatic individual "is obliged to repeat the repressed material as a contemporary experience instead of...remembering it as something belonging to the past." (Freud, 1920: 18) Moreover even if traumatic memory is repressed in the unconscious, it sustains its existence like an agent. Freud mentions trauma's nature noting that trauma "acts like a foreign body which long after its entry must continue to be regarded as an agent that is still at work." (Freud and Breuer, 1895: 56) For this reason effects of trauma may appear in an unexpected time and place.

In modern trauma studies Cathy Caruth becomes prominent with her surveys about trauma originated memory and dissociation. Caruth in her works analyzed the significance of memory in trauma. Caruth estimated traumatic memories as paradoxical concepts because while on the one hand they are re-enacted vividly on the other hand they are unavailable to conscious recall and control. Caruth is also in the opinion that since traumatic memories are dissociated from consciousness it is not possible to reach complete statement of them. For this reason traumatic memories are detached from symbolization and meaning. Furthermore Caruth claimed that traumatic memories

cannot be recalled because trauma "is itself constituted by its lack of integration into consciousness" (Caruth, 1995: 153-4) Even if traumatic memory is recalled and narrated this would show false perception since, for Caruth, "the capacity to remember is also the capacity to elide or distort" (Caruth, 1995: 153-4) Thus Caruth believed in that narration of the traumatic memory will cause memories' to lose their precision and truthfulness.

In the light of above criticisms it is possible to say that traumatic disorders are "disorders of remembering and of forgetting" (Leys, 2000: 239) In fact traumatic experience is recorded in the brain vividly and accurately but because of the shocking nature of the traumatic memory it is dissociated from consciousness and it cannot be recollected in a normal way. Traumatic memories are also detached from symbolization and meaning and they show their effects in the form of nightmares, flashbacks, hallucinations, dissociative disorders and other post traumatic stress stimulants. Different encoding of the traumatic memories and their intrusive impacts creating a conflict in traumatized individual's mind causes splitting of the ego and therefore alteration in traumatized individual's worldview. Thus it is possible to say that trauma creates incongruity in one's self and perception of the world. This incongruity in traumatized individual's psyche echoes as grotesque behaviours, grotesque evaluation of the world and grotesque experiences. In Martin Amis' novels, which are the main subjects of this thesis, it is also possible to trace traumatic incongruity and its grotesque echoes. Since this thesis aims to analyze Amis' novels in context with the parallelism between trauma originated incongruity and grotesque originated incongruity, it will be useful to shed light on the relation between trauma and grotesque.

## 1.2 Lost Otherness Gained Grotesque Selfness

Trauma with its profound impact disrupts and distorts one's perception of self, external world and time. Destroying the prevailing reality perception, trauma creates an alternative reality in which ordinary framework of life is turned upside down. In this alternative reality self coherence and continuity is destroyed, time perception is inverted and external world is stucked on the blurred line between the real and the unreal. As mentioned before trauma distorts one's memory and therefore identity. This new distorted self, eliminates the capacity to adapt to post trauma life and sense of incapacity for self becomes inescapable. Thus traumatized individual creates his own reality in his psyche. Furthermore in his new psychic reality traumatized individual starts to perceive the world from a different point of view; "for trauma survivors, the world has literally changed. They do not see the same world that others may see." (Roberts, 2011: 78). In other words trauma does not bear the same meaning in the external world or in pre traumatic phase. Moreover trauma destroys the linear perception of time because traumatic event is re-enacted continuously and untimely beyond the physical time; "...trauma often has a timeless impact upon the traumatized individual." (Zepinic, 2002: 37) In other words traumatic past interrupts the present through its timeless appearance.

It is possible to see these impacts of trauma in Martin Amis's works. In Amis in his novels *Other People: A Mystery Story*, *Time's Arrow or The Nature of the Offence* and *Money: A Suicide Note*, which are the main focal points of this thesis, Amis presents his characters as highly traumatized individuals who lives in a grotesque world. This grotesque world, is different from the severe and depressing countenance of trauma. In this grotesque world, abandoning traumatic events that have drawn them to splitting of the ego, characters start to evaluate the world with a new perspective. Protagonists of the novels, splitting their psyche both escape from the depressing impact of the trauma, and imposed false reality of official and monologic routine of centripetal forces. For instance Amy Hide in *Other People: A Mystery Story* escapes from unsatisfied and empty old routine of her life, while John Self in *Money: A Suicide Note* endeavours to escape the restricting power of the materialism and capitalism. Odilo Unverdorben, the protagonist of the *Time's Arrow or The Nature of the Offence*, tries to



run away tragedies of the historical facts. There is a great gap between pre and post trauma life of these characters. Their materialist, evil and unsatisfied pre trauma personalities turn into innocent, vulnerable, childlike identities after the trauma. Passing beyond the all official and so called ideology of the materialist, capitalist and bloodthirsty world, they create themselves an alternative self, an alternative temporality as well as an alternative carnivalesque life in which all conventionally accepted realities are turned upside down. In order to fully comprehend the grotesque world in Amis' novels, it will be useful to outline the grotesque concept, which will be used in the analysis of the novels, and its relation between trauma.

Critics, who write about the grotesque, stated that grotesque is a concept which has no specific identification and which includes various branches of art from literature to architecture. Bernard Mc Elroy in his book *Fiction of the Modern Grotesque* (1989) defines the term as follows;

In its most limited sense, it refers to a type of decorative art combining human features with lithe beasts and fantastic birds in a filigree of vines and curlicues - the style developed in ancient Rome and imitated by such Renaissance artists as Raphael and Pinturicchio... On the other hand, in colloquial usage, it can mean almost anything unseemly, is proportionate, or in bad taste, and the term is routinely applied to everything from a necktie to a relationship. (1989: 1)

Since Grotesque is a very wide term, grotesque selfness and the split identities in Amis' novels will be analyzed under the light of Mikhail Bakhtin's grotesque realism theory, which is mapped out in Bakhtin's work *Rabelais and His World* (1984). Bakhtin's grotesque realism theory does not tell the ugly and unpleasant sides of the events or does not evoke emphatic pity and uncomfortable bizarreness. On the contrary Bakhtin's grotesque realism theory presents a hybrid and metamorphosed world in which double face of life is reflected, death and birth, evil and good are intertwined, and all official as well as dogmatic notions are debased. This grotesque world in order to tell the serious impact of the trauma, destroys and distorts "the very contents of the truth which it unveils." (Bakhtin, 1984(a): 94) Grotesque realism does

not reject the seriousness of trauma or the traumatic events. On the contrary it includes social criticism and emphasizes rebellion to the ills of the humanity, opposes all kinds of officiality which draws people among the walls of traditional dogmas, and represents rejuvenation, and freedom against old. Incongruous world which is shaped by destructing effect of the trauma, falls under the influence of healing, rejuvenating and positive worldview of grotesque realism. Mikhail Bakhtin in his work *Rabelais and His World* stresses this feature of grotesque realism uttering that

The essence of the grotesque is precisely to present a contradictory and double faced fullness of life. Negation and destruction (death of the old) are included as an essential phase, inseparable from affirmation, from the birth of something new and better. (Bakhtin, 1984 (a) : 62)

Grotesque realism through its ambivalent nature reflects the birth of new life from the debris of trauma. Yet the destruction of the old is necessary for the creation of new and better. This double faced fullness of life is best expressed by the carnival atmosphere in which "life [come] out of its usual, legalized and consecrated furrows and entered the sphere of utopian freedom." (Bakhtin, 1984(a) : 89) In carnival places the symbols of power and violence are turned inside out, death and all that is terrifying become grotesque and the serious face of life is reflected in a droll aspect. Thus depression, insecurity, ennui, detachment and estrangement that is created by trauma dissolve in carnival atmosphere where social consciousness of all people come together because carnival remaining outside of all official ideologies and formal social relations presents an "expression of a new free and critical ... consciousness".( Bakhtin, 1984 (a) : 73) Furthermore carnival celebrates "temporary liberation from the prevailing truth and from the established order" (Bakhtin, 1984(a) : 10) and it marks "the suspension of all hierarchical rank, privileges, norms, and prohibitions".(Bakhtin, 1984(a) : 10) In carnival not only all established realities are turned upside down but also all hierarchic distinctions and limitations between man and certain norms are debased and destroyed. Thus carnival turns out to be "the true feast of time, the feast of becoming, change, and renewal". (Bakhtin, 1984 (a): 10) Established reality and all hierarchic distinctions of pre trauma life are destroyed by the great impact of trauma and turning to grotesque

realist symbols they show their true nature in carnival atmosphere. In his novels Amis creates a special world where everything has double meaning and turns everything upside down, destroys all conventional expectations and presents a concoction of all conscious and unconscious desires of characters. Behaviours of the characters, their body and language besides representing traumatized splitted egos, also present grotesque imprints. In *Other People: A Mystery Story* Mary liberated from her past traumatic life, celebrates her new identity in carnival atmosphere which turns around the activities of eating, drinking and entertainment. In *Time's Arrow or The Nature of the Offence* Odilo's carnival begins when he splits his psyche and creates an innocent doppelganger who transforms act of destruction to act of creation in his naive mind. In *Money: A Suicide Note* Self's life is already a carnival place from its beginning to the end. His life is full of feasts and parties. In the novel he never quits his carnival in spite of his traumatic experiences.

Furthermore grotesque realism destroys the wall between official and unofficial. Going beyond all dogmas, ideologies and restrictions, grotesque realism shows the life together with its serious and comic aspects, official and unofficial face and destroyed and renewed cycle. It destroys class consciousness, limitations and authority as well as it defeats fear rebelling against intolerant and authoritative historical and traumatic facts of the age. However, while doing this grotesque realism does not totally exclude seriousness. It just opposes intolerant, dogmatic and official countenance of it. In the Grotesque realism, there is not any event that cannot be comic, any reality that cannot be reversed or anyone that cannot be debased. For this reason Amis in his novels generally travesties tabooed subjects. For instance his novel *Other People: A Mystery Story* presents many murder scenes besides Mary's murder. Moreover Amis touches upon different subjects as rape, excessive drug and alcohol consumption and domestic violence against women. In *Time's Arrow or The Nature of the Offence* Amis reverses, maybe the most sensitive issue of the history, Holocaust. Presenting the time in reverse flux, Amis turns genocide into creation. In *Money: A Suicide Note* excessive fondness on money, alcohol, drug and pornography as well as spousal infidelity, existential identity crisis and grift constitutes focal points of the novel. Moreover in the novels, Amis destroys the wall between the official and unofficial by placing Amy's naivety and gullibility in *Other People* against the depression of modern man and oppression of

women, nameless narrator's childlike innocence and wrong evaluation of the events in *Time's Arrow* against the seriousness of the Jewish genocide and Self's ignorant narcissism in *Money* against the meaninglessness of consumerism and simulated material world. However Amis does not underestimate the serious traumatic events to achieve his aim. Amis, telling the excessively traumatic events from a pristine point of view, augments the tragedy of the events. Reader, before the innocent protagonist who does not apprehend the gravity of the events, feels double pity for the traumatic occurrences.

In addition Grotesque realism takes folk culture as its source and makes marketplace its setting and by saving itself from all limitations of officiality establishes "its own world versus the official world, its own church versus the official church, its own state versus the official state " (Bakhtin, 1984 (a): 122) and supports freedom in every field of life. The reflection of this freedom can be seen from usage of language, eating, drinking to behaviours of characters. In Amis's novels characters' use of the language and behaviours also presents ambivalent nature which degrades and dethrones at the same time. Embracing free market place speech they do not hesitate to use profanities, abuses, insulting expressions and curses. Furthermore characters both have an official personality which they show to the outer world and have an unofficial personality shaped by their unconscious world and unrestricted desires. These two personalities are also the reflections of the ambivalent nature of their behaviours. Moreover characters show excessive fondness on eating, drinking, sexuality and enjoyment, even these activities become the main goal of their lives.

Thus Amis' characters splitting their identities try to save themselves from the vehement impact of the trauma and imposed dogmatic forces of the modern life. Developing completely conflicting personalities to their pre traumatized identities, characters endeavour to gain new meanings to their life which is rendered to meaninglessness by the traumatic experiences. Shaped by grotesque imprints new lives of the characters offer them a new aspect to evaluate the world. This new aspect from the window of the grotesque realism symbolizes the death and birth of the world through grotesque body, excessive fondness of eating, drinking, sexuality, enjoyment,

and incongruous behaviours; mocks the narrow minded seriousness of the trauma through reversal, degradation, debasement and language. However mocking and parodying or satirizing do not aim to hurl the vehement and tragic seriousness of the traumatic experiences to the nonexistence but aim to emphasize the gravity of the traumatic predicament through a new writing and narration style. Amis in his novels placing his characters into an inverted grotesque world endeavours to create a safe place for his characters where there is a possibility to establish a new innocent life. Thus Amis' characters dissociating their traumatized personalities, with a new and innocent stream of consciousness live in an alternative grotesque and pure world, in alternative time.

### 1.3 Literary Tendencies

Trauma drew modern people to the world of chaos where many concepts like love, morality, logic and communication which add value to the lives of people lost their importance. Modern men, living in an age which is traumatized by wars, Nazi concentration camps and nuclear threats, found themselves in a disillusioned world where there is no hope to believe in, no place to belong to and no meaning to be found. As traumatized people of the traumatized age modern men start to suffer from "the earliest and possibly most damaging psychological trauma" which "is the loss of the secure base." (Van der Kolk, 1987: 32) Literature, which obtains life and everything in life as its subject, cannot stay indifferent to these new social, political and psychological alterations of the modern age and felt necessity of using a new narration technique to reflect the new condition of modern men. This narration other than telling the loss of human values as an observer, endeavours to underline traumatic aura of the age. This new breath in 20th century literature gave birth to trauma fiction which destroys conventional plot development, narration, linear chronological representation and monologic presentation of the character.

Trauma fiction became popular in 1980s and 1990s in parallel with the increasing public awareness about trauma and trauma theory. Trauma fiction and its features as well as its mission have become one of the generally discussed topics. In this sense theoreticians embrace different approaches to trauma fiction and accordingly, Dominick Lacapra is one of the figures who made discussion about the genre of the trauma fiction. For Lacapra, it is not possible to give complete statement about the features or genre of trauma fiction because "no genre or discipline owns trauma as a problem or can provide definitive boundaries for it." (2001: 96) Roger Luckhurst reinforces Lacapra's idea, stating "Trauma is also always a breaching of disciplines." (Luckhurst, 2008: 4) That is to say trauma fiction, besides its idiosyncratic features, includes the features of many different genres such as postmodern and postcolonial literature as well as it bears the traces of different disciplines such as psychoanalysis, history and sociology. Laurie Vickroy, stating that trauma narratives "go beyond presenting trauma as subject matter or in characterization; they also incorporate the

rhythms, processes, and uncertainties of trauma within the consciousness and structures of these works.” (2002: xiv) indicates her opinion that trauma narratives demonstrate frequency and importance of trauma in society which are the results of political ideologies, colonization, war, domestic violence, poverty and so forth. Cathy Caruth evaluates the trauma fiction as testifier of the others' traumatic experiences. In Caruth's words it is “the story of the way in which one's own trauma is tied up with the trauma of another, the way in which trauma may lead therefore to the encounter with another through the very possibility and surprise of listening to another's world.” (1996: 8) Trauma fiction exists to transmit the tragedies of other people and to provide testimonial space for trauma. Furthermore Caruth pointed out that there can be no single approach to these narratives: " [we face the ] difficulty of listening and responding to traumatic stories in a way that does not lose their impact , that does not reduce them to clichés or turn them all into versions of the same story" ( 1995: vii) Since trauma fiction carries the traces of many different genres and disciplines and presents the depths of the human psyche through its complex and distinguished literary devices, it is not possible to analyze the trauma fiction as an independent literary work. Even though the theorists possess separate ideas on the analysis, functions and genre of the trauma narratives, it is again possible to touch upon the common traits that the trauma narratives have.

Trauma narratives highlight various important social and psychological issues. Trauma literature gives voice to those silenced by oppression and who at the same time carry personal and collective histories within them. Through characters influenced by the impact of traumatic events, writers endeavour to reflect wider cultural traumas. These narratives question how individuals cope with the loss and fragmentation in their lives. Experiences of characters in trauma fictions, confront readers with their own fears of death, loss and fragmentation. Furthermore trauma writers analyze the relationship between public and traumatized individual as well as isolation and alienation of the person. Trauma writers are in the opinion that the impact of trauma in literary works can be represented by mimicking its forms and symptoms through chronological destruction, repetitions, complex symbolization and indirection, these seem often to be reflections of dreams and nightmares.

Trauma fiction offers a complex, fragmented and anachronistic narration in order to transmit the traumatic impact. Trauma writers aim to increase the awareness of readers engaging them complex and different narration that highlights conflicting individualized traumatic experiences and memories. The plot of the trauma narrative is in the belated aim of reconfigure life stories of the characters. Many repetitions in plot, language and imagery may be seen and key descriptions or episodes may be repeated from one novel to another. These repetitions symbolize the insistent return of the traumatic event. Furthermore plot may have neither beginning nor end because the origin of trauma and traumatic experience's itself cannot be fully comprehended in the process of its occurrence. Writers also use repeated words, phrases or motifs that seem narratively dissociative in order to represent the traumatic aura. Writers at the same time may use symbolization in order to reflect the trauma of the characters but symbolization is used "where the individual never develops or loses the ability to distinguish between inner and outer reality." (Vickroy, 2002: 31) They also include readers into the remembering process of the characters. Textual gaps in page layouts or in the content, repetitions, distortion of linear time, presenting different viewpoints, focus on sensual conditions are used to represent conflicted, fragmented and distorted memories of the characters.

Furthermore narratives of trauma generally destroy the chronological time sequence. The real motivation behind the distorted time perception in trauma fiction is explained as representation of characters' internalized fragmented time perception that resists normal modes of chronological narration. After the traumatic experience, traumatized individuals, as indicated by Janet and other prominent figures, are fixated to the event and they start to live in durational rather than chronological time. Their psychological time stops at the moment of the trauma and they continue to reexperience horrors of trauma through psychological shifts back in time and space. Jean Francois Lyotard interprets the destruction of chronology in trauma narratives as "a bit monstrous, unformed, confusing, and confounding." (Lyotard 1990:16) In order to mirror the turmoil in the spirit of individual who has suffered from trauma, it can be said that this effect also finds its way in narrative and via destruction of chronology, the narratives turn into a more confusing and confounding one.



In addition to distorting linear time perception, trauma narrative also disrupts the reality because in a traumatic world the real is not available anymore and it cannot be represented through ordinary techniques. Moreover trauma writers in their works force the limits of the reality because they believe in that new mode of reality cannot be grasped without distortion. Trauma fiction makes reader to question the reality of the story and self awareness of the character, using supernatural and fantastic elements such as ghosts, mysterious sounds, uncanny visions, prophetic dread, or mysterious coincidences. Supernatural and fantastic elements in trauma fiction also emphasize the uncanny nature of the post traumatic experiences.

Moreover the characterization of the trauma fiction also shows differences from other narrative forms. In trauma fiction, characters are generally presented on marginal sides of life and in their post trauma conditions ignorant of their traumatic pasts. However their ignorance of traumatic memories does not last for a long time and knowledge of the trauma start to emerge in various forms. These forms are formulated as appearance of the memory in decontextualized fragmented episodes, narration of the past events but still having the feeling of re-enacting the trauma and presentation of the events from the point of view of a witness. In addition characters may be obsessed to anything that reminds them the trauma, in order to reflect this obsession writers may use complex metaphoric and symbolic structures in their works. Furthermore social conflicts are reflected through characters' personal conflicts.

As well trauma fiction occupies a significant place in transmission of the trauma, Trauma requires a witness who will share the severe impacts of the experience. For this reason trauma texts testify the traumatized individuals' lives as "structured around different layers or levels of witnessing." (Whitehead, 2004: 8). Moreover trauma fiction offers traumatized individuals a way to reconstruct their traumatic and fragmented past in parallel with the fictional characters, because for Felman and Laub in order to integrate traumatic memory "a process of constructing a narrative or reconstructing a history and essentially of reexternalizing the event has to be set in motion." (1992: 69). That is trauma fiction may also be considered as a way of psychological therapy that

establishes dialogism between the traumas of fictional characters and readers and open a way for readers to reconsider and catharsize their traumas.

To sum up; trauma narratives generally prefer to represent human-made traumatic situations and these works contain criticisms about social, economic, cultural and political problems that may lead to traumatic experiences. Trauma fiction may offer reader an alternative history through revealing personal collective and disposed histories of the characters who has been traumatized by suppressive and oppressive institutions. Moreover testifying and transmitting the traumas, trauma fiction enlightens the way for other people who share the same fate, offers them a dialogic atmosphere and presents the methods which characters utilize in order to survive and cope with the obstacles of the post trauma life. Trauma fiction also provides access to historical events such as wars, holocaust and nuclear raids and according to critics prevents traumatic historical events to be forgotten. Thus trauma fiction reshapes cultural memory and perception in the light of personal traumatic experiences of characters in parallel with their attitudes against traumatic situations.

To analyze the trauma narrative post-structuralist approach will be used in the analysis of the novels. Poststructuralism flourished in the 1960s as a reaction against the certainties of structuralism. Jacques Derrida, Luce Irigaray, Geoffrey Hartman are prominent figures who contributed to this theory. Poststructuralists believed in the fact that modern world constituted a break from past ways of thought and this caused emergence of ontological and epistemological problems in modern man's mind. According to Poststructuralism while man was at the center of the world, after the traumatic events such as wars, Holocaust and nuclear threats, man became decentred and certain truth or reality disappeared. Poststructuralists, under the influence of this point of view, asserted that in the modern world there is no way to reach secure knowledge about things. Thus this deduction of Poststructuralism, contradicting to structuralism's belief in the existence of objective knowledge and scientific truth, constituted the most important and distinguishing feature of the poststructuralist criticism.

Poststructuralism is philosophical in its nature and it highlights scepticism and questioning of commonsensical notions and assumptions. It is for this reason post-structuralism challenges structuralism's assumption that it is possible to reach reliable conclusions about the world and language through systematic observation and analysis. Furthermore while structuralism asserted that the world is constructed through language and language is the only way to reach the reality, post-structuralism claimed that language is not the reliable means of communication but rather an ambiguous and chaotic domain of complex experience. This Poststructuralist emphasis on unreliability, ambiguity and elusiveness of meaning and truth caused Poststructuralism to be seen as critical approach used in "interpreting the literary or artistic text that demonstrates how its meanings are always multiple and deferred rather than fixed" (Nicol, 2009:6). Moreover post-structuralism distrusting the very notion of reason and the idea of human being as an independent entity, argued that individual in the modern world is really a product of social and linguistic forces. Poststructuralism in order to approve its claim resorted to deconstruction through which it aimed to uncover the unconscious dimension of the text as well as modern world and man.

Deconstruction is a form of philosophical and literary analysis introduced by French philosopher and critic Jacques Derrida. The term deconstruction, as grotesque, has influenced many disciplines such as philosophy, literature, history, architecture and anthropology. M.A.R. Habib writes that deconstruction is "a way of reading, a mode of writing, and, above all, a way of challenging interpretations of texts based upon conventional notions of the stability of the human self, the external world, and of language and meaning" (2005: 649). The term was introduced by Jacques Derrida after the publication of his work *Of Grammatology* (1967). In his work Derrida does not offer an explicit definition of the term, but offers important clues about how to deconstruct a text. In his work, Derrida explains his claim that Western world is in an attempt to create a center of truth or an ultimate reality which will serve as the basis for all thoughts and actions and he calls this attempt to build a center as "logocentrism" or "phonocentrism" (Derrida, 1997:11) Derrida argues that through logocentrism and phonocentrism institutions of the modern world endeavour to impose their ideologies to the people and in order to achieve their aim they use language. The aim of deconstruction, for Derrida, is to destroy logocentrism and "all the significations that

have their source in that of the logos.” (Derrida, 1997:10) However this destruction according to Derrida “rather than destroying” is an attempt to reconstruct and deconstruct the logocentricism which is “the most constantly dominant force” (Derrida, 1981: 51) That is to say deconstruction is the attempt of destabilize and alter the center offered by centripetal forces.

The other point that Derrida emphasized is language and its influence in the formation of logocentric world view. Language, according to Derrida, bears highly ideologic nature because “it consists entirely of the numerous conflicting, dynamic ideologies or systems of beliefs and values- operating at any given point in time and in any given culture” (Tyson,2006: 253) That is to say ideologies program modern people via language. Language governs one’s perception of world and self because people exist, think and feel within the language into which they are born. For this reason language also constitutes the ground of being for people from which people’s “experience and knowledge of the world are generated.” (Tyson,2006: 255) However this ground of being, for Derrida, is dynamic, evolving, problematical, and ideologically saturated since language in its nature does not have solidity and stability.

Derrida indicates the absence of signifieds albeit the existence of signifiers as the reason of unstability. The absence of signifieds makes a text or an event open to plural interpretations and therefore meanings. For this reason language instead of offering people a definite ground to identify their existence, offers them different and altering point of views which have different languages, namely in Derrida’s words different discourses. Furthermore in this case according to critics it is possible to assume that “if language is the ground of being, then the world is infinite text, that is, an infinite chain of signifiers always in play. Because human beings are constituted by language, they, too, are texts.” (Tyson, 2006:257) This claim also overlaps Derrida’s expression in his work *Of Grammatology*: “There is nothing outside of the text [there is no outside-text; il n’y a pas de hors-texte]” (Derrida, 1997:158) Derrida through this expression does not mean that nothing exists but words but he tries to mean that everything in life is a kind of text. In order to explain his assumptions in detail, Derrida borrowed and transformed structuralism’s idea that people are inclined to conceptualize

their “experience in terms of polar opposites, called binary oppositions” (Tyson, 2006: 254). For instance according to structuralism the word good is understood by contrasting it the word evil. Similarly reason is understood as the opposite of emotion, masculine as the opposite of feminine and so on. While structuralism focuses on the opinion that oppositions and differences in language may constitute sense of integrity, Derrida focuses on the hierarchy between binary oppositions. According to Derrida one of the binary oppositions occupies a privileged place and “governs the other (axiologically, logically, etc), or has the upper hand.” (Derrida, 1981: 41) Therefore by finding and reversing the binary oppositions at a work such as in a novel or in a film and by determining which part of the pair is privileged it is possible to discover about the ideology endorsed by that production.

Derrida writes that merely reversing the oppositions and giving superiority to the unprivileged concept does not mean to deconstruct the text. In order to achieve the deconstruction a further step should be taken. In other words after turning over the oppositions, a third option and meaning should be presented in order to get out of the “closed field of these oppositions” (Derrida,1981:41). Thus in Derrida’s words “deconstruction” turns to “recontextualization” (Derrida, 1998: 136) which means the creation of new interpretations of the original text. Derrida calls the process of suggesting possibilities and alternatives to original text as undecidability which “is neither remedy nor poison, neither good nor evil, neither the inside nor the outside, neither speech nor writing” (Derrida, 1981: 43) In other words undecidability is the presentation of both sides of the opposition in an equal sphere. This again indicates that meaning is not stable element that waits to be revealed but it is unstable element which alters and takes shape according to the interpretation of the reader. Moreover Derrida states that through offering alternative interpretations the other aim of deconstruction, which is to uncover the influence of ideologies in the text, is realized.

In conclusion trauma and deconstruction may seem unrelated but it is possible to identify many common points between deconstruction and the impact of trauma on one’s perception of world, self and time. Trauma, as stated before, creating a profound impact on one’s psyche destroys and distorts his established perception of self, world

and time. Traumatized individual may fail to feel his self coherence; he may suspect the reality of external world and lose the chronological flow of time. That is to say trauma deconstructs order in one's life. Deconstruction, similarly, makes emphasis on the opinion that one's identity and perception of outer world cannot be stable or fixed because according to deconstructionist view language establishes a ground for people's being but since all languages are unstable and ambiguous it is not possible to talk about fixed ground or stable meaning that people can stand on. Thus, since people cannot find a stable ground to shape their beings in accordance, their self becomes fragmented. The other reason that lies behind one's fragmentation of self emanates from the oppression of ideologic forces on individuals. This oppression according to Derrida is imposed to people through language. Since human identity according to deconstructionist view is constituted in accordance with language, modern man's identity becomes battlefield of competing ideologies. This clash between centripetal and centrifugal forces in individuals' minds, as aforementioned, may cause traumatic experience and therefore shatters stable meaning, secure world perception and coherent identity experience. Furthermore trauma overturns binary oppositions that identify one's identity in his pre traumatized life. In other words trauma may destroy and distort the privileged concepts in one's pre traumatized life and may gain importance to unprivileged concepts in his post trauma life. As a result of this post trauma life of traumatized individual may considerably differ from his pre trauma life and may progress in completely opposite plane. This opposition again overlaps the concept of undecidability which is highlighted by deconstructionism. In other words deconstruction expresses the necessity of suggesting a third interpretation by reversing binary oppositions. Trauma, in the same way, may said to reconstruct traumatized individual's life by distorting his established world and self perception and offering him a new world view. In epitome, it is possible to say that every deconstruction does not occur as a result of trauma but every trauma carries the possibility of creating deconstruction in traumatized individual's life.

## CHAPTER TWO

### INNOCENT DESIRE, HIDDEN EVIL IN *OTHER PEOPLE: A MYSTERY STORY*

Martin Amis' *Other People: A Mystery Story* (1981) is one of his prominent novels in which Amis presents trauma's deforming power over one's memory, self and perception of external world by portraying an amnesiac character. Amis, in the novel pursuing his claim to reflect the world "for a way[...] as if [...] never seen it before" and "never really got used to living here on this planet" (Riviere 1998:121) presents the familiar through the eyes of amnesiac protagonist whose new perception deconstructs and defamiliarizes commonsensical notions and assumptions of the world. In the novel, the protagonist as a result of her trauma encountering alterations in self representation and losing her reality perception finds herself stucked in an alien world where the line between real and unreal is blurred. Mary Lamb's new mental condition may said to be emanate from her shattered world perception which is common among trauma survivors. Vito Zepinic explains the alterations in traumatized individual's perception in these words;

The patient's conception of the world as a safe, predictable, comfortable, and perhaps controllable place is usually shattered following exposure to trauma, in particular in case of repeated or prolonged trauma. Yet it is evident without any question that the world did not change or transform by trauma; rather, it is the victim's perception and cognition of alterations that occurred to the world by trauma. (Zepinic, 2002:65)

Mary Lamb, the protagonist of the novel, in the same way undergoing alterations in thinking, perceptual distortions and emotional conflicts starts to evaluate the world from a different viewpoint. Amis, in the novel juxtaposing protagonist's conflicting pre and post trauma life experiences and presenting the character as a new born woman whose mind is tabula rasa, deconstructs both oppressive ideologies of the modern world and

the common notion of innocence as well as evil. Mary's surreal and naive perception of the world collocating with her repressed evil past, contributes to the grotesque atmosphere of the novel. Thus in *Other People: A Mystery Story* Mary Lamb's surreal world will be analyzed in the aspect of Mary's trauma originated dissociative disorder and the grotesque reflection of this disorder's on her behaviours and on her relation with other people.

*Other People* begins in a hospital room with the awakening of the protagonist Amy Hide to her new life as an amnesiac woman. Amy, suffering from amnesia has no memory of her past even has no memory about the world. That is to say her mind is tabula rasa. Hearing someone quoting the nursery rhyme "Mary had a little Lamb" she starts to call herself as Mary Lamb which marks the beginning of her new identity as an innocent girl. Novel is divided into three main parts which starts with a prologue including narrator's murder note and ends with an epilogue presenting a circularity return to the beginning of the story. Mary's story presents her journey from the world of experience to that of innocence and circularity return to the world of experience again. The novel according to Amis is "an unconventional thriller" (Michener, 1986:138). The other double character of the novel, Prince explains the reason; "Usually we find a body and have to look for a murderer. With Amy Hide we find a murderer and have to look for a body." (*Other People*, 1982: 121) As Amis presented his character in *Money: A Suicide Note* victimized by post traumatic stress stimulants before his real trauma, in *Other People: A Mystery Story* he not only turns ordinary perception of innocence and experience inside out, but also he reverses the conventional features of the thriller genre. Hence Amis' novel reflects the deconstructive power of trauma in its structure, content and characterization. In order to understand Mary's mental condition, firstly it will be useful to explain the concept of amnesia and the act of forgetting the traumatic memories.

Traumatic memories and their repression have long been debated subjects among psychiatrists. According to psychiatrists the underlying motive behind the trauma victim's inability to recall the traumatic event emanates both from the severe nature of the traumatic event and victim's feeling of shame. The traumatic event may be



so intense that victim may refuse to remember it and thus represses the experience, or victim feels so ashamed that he rejects to discuss the event with other people and again represses the memory. Freud is one of the prominent names who explained the repression of traumatic memory. Freud associates repression of the traumatic memory with several factors but the most important factor is “whether or not there was an energetic reaction to the affecting event.” (Freud and Breuer, 1895: 11) That is to say, if the traumatized individual discharges his reactions such as feeling of revenge, anxiety, fear; the impact of trauma will disappear but if the reaction is suppressed the impact of trauma remains in memory. However for traumatized individual to catharcize his emotions is not an easy act since traumatic experience is “either completely absent from the patient’s memory in their usual psychological state or only present in a highly summary form.” (Freud and Breuer, 1895:12) Therefore there appear two reasons behind the inability of traumatic abreaction. The first reason bases on person’s inability to react against traumatic event because traumatic event precludes the reaction. Loss of a loved one is an instance of the inability to show reaction. Besides society may preclude the reaction or traumatized individual may prefer to forget the experience by repressing the memories. The second reason is not related to the content of memory but related to the association of the psychological state of the individual as a result of the trauma to the various experiences in traumatized individual’s life. In this case, the traumatized individual gets paralyzed encountering the traumatic experience and cannot show any reaction.

Mary's repression of her trauma can be based on the second factor that is defined by Freud. Mary, as stated by Freud, cannot discharge her reactions of stress, anxiety and fear and unable to catharcize her reactions, resorts to dissociation which offers her a way to escape from the unbearable experience of trauma. Mary's repression of her traumatic memories appears after her unsuccessful suicide attempt. Unable to bear the barrenness of her world and unable to satisfy her spiritual needs, Mary asks her boyfriend to kill her, but the act of murder ends as an unsuccessful attempt. This unsuccessful attempt becomes Mary's unbearable traumatic experience, and it not only reminds her the closeness of death but also reminds Mary the depressive, barren, nihilistic and evil sides of her past life. Traumatized by her past and her planned murder, Mary opens her eyes to a new world where she becomes an alien as a result of

her inability to remember nothing about herself or the world. This mental condition of Mary, as also stated by the narrator of the novel, can be analyzed in the aspect of generalized amnesia since generalized amnesia indicates the inability to recall autobiographical information which has traumatic nature. DSM V indicates the diagnostic characteristic of generalized amnesia as follows;

Individuals with generalized amnesia may forget personal identity. Some lose previous knowledge about the world (i.e. semantic knowledge) and can no longer access well-learned skills (i.e.) procedural knowledge" and "many have a history of self mutilation, suicide attempts, and other high risk behaviours. (APA, 2013: 298-299).

Furthermore it is stated that people who suffer from generalized amnesia lives perplexity, disorientation and purposeless wanderings. Pierre Janet calls a person who lives generalized amnesia as a second born baby who "has to learn over again all" (1901:86) what has learnt in their childhood.

Mary as a second born baby shows all these characteristics in the novel. As delineated in DSM V, Mary as an amnesiac woman also has history of unsuccessful suicide attempt, she also lost her knowledge about the world and she also has to learn motor skills such as, walking, running, eating and drinking. Actually Mary's amnesia in the novel prepares the base for deconstruction which reveals the oppressive ideologic forces behind Mary's trauma and enables Amis to criticize the modern world. The first part of the novel presents Mary as a naive child who tries to learn everything all over again. Mary's learning process, besides its traumatic seriousness, shows many of the comic and grotesque scenes of the novel, because escaping from negating and mortifying effects of the trauma Mary creates herself an alternative world which presents concoction of death and birth, evil and good. In her new world everything has mysterious power as well as droll aspects.

Mary's grotesque encountering of the world starts when she leaves the hospital. After leaving the hospital she wanders purposelessly. The world seems her so strange that like an alien coming out of the planet she does not give meaning to external world. Unable to grasp the sky she calls it "blue distance", clouds as "extravagantly lovely white creatures", the sun as "stormy yellow core of energy" and planes as "crucifixes of the sky" (Other People, 1982: 18). She defines her shoes as "heavy curved extensions [...] attached to her feet" (Other People, 1982: 18), television as "a window everything happening on the other side" (Other People, 1982:51) and considers crying people as melting "Mary wondered whether other people often just melted like this." (Other People, 1982: 38) That is to say Mary sees the world through the magnifying glass of grotesque realism which sees surreality and conflicts everywhere. However, world from her new perspective seems as a dangerous and chaotic place and she also feels that she will be harmed by this chaos. It is through these words that Amis gives her perception of the world; "Then it occurred to her that the world was her idea. But in that case it couldn't be a very good idea, could it, if she sensed such unanimity of threat, such immanence of harm? "(Other People, 1982:15) Mary's perception of the world as a dangerous place and her feeling that bad things are waiting to happen any time are common cases witnessed in the lives of traumatized individuals according to psychiatrists. This state is also explained through the traumatized individual's fixation to trauma. Since the traumatic event cannot be fully experienced and comprehended in its process, the traumatized individual remains fixated on the trauma and loses his sense of security, for this reason he fears the possibility of being re-traumatized again by the insecure world. In the same way Mary, although cannot remember her traumatic experience, in depths of her psyche she fears to be exposed to the same traumatic situations.

Moreover not only the world but also other people seem Mary as strange beings. Mary also has difficulty in evaluating other people since she also does not know anything about genders. Mary, observing the external world, concludes that there are six types of people and classifies them as men, women, mad people, people who walk with high heeled shoes, men who have different hairstyles, and people who are in hurry. This classification of Mary is told in the novel;

There were six kinds of people outside. People of the first kind were men. Of all the six kinds they were the most fully represented and also the most varied within their kind [...] People of the second kind were less worrying; they were shrunken, compacted—mysteriously lessened in some vital respect. They limped in pairs, with such awkward caution that they hardly made any progress at all, or else whirled about with a fluttery, burst, and directionless verve. Some were so bad now that they had to be wheeled round in covered boxes, protesting piteously to their guides, who were people of the third kind. The third kind resembled the first kind quite closely except at the top and the bottom; their legs were often unprotected, and they skilfully tiptoed on the arched curves of their elaborate devices (I must be one of them, she thought, remembering the narrow room and lifting a hand to her hair) [...] People of the fourth kind were men who couldn't get their hair right... People of the fifth kind stood apart on corners or edged their way sideways through the guiltily parting crowds [...] she thought they must be mad. People of the sixth kind, of course, were sorrily shod with tangled stockings, and weren't sure who they were supposed to be or where they were going... (Other People, 1982: 16-17)

Mary's attempts to understand the world and other people, deconstructing the ordinary perception of the world create grotesque aura in the novel because Mary's world perception, while reflecting the world from a droll and new aspect on the one hand, her naive interpretations includes criticism about the modern world on the other. Classifying people into groups Mary unconsciously represents the class distinction and the dominance of the oppressive material tendencies of the modern age. Furthermore telling people's appearance via comic discourse Mary also humiliates the glorification of apparent against the spiritual.

Moreover, Mary's perceiving the world as a surreal place may also be evaluated as another traumatic symptom which is derealization. Derealization is defined in DSM V as "a feeling of unreality or detachment from, or unfamiliarity with, the world, be it individuals, inanimate objects, or all surroundings. The individual may feel as if he or she were in a fog, dream or bubble, or as if there were a veil or glass wall between the individual and world around. Surroundings may be experienced as artificial, colourless, or lifeless." (APA, 2013:303) Feeling detached from the world, Mary also estimates everything as artificial as well as she feels estranged to her body, and the shape of her

body and organs surprises her. At first, she is startled by her reflection in the mirror, later on she is struck by the wonderful strangeness of her mouth;

a thing that seemed to have no business there, too vital and creaturely against the numb contours of her face. With an unobtrusive movement Mary lifted a hand up and checked. Yes, she had one too. And from the inside she could trace the scalloped bone curved on to the hard inner lips. Was there anywhere else like that in your body, a place you could feel from the inside and outside at the same time? (Other People, 1982: 29)

Moving from innocence to experience “She got to know her body and its hilly topography—the seven rivers, the four forests, and the atonal music of her insides... Even the first glimpse of lunar blood left her unharmed.” (Other People, 1982: 53) Mary in the process of the novel not only gets used to external world but also gets used to her body. However the more she learns about herself, the more she gets surprised because as a result of her traumatic experience, besides her memories, she also lost her knowledge about her body. Vito Zepinic in his Book *The Self and Complex Trauma* explains this derealization of amnesia patients as follows; “Patient may also not recognize in full his body or body parts while looking in the mirror or may have feeling that something (like clothes or money that they earned) do not belong to him” (Zepinic, 2002: 130-131) Mary in the novel, seems to be suffering from this kind of derealization which marks her second birth with a new identity and body. Meanwhile Mary's derealization also indicates the dichotomy in Mary's world. While on the one hand her identity and her established world are destroyed by the trauma, it is recreated in a mysterious, gay and ambivalent wholeness on the other hand. In other words, the traumatized world of Mary, in Bakhtin's words; “while dying [...] gives birth” (Bakhtin, 1984(a): 48).

The other deconstructing traumatic impact in the novel can be observed in Mary's failure to distinguish animate and inanimate objects and her attempt to attribute human feelings to inanimate things. For instance, hearing everyone talking about money, she thinks money as an alive object and utters; “In shops everyone talked about

money. Money had recently done something unforgiveable: no one seemed to be able to forgive money for what it had done. Mary secretly forgave money, however.” (Other People, 1982: 57) Mary also considers law as an animate existence and when Prince tells her she has broken the law, Mary cannot grasp the real meaning: “Her first instinct, understandable in the circumstances, was to ask if the law would ever get better again.” and utters “ 'I'm sorry. I didn't know. What do you get when you break the law?'” (Other People, 1982: 62) The other comic grotesque behaviour takes place when Mary cannot understand what the insurance number is and where it is found;

'You say you don't know your National Insurance number.'  
 That's true.'  
 'You have no idea whether your contributions are up to date.'  
 'I don't, no.'  
 'Where on earth *are* your records?'  
 'I give up,' said Mary without thinking, '—where are they?'  
 (Other People, 1982:74)

Mary's misunderstanding is not limited to objects, she also feels difficulty in comprehending diseases. For instance, again asked by Prince where her parents are Mary answers they died “one of consumption... the other of a broken heart” (Other People, 1982: 62) Dying from broken heart seems so terrible for Mary that for this reason she breaks Mr Botham's back thinking “it could have been more serious: she could have broken his heart or his nerve” (Other People, 1982: 63) Thus, breaking Mr Botham's back seems really logical for her in order to save Mr Botham from his back pains. This act of Mary also indicates another symptom of Dissociate Amnesia which is the tendency of suicidal and homicidal behaviours. This tendency is explained in DSM V as follows; “As dissociative amnesia begins to remit, a wide variety of affective phenomena may surface: dysphoria, grief, rage, shame, guilt, psychological conflict and turmoil, and suicidal and homicidal ideation, impulses, and acts.” (APA, 2013: 302) In the novel, it is also possible to trace Mary's homicidal impulses. Breaking Mr Botham's back is not her only evil deed, she also injures another character, causes her lover to commit suicide and murders her other lover.

The first appearance of evil in Mary's innocence occurs when Mary's friend Sharon matches her up with Trev in return of money and causes Mary to live another trauma: the trauma of rape. This traumatic scene is told in the novel;

Trev slammed Mary up against a wall and tried to cover her mouth with his. Mouths again, you see [...] she still wasn't sure about the kind of harm Trev intended to do to her[...] He hit her twice across the mouth early on... His two wet red points wanted to get as close as they could to her, to get inside. His two tongues wanted her two mouths. [...] He started preparing something very complicated in the nexus of her body. [...] Trev laughed and said, 'You dirty bitch, you've done this before, ooh you've done this *before*.' Mary couldn't believe she had done this before: she knew she never wanted to do it again [...] Mary didn't stir for some time. I'm dead, she thought. He's killed me. Why? How did he dare? And soon he's going to kill me again [...] She found a wedge-shaped brick; it was sharp and heavy. She hit him twice and there was a double-crack each time. She hit him in the mouth, of course. Where else?( *Other People*,1982: 41-42-43)

At first Mary cannot understand Trev's real intention and sexual intimacy but after rape she feels so depressed and angry that she wants to destroy the source of violence. Thus Amis presents Mary as ambivalent character whose conscious alters between experience and innocence. The first part of the novel beginning with Mary's innocence ends with the corruption of her innocence by Trev's rape and surfacing of the evil and the tendency to violence in Mary's repressed unconscious.

In the second part of the novel Mary's journey from innocence to experience accelerates in the shadow of her haunting past. The murderer and police Prince stalking Mary, forces her to rediscover her earlier self. Prince stating that “Statistical evidence shows fairly conclusively that all 'amnesiacs' are at least partially aware of what they're missing out on. They know that they do not know. They remember that they do not remember, which is a start” (*Other People*, 1982: 20) decides to construct a beginning for Mary and takes Mary to places where in her previous life she likes to go and forces her to meet people from her past life. It is understood from the statements of people whom Mary talks to discover her past, in her previous life, she is not esteemed as a

good character but contrarily she is known as cruel and evil person. Mary starts to feel suspicious about her self coherence upon her discoveries. Anymore she senses the duplicity in her psyche and her suspicion about her split identity is presented by Amis as follows;

She locked herself in the bathroom and looked into the mirror. She wanted to be good, and she didn't believe that Amy could have been all bad if Mary had in some sense come out of her. Perhaps every girl was really two girls [...] As she turned away from the mirror she saw the ghost of a smile from the knowing genius that lived behind the glass. The image flickered: there was chaos in there somewhere. Mary stared on. Her eyes fought with all their light until they had subdued whatever hid behind the glass. But as she turned away she knew that whatever was hiding there would now coolly reassemble and go on waiting for whatever it was waiting for. (Other People, 1982:75)

After her discovery of herself, a clash starts in Mary's mind. While on the one hand Mary sustains her attempt to live an innocent life, on the other hand Mrs Hide in her psyche does not let Mary to continue her life and starts to force Mary's conscious in order to emerge. This clash in Mary's mind is reflected in many places in the novel and one of the prominent instances of this conflict is reflected through the names of the books that Mary reads;

She read *The Nice and the Good*, *The Long and the Tall*, *The Quick and the Dead*, *The Beautiful and Damned*. She read *The Real Life of Sebastian Knight*, *A Temporary Life*, *The Life to Come and Other Stories*, *Life Studies*, *A Sort of Life* and *If Life's a Bowl of Cherries*, *What Am I Doing in the Pits?* She read *Dreams of the Dead*, *Dead Man Leading*, *Die, Darling, Die*, *From a View to a Death*, and *The Death of Ivan Ilych and Other Stories*. (Other People, 1982:104)

The books that Mary reads both imply the ambivalence in Mary's psyche and her anxieties about life. Mary firstly read the books which have contrasting titles, which are the implications of the clash and dichotomy in her character and in her life. Later on, she reads books about life because life in her new mental state seems to her quite



strange and she endeavours to learn more about it. The other subject of the books is death, which both implies Amy's psychological death and her rebirth as Mary.

In the novel, this conflict and duality in Mary's psyche is mirrored through her emotional numbness. She cannot develop any kind of affection for other people because as stated by psychiatrists traumatized individuals, as a result of their vehement experiences, may become numbed and;

Fearing hurt, and protecting themselves from future hurt, they become withdrawn. They may avoid interaction by not having a job, or choosing a job that limits human contact: factory work, night security guard, custodial work. Limiting outside interaction can include not participating in social activities, not attending religious services, staying away from parties or community events, even shopping or buying gas at off hours to avoid people... Some PTSD survivors may shut down completely. It may seem as though they have no motions at all..." (Roberts, 2011: 73- 74)

Mary in the same way feels numbed and she cannot develop any kind of love or mercy for anyone. In the novel, from time to time, she feels repent for her evil deeds but her sadness does not long for a long time. This can be observed through Mary's relationship with Alan and her other lover Jamie. Mary and Alan's relationship bears no emotional characteristic. Although Alan loves Mary very much, Mary fails to respond Alan in the same way. Mary even does not feel sadness when Alan committed suicide after their break up. When Mary finds Alan's body she at first cannot comprehend that Alan has committed suicide. She just wonders why Alan is hanging in the air. This scene is told in the novel;

She moved closer. Was he standing on his bed, or on that chair? The bed was too far away and the chair had fallen over. Mary reached up and touched Alan's shoulder. He turned. But not in the way that people usually turn. Round his neck was the cord of his dressing- gown. Alan had left a note on the table. It was all about his *hair*. (Other People, 1982: 155)

After discovering his suicide, Mary still does not feel mercy or responsibility for Alan's death. She still wonders whether his hair caused his suicide or not. Her ignorance is expressed;

The first thing Mary had to do about Alan's suicide was make a statement about it, too... What could Mary possibly say? She was sorry she had broken Alan's neck; she had never meant to. She wondered whether Alan's hair was responsible, as he had claimed. But it didn't seem very likely that your hair could break your neck. It must have been Mary again. *I'm sorry*, she wrote in her fair hand. *I didn't mean to. I'll try not to do it again.* (Other People, 1982: 156-157)

Mary's naive or ignorant comment about Alan's suicide, which alleviates the serious impact of the traumatic and tragic event, constitutes another instance of grotesque realism in the novel: debasement. Mary, through her misperception debases the holy from its high and spiritual position by turning it to the image of laughter. Through this debasement Amis deconstructs tabooed and distanced concepts displaying the dead by removing it from the distanced plane. Thus, Amis removes the hierarchic ornament of the tabooed concept death and demolishes the distance between death and life. Amis, through this uncrowning, does not endeavor to achieve a mere debasement but endeavors to emphasize the fact that all endings bear new beginnings.

Mary's homicidal tendency appears after she moves to Jamie's house whom Mary has met in one of her ex boyfriends offices in the process of her endeavours to learn about her past. Mary locks Jamie to home and heats home without opening windows. She does not allow Jamie to go out even to the balcony and makes him eat all the time. Closing Jamie to the home and forcing him to eat more and more, Mary at last causes his death too. The repressed evil in Mary's innocence brings disaster to everywhere. Mary, throughout the novel, is presented as naive character but under her naivety she hides a murderer who causes the death of two people and injury of many people in the novel.

During her relationship with Jamie, Mary's search for her repressed double proceeds. Brian Finney interprets Mary's search for herself as “journey of upward social mobility and downward ethical behaviour” (Finney, 2008: 96). After killing Jamie, Amy Hide in Mary Lamb's psyche initially appears. Mary's transformation into Amy is one of the cinematographic and interesting parts of the novel. Mary, looking into the mirror sees her repressed double. Her alteration between her two contradictory selves becomes sudden and Mary in a few second turns to Amy Hide;

She could not control her face or the extraordinary sounds that came from her mouth. These sounds would have frightened her very much if it hadn't been Mary who was making them. It was lucky Mary was making them. She wouldn't want to have to deal with anyone who could make sounds like these. Some time later she was in the bathroom, standing before the mirror in thick darkness, listening to laughter. The instant she threw the switch a face reared out of the glass, in exultation, in relief, in terror. She had done it. She had torn through the glass and come back from the other side. She had found her again. She was herself at last. (Other People, 1982: 185)

This sudden change is also another characteristic of people who are suffering from dissociative disorders. The shift between personalities is explained as follows; “The time to switch from primary into alter personality is a matter of seconds but also can be gradual... behaviour that indicates switches usually includes rapid blinking, facial changes, changes in voice or demeanour, or disruption in the individual's train of thoughts” (qtd in Zepinic, 2002: 316) Mary realizes her transition from her alter personality to the primary personality. Now that, her journey from experience to innocence has turned again to the point of experience. At the end of the novel Prince takes Mary to a derelict house where she will be murdered. Amis, not expressing whether Mary is murdered or not, concludes the novel with a scene of Mary's teenage years when Mary feels the excitation of meeting young Prince. Prince is the last person to see Mary before she is again reborn. The novel ends with Prince's words promising he will not give any harm to Mary if she does not ask for it as she has done before.

To conclude, Amis presents a traumatized character torn between her self and other. Like Robert Louis Stevenson's *Dr Jekyll and Mr Hyde*, Mary has two lives; one is innocent and the other one is morally corrupt. In Mary's case her double perspective results from the generalized amnesia that results with a change in her identity and thus her name, from Amy Hide to Mary Lamb. This transition from the world of experience to innocence, also demonstrates her fight with evil and good within her psyche which constitutes the grotesque characteristic of the novel as well. Grotesque realism believes in the fact that the destruction of old and dogmatic is necessary to create the new and free. Amis, in the light of this opinion, killing evil Amy Hide and reflecting innocent Mary Lamb, shows the rejuvenation in life which is emphasized by grotesque realism. Grotesque selfness that is created by Amy's trauma, perceiving the world from a different reality level, offers an alternative world in order to escape from the oppressive forces of trauma and make a new beginning. This alternative world being reflected in the light of Mary's grotesque perception of world, represses the depressive voice of Amy's traumatized world. Thus Amis presenting Mary's naiveté and Amy's malignancy side by side once more accentuates ambivalence in life.

## CHAPTER THREE

### BOUGHT SELFNESS, SOLD OTHERNESS IN *MONEY*: A

#### *SUICIDE NOTE*

"Money is the only thing we have in common. Dollar bills, pound notes, they're suicide notes. Money is a suicide note."  
(Money, 1984:116)

Believing that people are living in the age of money, Martin Amis felt the necessity of writing about the most popular and the oldest issue of the humanity, namely money that inspired him for his most praised and most discussed novel *Money: A Suicide Note* (1984). Amis, in an interview, explains his choice of the subject for the novel in these words: "I think money is the central deformity in life... It's one of the evils that has cheerfully survived identification as an evil... it's a fiction, an addiction, and a tacit conspiracy that we have all agreed to go along with." (Haffenden, 1985: 9). Likewise, in *Money: A Suicide Note*, Amis's characters are represented to be defining themselves through their addiction to money to the extent that their lives and mental worlds become traumatized and deformed. In the novel, the oppressive power of materialism breaches in the lives of the characters through the ideologic official institutions such as politics, media, urbanization and capitalism invading their private sphere, draw them to the world of simulations where there is no possibility of sustaining individual autonomy and self coherence. Thus, stucked in a monologic false reality of mechanical and impersonal social environment, traumatized characters of the novel suffer from inner emptiness, feeling of insecurity and emotional conflicts. In the novel, Amis skilfully presents this traumatizing intrusion of the public sphere to the private sphere, specifically focusing on the grotesquely materialist life of the protagonist, John Self in terms of Self's inner harmony, his relation with money and women.

In *Money: A Suicide Note*, losing the "sense of having a safe place to retreat within or outside oneself to deal with frightening emotions or experiences" (Van der Kolk 1987:31), John Self finds himself on the verge of a life in which his oppressive

material drives clash with his conscience. Consequent on this conflicting emotional state of Self, there appears a loss of his faith in order, continuity of life and meaning. Since there is nothing spiritual to fulfil the emptiness in his soul, Self tries to prove his existence via false reality of the money, alcohol, drug and pornography, which are the mere instruments of capitalist and materialist world. Self's excessive fondness on material pleasures also influences his relationship with other people especially with women. Vehemently, yearning for human contact on the one hand and unable to dominate his material inner drives on the other hand, Self finds himself in a traumatized tempestuous conscious state. These ebb and flows in Self's character and in his relationships not only mark the traumatized mental state of Self but also create the grotesque atmosphere of the novel.

*Money: A Suicide Note* opens with a grotesque suicide note, written by Martin Amis' himself, which both implies Self's psychological suicide and foreshadows his future unsuccessful attempt. Amis' suicide note begins with the sentence "John Self will no longer exist" (Money, 1984:1) and ends with the esteem that suicide notes are the symbols of deferred death attempts. Amis, reflecting subtitle of the novel at the very beginning of the novel, directly draws reader to the traumatized, materialist and depressive world of John Self. Thirty five years old, narcissistic and sexist protagonist John Self's story begins with Self's inexistence and ends with traumatized Self's reconstruction of his identity or, as Amis pointed in his suicide note "or the other way round." (Money, 1984:1) That is to say, Self's story can also be interpreted as a reflection of Self's attempt to protect his existence that ends with the destruction of his established identity. At the beginning of the novel, the reader is informed that John Self, who is a rich director of television commercials of "smoking, drinking, junk food and nude magazines" (Money, 1984: 78) and "also a product of them" (Finney, 118), is offered his first feature film by Fielding Goodney, which promises to earn him more money. As the novel progresses, excited and blinded by the idea of making more money, Self fails to discover the trap that has been set out by Goodney and lives very traumatizing peripeteia. Fielding takes the whole money that Self has spent for the film and all the contracts that Self has signed hold Self financially liable. Furthermore Self is left by Martina who is the only woman whom Self feels real love and he also discovers that his girlfriend Selina has

betrayed him several times. Self's trauma is riveted on his learning that his father is someone else and all his life as well as his identity has been constructed on false reality. Self goes back to London as a broke man and attempts to commit suicide but he cannot achieve.

Although at the beginning of the book John Self has not undergone an explicit traumatic event that is defined DSM V, he develops PTSD symptoms such as fragmented self perception, disordered memory, sense of insecurity, inability to develop intimate relationship with other people or inability to feel affection for anyone, being suspicious about the reality of the external world and loss of mental and physical energy and motivation to live. When Self's relationship with his father, women and money is deconstructed the underlying reason of these PTSD symptoms is revealed to be stem from Self's traumatic experimentation of his mother's death. After the death of his mother, Self's father fails to fulfill Self's expectation to be loved and cared, and having been grown up in a loveless family, Self becomes vulnerable to the traumatizing effects of modern life. These traumatic symptoms influence Self's personality, and Self's life, wandering the marginal sides, thus indicates grotesque imprints. John Self as "an everyman of materialism" (Finney,2008: 48) whose life consists of "fast food, sex shows, space games, slot machines, video nasties, nude mags, drink, pubs, fighting, television, handjobs" (Money,1984: 67) sustains a carnival life which actually masks and echoes Self's cries arising from very depth of his soul to be loved and accepted.

Self's carnival life in which all distinctions and restrictions are destroyed and dismantled, is governed by one dominant force; money. Self's excessive fondness on money reveals one of the symptoms of the trauma which is to be obsessed with an idea. This symptom in the novel appears in Self's being fixated to the idea of earning more and more money. Money, for Self, is the ultimate goal of life that one passionately desires to reach, because there is nothing money cannot buy or there is no pain money cannot treat and there is no one money cannot affect. According to Self money can buy human contact, fix one's appearance, attract women and offer a happy luxurious life. The thing Self wants more than anything else "is to make lots

of money [...] go into the alchemy business, if it existed and made lots of money” (Money, 1984:92). Self presents making lots of Money as his dream in life. Besides, he feels the necessity of earning more and more money in order to afford his expenses which varies from pornographic magazines and films to different expensive drinks and transatlantic journeys.

Self's fixation to the money in the novel is echoed in nearly every sentence of the novel. The names of the characters, the film that Self will direct, the books that Self reads reflect money obsession. For instance the name of the film is at first decided to be as “Good Money” but later on it is altered as “Bad Money” (Money, 1984:106). The names of the characters in the novel also have relation with money. Leonard Ashley in his essay “Names Are Awfully Important: The Onomastics of Satirical Comment in Martin Amis's *Money: A Suicide Note*” explored imprint of money in characters' names:

Steward Cowrie (suggesting shells as money [some cowries or marine gastropods are used as currency in the South Pacific and Africa], Bob Cambist (derived from cambio Spanish for money), Ricardo Fisc (From fiscal), Tab Penmen (suggesting an accountant), Bill Levy (A jew, with the added suggestion of levying a tax, etc.), and Gresham Tanner (where tanner is slang for a British penny [actually a sixpenny piece] and Gresham's Law concerns bad money driving out good money). (Ashley, 1987:9)

Moreover the books, which Self reads, also have one topic: money. Amis, as he did in *Other People: A Mystery Story*, reveals Self's money mania through the grotesque listing of the books that Self owns; “Home Tax Guide, Treasure Island, The Usurers, Timon of Athens, Consortium, Our Mutual Friend, Buy Buy Buy, Silas Mariner, Success!, The Pardoner's Tale, Confessions of a Bailiff, The Diamond as Big as the Ritz, The Amethyst Inheritance — and that's about it.” (Money, 1984: 67) Hence Amis reflects Self's fixation to the materialism deconstructing dominant and prevailing details in his protagonist's life.



In the influence of traumatizing force of the capitalist world Self's fixation to money reaches at a point that Self starts to tell his emotions through financial terms. For instance, instead of directly telling Martina that her husband is cheating her he tells "well, I don't see the economics in that, quite frankly. I feel I'm owed some kind of kickback on the deal." (Money, 1984:265) The word kickback in fact means illegal payment but in the mouth of Self, it turns out to be the representation of his and Martina's sexual intimacy. Self also expresses that money is favourite subject of him and Selina as stated in these words: "while making love, we often talk about money. I like it. I like that dirty talk." (Money, 1984:151). Hence, it is clearly seen that money as the focal point of Self's life becomes an integral part of his life. Self's money obsession does not end even after he has lost all his fortune. When the character of Martin Amis offered him to play chess Self, insistently suggests to play it for money.

Right,' I said. 'We're playing for money.'

'Money? What do you think this is, a game of darts in the Jack the Ripper? You can't play chess for money.'

'Ten quid. With doubling. We're playing for money.'

'... But you haven't got any money.'

'Oh yeah? This set alone is worth five hundred quid. I've got a cashmere overcoat in there that's Worth a thousand easy. And,' I said, straightening a finger, 'and, I've got the Fiasco. Okay, what's so bloody funny?'

'Nothing. I'm sorry. Look, are you sure you wouldn't rather a game of snap or noughts-and-crosses? No? All right. But it's serious. Yes?'

'Oh it's serious, mate. And you're in for a nasty surprise. Come on, let's do it.' (Money, 1984:373)

The real motivation behind Self's suggestion to play for money lies in Self's idea of himself as the master of chess, but being beaten by Amis he once more lives the pain of losing. In fact, Self unconsciously repeats his trauma in the effect of "repetition compulsion" (Freud, 1959). Thus, Self, through his fixation opens the door of grotesque world in which he becomes "a one-man carnival of junk taste and junk morality who has relinquished most of his free will by embracing commodity culture in all its pornographic excess." (Diedrick, 1995: 74) Self's obsession of money while

on the one hand shows his traumatized personality on the other hand creates grotesque laughter. Amis making money as the criterion of Self's relationships and emotions presents a grotesque reflection of modern men. Beatifying money in Self's life Amis both deconstructs and mocks with the tendencies of the modern world and turns money into an element of comedy. Thus indicating the trauma in psyche of the modern man, created by the money, which is elevated to holy position in modern world, Amis decrowns money from its holy position and degrades it. Amis as offered by grotesque realism while praising and exalting the money at the same time humiliates and mortifies it.

In the novel Self's obsessional and passionate relationship with money intruding his private life divides his personality into conflicting parts. Money and the feeling of possessing more and more money has so powerful impact that, Self, as the protagonist of the *Other People: A Mystery Story*, lives “disintegration of cohesiveness and wholeness and doubled sense of reality.” (Zepinic, 2002: 112) Self explains his prevailing conflicting mental state referring to the dominant voices in his head. The first one of the voices is “the jabber of money, which might be represented as the blur on the top rung of a typewriter — £% ¼@=&\$! — sums, subtractions, compound terrors and greeds.” (Money, 1984:108) The other voice is the voice of pornography which for Self “sounds like the rap of a demented DJ: the way she moves has got to be good news, can't get loose till I feel the juice—suck and spread, bitch, yeah bounce for me baby... And so on.” (Money, 1984:108) These two voices constitute the main motivation of Self's life. Self throughout the novel shows accelerating endeavour to satisfy the demands of these voices.

The other two voices which have completely opposite contents show the depth of Self's psyche. One of which is “the voice of ageing and weather, of time travel through days and days, the ever-weakening voice of stung shame sad boredom and futile protest...” (Money, 1984:108) This voice is the representation of Self's conscience which tries to imply him the barrenness of his life style. The fourth voice and the most important one is the voice that forces Self to quit his habits. Self utters;

Number four is the real intruder. I don't want any of these voices but I especially don't want this one. It is the most recent. It has to do with quitting work and needing to think about things I never used to think about. It has the unwelcome lilt of paranoia, of rage and weepiness made articulate in spasms of vividness; drunk talk played back sober. (Money, 1984:108)

The last two voices are in conflict with the first two while the formers impel Self to earn and consume more and to satisfy his physical appetite, the latter warns him about the nothingness and needlessness of the formers. Stucked between the compelling powers of the voices in his head Self finds himself in a dilemma and declares his wish to escape all these oppressive forces; “all the voices come from somewhere else. I wish I could flush them out of my head.” (Money, 1984:108) This wish of Self is nothing more than a traumatized person's yearning to be saved from intrusive effects of the post traumatic stimulants. This ambivalence in Self's character once more emphasizes the difference between his official and unofficial life. Self living in a carnival life sustains two lives; in Bakhtin's words “Two aspects of the world the serious and the laughing aspect coexist in [his] consciousness” (Bakhtin, 1984(a): 96). The conflict in Self's identity and which is created by the coexistence of Self's conscience and his intrusive inner material drives becomes one of the main sources of grotesque realism in *Money: A Suicide Note*. In the novel Self has an official personality which he shows to the outer world and has an unofficial personality shaped by his unconscious world and unrestricted desires. While officially Self is presented as rich, respectable and successful director, in the carnival place his respectability is destroyed and debased by his unofficial carnivalistic life which is “free and unrestricted, full of ambivalent laughter, blasphemy, debasing and obscenities...” (Bakhtin, 1984(a) : 129-130)

The ambivalence in Self's character and life is also reflected in Martina's dinner party. At the dinner party, Self fails to maintain his prestige finding himself among famous writers and other prominent figures. As a result of his excessive ignorance he fails to conduct intellectual conversations, and besides, drinking excessively he confesses his love for Martina before her husband and other guests. Thus he destroys the official harmony in the dinner party. The intellectual and

official atmosphere of the dinner party is not proper for Self. The proper place for Self is marketplace which offers independent atmosphere to eat, drink and enjoy outside the boundaries of official order. Yet bored by the dogmatic atmosphere of the dinner party Self runs to the bar and drinks until he loses himself. The following day awakening in the morning, Self finds himself in the middle of a carnival place where is “full of nettles, crushed cigarette packs, used condoms and empty beer cans” (Money, 1984:122). After the depressive and negating evening in which he destroyed the dinner party of Martina to whom he feels passionate love, and humiliated himself as a result of his reckless behaviours, this place seems Self as true location to be born for a second time. The passage which Self tells his rebirth both produces grotesque laughter and once more reveals the material concepts according to which Self defines his existence.

Obviously it hurts, being born: that's why you scream and weep. Next, I had to frisk myself, to make sure I still had my wallet, limbs, face, dick, being. Next, I had to run crying through the concrete concourses in dawn rain until my panic slowed and I recognized the city and myself in the matt and muffled streets. Then I had to find a cab... (Money, 1984: 122)

Self in his rebirth immediately controls his wallet, face and phallus. The things that Self controls are the true reflections of his character. His controlling the wallet shows Self's obsession to money, checking his face implies that Self only gives value to the appearance, and his controlling his phallus indicates Self's fondness on pornography. Self calls his wallet, face and phallus as his being. In this case, as suggested by deconstructionist view, his being is constructed by money, pornography and appearance, namely by oppressive ideologic forces of the material world which also reveals that Self's being has no essence. Thus Amis emphasizing the component parts of Self's existence once more highlights the dichotomy in his character.

Self sustaining his unofficial carnival life under the influence of money and pornography's dominant voice, becomes aware of the fact that his life does not satisfy his soul. His carnival life while on the one hand presents him “liberation from

the prevailing truth and from the established order [...] privileges, norms and prohibitions” (Bakhtin, 1984(a):10) on the other hand reminds him the transformation of this liberation into illusion by the oppressive forces of the materialism. Self feeling that his festive life does not fulfill the emptiness in his soul, tells that there is something lacking in his life in these words;

Something is missing from the present too. Wouldn't you say? Mobile, spangled and glamorous, my life looks good — on paper, anyhow— but I think we're all agreed that I have a problem. Not so? Then what is it? Brother, sister, do the right thing here and let me in on it. Help me out. You'll tell me it's the booze ... the booze isn't brill, I warrant, but the booze is nothing new. Something else is new. I feel invaded, duped, fucked around. I hear strange voices and speak in strange tongues. I get thoughts that are way over my head. I feel violated... Inner-cities crackle with the money chaos — but I've got money, plenty of it, I'm due to make lots more. What's missing? What the hell else is there? (Money,1984: 66)

Self’s internal feud and questioning of life besides the effect of incompleteness and dissatisfaction which is created by trauma, highlights another feature of carnival which is to “make men look at the world with different eyes, not dimmed by 'normal' that is by commonplace ideas and judgements.” (Bakhtin, 1984(a): 39) Thus Self evaluating the world from a different perspective raises his self awareness and discovers that the feeling of incompleteness and dissatisfaction in his life also emanates from his wrong choices. Self states his awareness while telling his intimacy with a prostitute;

She started getting undressed and so did I. Then I stopped.'... But you're pregnant,' I remember saying in childish, open-ended surprise. 'It's all right,' she said. [...]She would have obliged readily enough, no doubt. She was like me, myself. She knew she shouldn't do it, she knew she shouldn't go on doing it. But she went on doing it anyway. Me, I couldn't even blame money. What is this state, seeing the difference between good and bad and choosing bad — or consenting to bad, okaying bad? (Money, 1984: 25-26)

Self also knows the difference between good and bad but he chooses bad or in his own words he consents to bad. In fact he is aware of the fact that he also has responsibility about his meaningless life. However he cannot show the courage of quitting all his habits because he thinks that only money can fill the emptiness in his life. When this awareness of Self is deconstructed it is possible to observe another PTSD symptom which he suffers from: “markedly diminished interest or participation in previously enjoyed activities, feeling detached or estranged from other people or a persistent inability to feel positive emotions (especially happiness, joy, satisfaction, or emotions associated with intimacy, tenderness, and sexuality)”. (APA, 2013: 273) That is to say, as pointed out by Janet, he suffers from lack of will (Janet, 1907). Self's inability to feel satisfaction, tenderness and his diminished interest in his prevailing enjoying activity is understood from this statement of Self ;

Look at my life. I know what you're thinking. You're thinking: But it's terrific! It's great! You're thinking: Some guys have all the luck! Well, I suppose it must look quite cool, what with the airplane tickets and the restaurants, the cabs, the film stars, Selina, the Fiasco, the money... . It really isn't very nice in here. And that is why I long to burst out of the world of money and into — into what? Into the world of thought and fascination. How do I get there? Tell me, please. I'll never make it by myself. I just don't know the way. (Money,1984: 123)

Feeling entrapped among the walls of oppressive consumerism Self feels great compulsion to escape the prevailing order. Self sees the world as “bathed in a dark shadow of despair and hopelessness”, and he feels that “it will never get any better, and there is nothing that can be done to make it better.” (Roberts, 2011:76) Reading George Orwell's *Animal Farm* on Martina's wish, Self starts to think about himself and what would be if he were in *Animal Farm*;

Where would I be in *Animal Farm*? One of the rats, I thought at first. But — oh, go easy on yourself, try and go a little bit easy. Now, after mature consideration, I think I might have what it takes to be a dog. I am a dog. I am a dog at the seaside tethered to a fence while my master and mistress romp on the sands. I am bouncing, twisting, weeping, consuming myself. A dog can take the odd slap or kick. A

slap you can live with, as a dog. What's a kick? Look at the dogs in the street, how everything implicates them, how everything is their concern, how they race towards great discoveries. And imagine the grief, tethered to a fence when there is activity — and play, and thought and fascination — just beyond the holding rope (Money,1984: 207)

Self longs for a world beyond the rope which is away from all simulations and the material. Escaping from the world of money he wants to go into the “world of thought and fascination” (Money,1984: 123) because his life in the wheel of money, pornography and alcohol seem to be so empty and barren. Self's awareness about his barren and meaningless life also surfaces the other symptom of PTSD; loss of the sense of reality. As his story moves on, Self's traumatic symptoms start to increase. Self's depression deepens as a result of his opinion that his life getting more and more absurd day by day. The fact that the world loses its logic in his mind and turns into an illusionary place increases his feeling of disillusionment. Self anymore not only feels suspicion about the reality of the world, but also he feels suspicion about the reality of his memories. He utters;

My thoughts dance. What is it? A dance of anxiety and supplication, of futile vigil. I think I must have some new cow disease that makes you wonder whether you're real all the time, that makes your life feel like a trick, an act, a joke. I feel, I feel dead [...] I can't go on sleeping alone — that's certain. I need a human touch. Soon I'll just have to go out and buy one. (Money, 1984:60)

It is clearly seen through this utterance that Self gives a brief resume of his life making emphasis on his traumatized depressive psyche and dilemma. While Self on the one hand endeavours to raise his fortune, on the other hand inherently he is aware of the fact that money cannot fill the lack of affection in his soul. He confesses his need for human touch but claiming that he can buy human touch he reveals his fixation to the trauma which is a continuous need to consume. In other words, Self repeats his traumatic experience.

Furthermore, Self, unable to save himself from the sense of insecurity, continuously feels that something bad is going to happen. The feeling that bad things are waiting to occur becomes Self's recurrent traumatic symptom. This symptom is analyzed in trauma theory in the aspect of traumatized individual's feeling as vulnerable, helpless and powerless. Kai Erikson analyzes this mental state of traumatized people;

Traumatized people often come to feel that they have lost an important measure of control over the circumstances of their own lives and are thus very vulnerable. That is easy to understand. But they also come to feel that they have lost a natural immunity to misfortune and that something awful is almost bound to happen. (qtd in Caruth, 1995: 194)

Self, suffering from this kind of feeling, thinks that fear strolls around the whole planet and life just passes away him. In this depressed condition he starts to feel as a part of a big machine instead of feeling as a human. This feeling of Self echoes in the novel several times. From the very beginning of the novel Self states his feeling; "Things still happen here and something is waiting to happen to me... Something is waiting. ... Awful things can happen any time." (Money, 1984: 3-4) Self's phobia to live a new traumatizing event is repeated once more in progressive parts of the novel;

there is something going on. Are you in on it? I've had this terrible feeling ever since I came to New York last time, a feeling of — a feeling of ulteriority. I fry to convince myself that it's conditioning, the poor boy and his fears of success. It's not the film. The film is fine. It'll happen. But something else is not fine, something bigger. It is bigger than what Frank the Phone is doing to me, whatever that is. It is bigger than what Selina is doing to me, whatever that is. It is bigger than what I am doing to me... (Money, 1984: 118)

Self's feeling of insecurity stems from his feeling of ineffectiveness before the powerful effect of the trauma. Feeling that he lost all his control, Self cannot prevent



the intrusive thoughts to distract his mind and inner peace. Self's feelings at the same time, foreshadows the forthcoming peripeteia of him.

Moreover, Self's relationship with women is another instance exemplifying Self's traumatized conflicting personality. After his mother's death Self tries to complete his lack of affection by the help of other women whom he attracted through his money. Self's approach to women is the same as his approach to money. Women, like money, are regarded by Self as objects that will satisfy his pornographic addiction. It is possible to comprehend Self's attitudes towards women from his expressions which he used to portray Selina. Self, while talking about Selina, does not mention about her personality but permanently makes references to her sexuality, her physical attraction and his sexual relation with her. For Self, Selina is:

the arched creature doing what that creature does best — and the thrilling proof, so rich in pornography, that she does all this not for passion, not for comfort, far less for love, the proof that she does all this for money. I woke babbling in the night — yes, I heard myself say it, solve it, through the dream- mumble—and I said, I love it. I love her [...] I love her corruption. (Money,1984: 37)

As seen, Self's passion for Selina does not emanate from his love for Selina's personality but emanates from his love for Selina's commodified sexuality.

Self in the novel does not feel respect for any women except Martina Twain. According to him women are sexual objects who can be bought, beaten and raped. Seeing a woman in the street Self thinks that: “I thought to myself, here's someone who's really worth raping. With a good lawyer you'd only get a couple of years. It's not so bad in the nick these days.”(Money, 1984:58) Furthermore, Self joyfully utters how he has beaten a woman and how pleasurable it is:

I've hit women. Yes, I know, I know: it isn't cool. Funnily enough, it's hard to do, in a sense. Have you ever done it? Girls, ladies, have you ever copped one? It's hard. It's quite a step, particularly the first time.

After that, though, it just gets easier and easier. After a while, hitting women is like rolling off a log... (Money, 1984: 9)

Beating women is a common activity for Self and this is proved by him when he declares that he has beaten Selina many times. Furthermore, the physical violence exercised by Self upon Selina is accompanied with financial one as she is forced to maintain her life through the financial independence not of herself but of the male. While mentioning about Selina's demand for joint bank account that will cause her to feel herself secure, Self confesses that men use money to provide the subordination of women: "She has always said that men use money to dominate women. I have always agreed. That's why I've never wanted to give her any."(Money, 1984: 90). However, Selina's demand for joint bank account is not approved by Self as it would come to mean Selina's financial independence. Hence, Self reveals his aim to dominate Selina through money and violence. In this sense, it is possible to say that Self's relation with women mediates between money, pornography and act of violence.

The other woman figure who is dominant in Self's life is Martina Twain, who is the female reflection of Martin Amis in the novel, and is the only woman to whom Self feels respect and real affection. Martina, unlike Selina, is portrayed as intellectual and powerful woman figure in the novel. According to Self, Martina does not belong to this world because she has nothing common with the other women in Self's life. Amis, maybe for this reason, chose the name Martina which sounds like Martian. Self, while referring to his emotions about Martina, does not make sexual ascriptions. Self feels so deep affection for Martina that he loses his talking ability when he confronts her. His feelings about Martina are implied through the gaps in his mind and language that resist any definition of her identity through money or body:

You remember Martina, Martina Twain? ...The thing about Martina is — the thing about Martina is that I can't find a voice to summon her with. The voices of money, weather and pornography (all that uncontrollable stuff), they just aren't up to the job when it comes to Martina. I think of her and there is speechless upheaval in me — I

feel this way when I'm in Zurich, Frankfurt or Paris and the locals can't speak the lingo. My tongue moves in search of patterns and grids that simply are not there. (Money, 1984:119)

Martina's place in Self's life surpasses Self's two obsessive addictions; money and pornography. As Self has mentioned when Martina is the subject, everything loses its importance and influence in his life. Martina has so profound influence on Self that when he misses his appointment with Martina he cannot bear and he cries; "I couldn't take this, I don't know why. So I started crying, not easily either but very tight and needing lots of work from the pumps of the chest." (Money, 1984: 41) Self, in the process of his relation with Martina, conceives the difference between fetishistic desire and human connection:

saw what her nakedness was saying, I saw its plain content, which was — Here, I lay it all before you. Yes, gently does it, I thought, with these violent hands... And in the morning, as I awoke, Christ (and don't laugh— no, don't laugh), I felt like a flower: a little parched, of course, a little gone in the neck, and with no real life to come, perhaps, only sham life, bowl life, easing its petals and lifting its head to start feeding on the day. (Money,1984: 336)

However, Self cannot maintain his relationship with Martina because once again he feels the impelling force of his material inner drives. Self's wish to stay with Martina clashes with his wish to satisfy his consumerist drives. Actually, Self really wants to maintain his relationship with Martina because after the death of his mother, she is the only woman with whom he established a humanly contact beyond sexuality. On the other hand, he cannot achieve to silence the voices of money and pornography in his head. The conversation between Martina and Self about Martina's dog Shadow reflects Self's inner conflict. Walking near twenty third street Martina utters on Shadow's tugging at his rope that each night Shadow's desire to return home is getting weaker and she says "But sometimes ... he seems to want to go." (Money, 1984: 289) Self reassures Martina that Shadow "knows what the good life is" (Money, 1984: 289) that is with her. However, initially Self becomes the victim of his pornographic addiction in spite of his great love for Martina and cannot resist Selina's seduction. On Martina's seeing them, their relationship ends. Self's

destruction of his relationship highlights Self's inability to develop and sustain intimate relationship with other people, especially with women.

At the end of the novel, Self's prevailing inner trauma turns into an explicit event on Self's encountering Goodney and Selina's betrayal. The suicide note at the beginning of the novel is written by Self's himself. Self, robbed from his material power is transformed into carnival fool from the carnival king. Anymore he is not the rich director who leads a luxurious life, drinks and eats to excess, spends money lavishly but he is the minder who works at Hyde Park and who borrows money from his landlady. Self's peripeteia leads him to discover that his idol money is nothing more than an illusion. He states his new ideas about money in these words; "If we all downed tools and joined hands for ten minutes and stopped believing in money, then money would no longer exist. We never will, of course. Maybe money is the great conspiracy, the great fiction. The great addiction too: we're all addicted and we can't break the habit now." (Money, 1984: 384) Although Self is aware of the fact that money is a fiction and he is addicted to it, he cannot resist the dominant sound of money in his head and he both destroys his harmonious relationship with other people and his self. Thus Self's life becomes a double entity alternating between his material drives and his conscience.

In *Money: A Suicide Note* the intrusion of material popular culture into Self's "private culture" (Money,1984:123), creating a traumatic effect in Self's psyche, deconstructs and distorts his inner harmony and his relation with people. As the contemporary materialist public life fixes Self to the idea of earning and consuming more, Amis portrays Self as the true personification of consumerism and capitalism. In other words, the divide between public and private sphere appears in the novel so huge that the self dwelling in the private sphere is subordinated and shaped in accordance with the dominant ideologies and interests of the public sphere. Therefore, as the protagonist Self experiences in the novel, money becomes the main focus of the him and in this way the self is transformed gradually into an other. As the traumatized other, born out of the materialist and capitalist world, Self becomes unable to establish a coherent and secure identity for himself. In this case Self starts

to feel the emptiness in his soul and in order to save himself from this condition resorts to all kinds of physical and moral processes of excitation especially to pornography, alcohol and drugs. At this point the grotesque aura of the novel appears.

In consequently, Amis in the novel shows grotesque realism's features of carnival, ambivalence and debasement. Destroying the wall between Self's official and unofficial life and representing Self in a festive life which is full of the activities of eating, drinking and entertainment, he constitutes the carnivalistic atmosphere of the novel. This carnivalistic life reminding Self the meaninglessness of the material life, pushes him to discover the essence of his identity in the process of the novel. Amis in the novel, firstly exalting the money through Self's fondness of it and later on deconstructing and uncrowning the money, he both criticizes oppressive mental forces of the modern world and reveals another feature of grotesque realism which is debasement. Furthermore, Amis presenting Self mediating between his material drives and his conscience, shattering the old Self through trauma and reflecting a new Self, he shows the ambivalence in life as well as in Self's character, as he accomplished in his previously analyzed novel *Other People: A Mystery Story*. Thus Amis telling the story of John Self who endeavours to overcome his traumatic pains through grotesque behaviours mirrors the life in its dying and rejuvenating form.

## CHAPTER FOUR

### **EXPERIENCED PAST, NARRATED TIME IN *TIME'S ARROW OR THE NATURE OF THE OFFENCE***

Martin Amis who has been highly influenced by the alterations in modern life after post Second World War era and believing that “post-1945 life is completely different from everything that came before it” (McGrath,1987: 194) preferred to be outspoken critic of self destructive tendencies of the modern age in his novels. Seeing the Stalinism, Holocaust and explosion of the first atom bomb as the triggering events of the modern age's traumas, in his works he generally touched upon these traumatizing historical facts. *Time's Arrow or the Nature of the Offence* (1991) is one of his popular novels, of which main topic turns around the Holocaust atrocities. Martin Amis considered Holocaust to be “the central event of the twentieth century” (Bellante and Bellante,1992:16) and inspired by Robert Jay Lifton's work *The Nazi Doctors*, decides to write about Holocaust and “the story of a man's life backwards in time” (*Time's Arrow*,1991:175). *Time's Arrow or the Nature of the Offence* which appears in the light of abovementioned ideas of Amis, gained great popularity and was shortlisted for the Booker Prize for fiction. In the novel while Amis on the one hand questions the Second World War and the Holocaust, on the other hand presents the dilemma of the modern man between centripetal and centrifugal forces. In order to achieve his aim Amis presents a splitted character whose personal history is a part of a larger history: Holocaust, reverses chronological time order and inverts the narrative which deconstructs the history and creates an alternative reality and shows a world full of contradictions created through the memorial and sensible conflicts between the protagonist and his splitted self. Amis while reflecting these issues does not embrace a classical narration technique but prefers to employ a different literary style through which he tells all the holocaust atrocities and personal traumas backwards in a grotesque aura.

The grotesque characteristic of the book appears as a result of deconstructing a severe historical fact and narrating the events from the perspective of a childlike

innocent narrator who fails to comprehend the tragedy of the Holocaust. Amis explains the reason that lies behind his embracing inverted narration technique in his book in these words; “I saw that in fact I was going to write about [the Holocaust]. I thought if you did this world backwards, there would be a real point- the inversion is so complete” (Wachtel,1996: 47) Amis who thinks that he can completely reflect the Holocaust by telling the event from two conflicting point of views, at the same time transforms the act of negation into the act of creation which is ultimate feature of Bakhtinian grotesque realism because Bakhtinian grotesque realism presents “a contradictory and double faced fullness of life” (Bakhtin,1984(a): 62) in which “the world is destroyed so that it may be regenerated and renewed.”(Bakhtin, 1984(a): 48) In the same way Amis destroying the protagonist Odilo Unverdorben's life and Holocaust event, creates an alternative, innocent world through which he reflects “a longing to undo the Holocaust” (Finney,2008: 105). Amis's wish to undo the Holocaust represented in the novel through the modifications of the individual memory and identity in the basis of the altering perception of time, caused by traumatic holocaust history.

*Time's Arrow or the Nature of the Offence, as Other People: A Mystery Story* begins in the hospital room with the awakening of the protagonist, Odilo Unverdorben's from his death. Odilo Unverdorben who is fugitive Nazi doctor in his deathbed "gives birth to a doppelganger a childlike innocent who relives Odilo's life in reverse."(Diedrick, 1995: 162). Odilo in the process of the novel day by day gets younger and at the end of the novel turning to his infancy disappears in his mother's womb. Odilo's escape from his crimes which he committed as a Nazi doctor and his identity alterations are also narrated in reverse order. At the beginning of the novel which marks the last phase of Odilo's life, Odilo lives in New Jersey with the identity of Tod Friendly. Later on he moves to New York and changes his name as John Young and works as a surgeon. In the summer of 1948 John set sails to Lisbon where he once more changes his name as Hamilton de Souza. After a few years he goes to Salerno and then to Vatican, where he takes a new identity as Odilo Unverdorben before leaving Germany and for war. In Germany for a while Odilo travels from village to village, from farm to farm until at last he arrives “at Auschwitz Central somewhat precipitately and by motorbike [...] shortly after the Bolsheviks had entrained their ignoble

withdrawal.”(Time’s Arrow, 1991:124) In the death camp Odilo resumes his medical career and assists Uncle Pepi who is fictional representative of Josef Mengele and who made deadly experiments on Jewish prisoners during the Holocaust. In 1942 at the age of twenty five he leaves Auschwitz and journeys to Berlin meanwhile Jews are deconcentrated and sent to their homes. Odilo continues his journeys and he goes to Schloss Hartheim where Nazi doctors are educated , and medical school and at last to Solingen where he turns to his infancy. Amis unlike his other two novels which are analyzed in previous chapters of this thesis, in *Time's Arrow or the Nature of the Offence* presents trauma of a perpetrator rather than victims. In order to understand the reason of Odilo's splitting of his identity and backward narration of the narrator first a brief reference to trauma's impact on one's perception of time and self will help to elucidate the textual analyses to follow.

Trauma besides perception of self and external world also has profound impact on one's perception of time. Trauma, distorting one's perception time causes traumatized individual to feel as if living in a timeless world. In this distorted world time may stop for traumatized individual or time may seem as infinite in duration as well as time may flow in reverse order. Van der Kolk and Van der Hart indicate this impact of trauma in these words; “... [trauma] stops the chronological clock and fixes the moment permanently in memory and imagination, immune to the vicissitudes of time.” (qtd in Van der Kolk, Van der Hart, 1991:177) Distortion of time perception can be further explained by referring to trauma's impact on memory. Traumatized individual, as pointed out by psychiatrists, unable to experience the traumatic event in its occurrence encodes the traumatic memories in a different way and this different encoding causes individual to live traumatic past rather than post traumatic present. Van Der Kolk and Van Der Hart also state this fact that “traumatic memories are frozen in time and remain overwhelming experiences not subject to previous contexts” (Van der Kolk, Van der Hart, 1991: 441-442) for this reason one's mind becomes fixated to the moment of trauma and in this way traumatized individual's psyche forces him to confront his trauma. In this case traumatized individual fails to confront the powerful emotional forces that stems from his traumatic experiences and resorts to dissociation namely to the splitting of the psyche.



In modern trauma studies splitting of the psyche is defined as Dissociative Identity Disorder (DID) which is identified in DSM V as “discontinuity in sense of self and sense of agency, accompanied by related alterations in affect, behaviour, consciousness, memory, perception, cognition, and/or sensory motor functioning.” (APA, 2013: 292) DSM V aligns characteristics of DID as follows; “Recurrent gaps in the recall of everyday events...distress or impairment in social, occupational, or other important areas of functioning” (APA, 2013:292). Moreover recurrent episodes of amnesia may be seen. That is to say individual cannot remember every day events, important personal information or some of the events. DID patients may also experience intrusions into their conscious functionings, alterations of self, and perceptions. These intrusions are realized through voices, dissociated actions and speech, intrusive thoughts, emotions, impulses or feeling of detached from one's body besides feeling like one's body or actions are not one's own. People suffering from DID report trauma like symptoms such as living vivid flashbacks that creates the sense as though traumatic event was occurring in the present, or losing the sense of reality accompanied by inability to remember the content of the flashback.

Martin Amis in his novel reflects a character who suffers from all these symptoms. Amis's protagonist Odilo unable to bear the heaviness of his past deeds splits his identity, his splitted side fails to remember or reach the past memories, undergoes alterations of self and perception, loses sense of reality and of course as a result of all these dysfunctions Odilo's splitted self feels detached from his body. Odilo's splitting of the psyche can be better understood referring the Lifton's work *Nazi Doctors* since Amis highly influenced by Lifton's work in the process of writing his novel and he reflected his protagonist's psyche in parallel with the psychological profile of Nazi doctors in Lifton's work. Lifton in his work offers an analysis of Nazi doctors' psychology and he claims that the only way for Nazi doctors to develop murderous self required for genocidal project and to keep their mental sanity, is to create double for themselves. Odilo in the same way, at the beginning of the novel splits his identity and creates an innocent, naive grotesque double who both fails to perceive the severity of Odilo's trauma and source of these symptoms. The doppelganger, who is at the same time the naive narrator of the novel, like a soul which returns to the body appears at the moment of Odilo's rebirth and starts to narrate Odilo's traumatized life experiences

through his inverted narrative perspective. As it is understood from the pronouns that narrator uses in the novel, Odilo and narrator's splitting actualizes during the Auschwitz period, when Odilo cannot bear the burden of being a Nazi Doctor. This mental state of Odilo diagnosed by Lifton can be interpreted as psychic numbing and doubling which "is a form of dissociation characterized by the diminished capacity or inclination to feel and usually includes separation of thought from feeling." (Lifton, 2000: 13) In this process dissociation goes further "with the formation of a functional second self, related to but more or less autonomous from the prior self." (Lifton, 2000: 13) In the same way Odilo splits his thoughts and feelings and creates an autonomous double which describes himself as "passenger" or "parasite." Odilo's double is autonomous but "connected to the prior self" (Lifton, 2000: 419). While narrator in connection with Odilo feels his emotions, regrets, and sense of guilt as well as suffers from the tragedy of the events, Odilo unaware of all these senses constitutes the thinking and acting part of the self. Narrator tells his position in Odilo's psyche in these words; "I have no access to his thoughts but I am awash with his emotions."(Time's Arrow, 1991:15)

Furthermore it is possible to observe the splitting up between Odilo and narrator and inexistence of narrator's influence on Odilo's actions through this utterance of narrator; "Something isn't quite working: this body I'm in won't take orders from this will of mine. Look around, I say. But his neck ignores me. His eyes have their own agenda."(Time's Arrow, 1991:13). Narrator through this utterance also seems to reveal another traumatic symptom which is depersonalization of which prominent feature is explained in DSM V as follows; "The depersonalization experience can sometimes be one of a split self, with one part observing and one participating, known as an 'out of body experience' in its most extreme form." (APA, 2013: 302-303) Narrator's condition in Odilo's mind is not different from this explanation. While Odilo constitutes the participant part of the traumatized psyche, narrator constitutes the observer part. Existing in Odilo's head but having no access to his memories, ideas and actions and forced to endure the burden of Odilo's emotions, narrator thus destined to remember and repent while Odilo forgets and continues his life. In this condition narrator feels himself as uninfluential being who is unable to prevent Odilo's evil deeds. Narrator emphasizes his uninfluential condition in these words: "I'm like the baby taken from the toilet. I have a heart but I don't have a face. I don't have any eyes to cry. Nobody knows

I am here.” (Time’s Arrow, 1991: 102) Narrator through this quotation also once more stresses the fact that although he is destined to carry the burden of Odilo's emotions that include traumatic reflections of Odilo's atrocities, being suppressed he is not allowed to reveal his grief or prevent Odilo's actions. Furthermore narrator stating that nobody is aware of his existence; he reveals the fact that repressing his emotions Odilo prefers to stay ignorant to them.

The narrator as a double of Odilo as indicated in DSM V although resides in his body feels that he cannot control the body. In this case narrator who thinks that he is destined to live in a body which he cannot control and impelled to expiate Odilo's actions, finds himself in the middle of a deep identity crisis. Not being able to feel his existence narrator states his condition referring to burnt Jewish people in Auschwitz; “I have no name and no body- I have slipped out from him and am now scattered above like flakes of ash blonde human hair” (Amis,1991: 156). Narrator who perceives himself as scattered being like flakes of ash, besides Odilo's dissociated self also represents his soul or conscience which Odilo prefers to repress. Narrator tells his position as voice of conscience in these words; “I wanted to say: don't do this. The voice of conscience. It speaks in a whisper. Nobody hears it” (Amis, 1991: 56). Since the underlying reason of Odilo's personality division is the fact that he suppresses the voice of his conscience, it is not surprising that the narrator occupies an uninfluential position. Odilo splitting his personality and imposing the burden of his conscience to his double also actualizes “healing-killing paradox” (Lifton, 2000:503) about which Lifton talks about in his work. Lifton discusses that the healing- killing paradox, which indicates Nazi's idea that act of killing is necessary to heal German race, is “crucial in setting the tone for doubling.”(Lifton, 2000: 430) Thus Nazi doctors and Odilo, as one of them, creates themselves doubles in order to sustain their works.

Furthermore Odilo's traumatized and splitted identity, in the novel, also represents the trauma's impact on one's perception of time. As mentioned before trauma causes “temporal distortions with anomalous subjective recall” (APA, 2013: 303). Traumatized individual unable to transform his traumatic memory into a coherent narrative, starts to experience the time beyond the normal representation. In *Time's*

*Arrow or the Nature of the Offence* since the main character splitted his identity two different memory and two different stream of consciousness dominate the novel. While primary personality, Odilo, perceives the time in normal order, alter peronality, the narrator, perceives everything in reverse. Thus everything in the novel is narrated in reverse chronology which also shows another symptom of grotesque realism: travesty. Travesty is explained by Bakhtin as the reversal of the all established order and realities. In the book Amis reversing all established realities presents a world upside down. In the novel all events, sentences, words and activities such as eating, sex, reading are presented from an inverted point of view. For instance everyday Odilo takes newspaper to the store and dates “goes like this. After October 2, you get October 1. After October 1, you get September 30” (Time’s Arrow, 1991:16), mails arrive from the trash can or fire not from the postman “once a year the same letter is born from the flames [...] Then the letter unbuckles, turning from black to even white in the heat and delivering itself into our outstretched hand” (Time’s Arrow,1991: 64), housemaids enter a spotless home, “dust the place, and dirty all the dishes, and worry the bed leaves like four bucks on the kitchen counter” (Time’s Arrow,1991: 102), cars become slower and they have “five reverse gears and only one for forward” (Time’s Arrow,1991: 30) , Odilo changes his colour TV with a black and white one, “Water moves upward...Smoke falls” (Time’s Arrow,1991: 51), and doctors wounds patients while accidents and diseases heal them. Furthermore Odilo “takes toys from children, on the street” and “goes to church and [...] always takes a really big bill from the bowl” (Amis, 1991:23). Moreover children grow smaller and in the end they enter hospitals from which they never return, and food flows from stomach to plate and last to carton grocery shelf. The scenes in which narrator tells children's getting smaller and act of eating both shows travesty and creates grotesque laughter. Narrator tells the scene of children's journey to inexistence as follows;

The little children on the street, they get littler and littler. At some point it is thought necessary to confine them to strollers, later to backpacks. Or they are held in the arms and quietly soothed—of course they're sad to be going. In the very last months they cry more than ever. And no longer smile. The mothers then proceed to the hospital. Where else? Two people go into that room, that room with the forceps, the soiled bib. Two go in. But only one comes out. Oh, the poor mothers, you can see how they feel during the long goodbye, the long goodbye to babies. (Time’s Arrow, 1991: 41)

Furthermore act of eating is another grotesque instance of the novel which bears both annoying and therapeutic characteristics for the narrator;

Various items get gulped up into my mouth, and after skillful massage with tongue and teeth I transfer them to the plate for additional sculpture with knife and fork and spoon. That bit's quite therapeutic at least, unless you're having soup or something, which can be a real sentence. Next you face the laborious business of cooling, of reassembly, of storage, before the return of these food stuffs to the Superette, where, admittedly, I am promptly and generously reimbursed for my pains. Then you tool down the aisles, with trolley or basket, returning each can and packet to its rightful place. (Time's Arrow, 1991:19)

Besides all these activities narrator also perceives the act of reading in reverse and tells how he reads a tabloid;

Another thing that seriously disappoints me about this life I'm living through: the reading. I drag myself out of bed each night to start the day—and with what? Not with a book. Not even with the *Gazette*. No. Two or three hours with a yelping tabloid. I begin at the foot of the column and toil my way up the page to find each story unedifyingly summarized in inch-high type. MAN GIVES BIRTH TO DOG. Or STARLET RAPED BY PTERODACTYL (Time's Arrow, 1991: 18-19)

and he also experiences sexuality in reverse;

Jesus, the whole routine is like the very act of lust. First the sadness and disarray, then the evanescent transcendence; then the bodies put on clothes again, and there is a prowl of word and gesture before they go their separate ways. (Time's Arrow, 1991: 67)

Reversal of the actions in the novel, besides providing grotesque laughter, both aims to familiarize the reader with the reverse atmosphere of the novel and to foreshadow the reversal of the Holocaust event in the forthcoming chapters.

Besides actions and events, in the novel words and dialogues are also reversed. In order to comprehend the real meaning of a dialogue or sentence it is needed to read them from bottom to top or from right to left. One of the examples of the reverse words appears at the beginning of the novel;

"Dug. Dug," says the lady in the pharmacy.  
 "Dug," I join in. "Oo y'rrah?"  
 "Aid ut oo y'rrah?" (Time's Arrow, 1991:14)

This dialogue in normal order should be realized as follows;

"How are you today?"  
 "Good" I join in. "How are you?"  
 "Good, Good" says the lady in pharmacy.

However the reverse perception of the narrator fails to comprehend the words as well as everything in the world in a normal way. In the progressive parts of the novel narrator translates the single words and sentences in conventional way but dialogues, nevertheless, remains inverted. Odilo's conversation with one of his patients, while he is working in New Jersey with the identity of Tod Friendly, exemplifies a good instance of inverted dialogue and constitutes another comic example of inversion;

Tod: "It might start a panic."  
 Patient: "Shout *fire*"  
 Tod: "What would you do if you were in a theatre and you saw flames and smoke?"  
 Patient: "Sir?"  
 Tod pauses. "That's an abnormal response. The normal response would be: 'Nobody's perfect, so don't criticize others.' "  
 "They'll break the glass," says the patient, frowning.  
 "What is meant by the saying 'People in glass houses shouldn't throw stones?' "  
 "Uh, seventy-six. Eighty-six."  
 "What's ninety-three minus seven?"  
 "1914-1918."

"What are the dates of the First World War?"  
 "Okay," says the patient, sitting up straight.  
 "I'm now going to ask you some questions."  
 "No."  
 "Sleeping okay? Any digestive problems?"  
 "I'll be eighty-one in January."  
 "And you're . . . what?"  
 "I don't feel myself."  
 "Well, what seems to be the problem?"(Time's Arrow, 1991: 35)

Although time reversal in the novel seems to create comic effect Amis's main motivation behind the time reversal lies in his wish to create consciousness about the tragic holocaust events without aestheticizing it because according to critics Amis is writing about a tabooed and sensitive subject and for this reason he may show the horrors and cruelty acceptable. However Amis' aim is totally different from these criticisms, he tells that his aim is not to aestheticize the Holocaust events in these word; "Nazism was a biomedical vision to cancer of Jewry. to turn it into something that creates Jewry is a respectable irony." (Reynolds and Noakes 2003:20) In this case Amis inverting the arrow of time offers a double edged history while its one edge reflects tragedy of the Holocaust, the other edge reflects the wish of removing the Nazi atrocities.

One of the prominent examples of double edged history in *Time's Arrow or the Nature of the Offence* appears during the process when Odilo starts to work in a concentration camp. Naive narrator in his alternative history perceives Nazi camps as places of mercy and benevolence. In Nazi camps according to the narrator Odilo's unit disbands the ghettos and providing clothes and other personal objects they take Jews to their homes in order to unite them with their loved ones. Narrator considers this so called merciful action as their mission which is the "to make Germany whole. To heal her wounds and make her whole." (Time's Arrow, 1991: 149) While making Germany whole means for narrator to live with different races in peace, for Odilo it means to exterminate Jews.

Amis continues to create grotesque paradox presenting narrator's misinterpretation of Odilo's job. While narrator considers standard medical practice as heartless and cruel, he interprets concentration camps as life giving. Narrator states his quizzical condition as a response to hospitals and doctors; "Is it a war we are fighting, a war against health, against life and love." (Time's Arrow, 1991:103) Even narrator feels so disgusted by what doctors do at the hospitals he utters that

My condition is a torn condition. Every day, the dispensing of existence. I see the face of suffering. Its face is fierce and distant and ancient. There's probably a straightforward explanation for the impossible weariness I feel. A perfectly straightforward explanation. It is a mortal weariness. Maybe I'm tired of being human, if human is what I am. I'm tired of being human.(Time's Arrow,1991: 103)

This utterance of narrator in fact includes ambivalent criticism. In his reverse world while doctors inflict wounds upon patients in ordinary world Nazi doctors kills people. In this case Amis through narrator's criticism actually criticizes the atrocities of Nazi doctors, besides revealing Odilo's hatred of his self in depths of his psyche. Since narrator perceives everything backwards, doctors' curing a patient seems him as a war against health. It is easy to see the reason;

Some guy comes in with a bandage around his head. We don't mess about. We'll soon have that off. He's got a hole in his head. So what do we do? We stick a nail in it. Get the nail- rusty one- from the trash or wherever. And lead him out to the waiting room where he's allowed to linger and holler for a while before we ferry him back to the night. (Time's Arrow, 1991: 76)

For this reason hospitals are atrocity producing places where doctors inflict terrible wounds on patients. In contrast to hospitals, Nazi concentration camps appear to the narrator as magical places where life is created and wounds are healed. Doctors in these camps are God like creatures whose benevolence and mercy is praiseworthy. Narrator tells the creation process in the camps; "Creation is easy. Also ugly. *Hier ist kein*



*warum*. Here there is no why. Here there is no when, no how, no where. Our preternatural purpose? To dream a race to make people from weather from thunder and from lightning with gas with electricity with shit with fire." (Time's Arrow, 1991: 128) As seen from this quotation narrator unconsciously reveals the methods used by Nazis to exterminate Jews. Through his misinterpreted narration while on the one hand the narrator naively presents the "genocide as genesis" (Menke, 1998: 964), the dim reality on the other hand surfaces tragically.

Furthermore in the novel the gap between the narrated events and real events emerges upon narrator's mentioning about the camp argot. In concentration camps, Nazis employ euphemisms in order to avoid confronting their murderous activities. Phil Joffe offers an instance of this euphemism; "the Nazis suggest that [those prisoners who are bent over from starvation and hopelessness] are Jews who will soon be converted (St. Paul's conversion of the Jews), but into ash only." (Joffe, 1995: 7) Other instances of Nazi's misnaming are aligned by the narrator as follows;

The main Ovenroom is called *Heavenblock*, its main approach road *Heavenstreet*. Chamber and Sprinklerroom are known, most mordantly, as *the central hospital*. *Sommerfrische* is our name for a tour of duty here, in any season: "summer air," suggesting a perennial vacation from an inadequate reality. When we mean *never* we say *tomorrow morning*[...] The slenderest patients, those whose faces are nothing more than a triangle of bone around the eyes, they're *Muselmänner*: not, as I first thought, as an ironical glance at *musclemen*. No. The angularity of hip and shoulder suggests *Muslims* —Muslims at prayer. (Time's Arrow, 1991: 133)

Irony and duality in language further reflected through Odilo's surname in the novel. Diedrick suggests in his book *Understanding Martin Amis* that Odilo's surname Unverdorben in German has definitions of "'verdorben'... 'tainted', 'rotten', 'depraved', and 'corrupt' while 'unverdorben' signifies the opposite of these, and also 'innocent' and 'unsophisticated'. His surname contains both himself and his double, in other words." (Diedrick, 1995: 168) As it is understood from the above quotations Amis in the novel

uses ambivalent language which both mortifies and regenerates at the same time. This usage of language also exemplifies dual usage of words about which Bakhtin talks about in his grotesque realism theory as well as “parallels the dual time scheme and the dual codes of ethics” (Finney: 2006,113)

Amis juxtaposing narrator's naive, innocent and misinterpreted world perception and Odilo's traumatized and tragic point of view shows the contradictions between the official history and the interpreted history. Thus Amis presents polyphonic and grotesque historical perception at the same time. Amis's polyphonic history presentation in the novel bases on characteristic contradictions of the Odilo and his split self. For instance while Odilo does not have sympathy for Jewish people and takes central part in Jewish genocide, narrator feels an unconditional sympathy for them. Through the end of the novel when he thinks Jews who died in the camps have been brought back to life, the narrator says “I love them as a parent should, which is to say that I don't love them for their qualities (remarkable as these seem to me to be naturally) and only wish them to exist and to flourish and to have their right to life and love.” (Time's Arrow, 1991:152) Through this quotation narrator as an emotional part of Odilo's traumatized and splitted psyche shows his reaction against Odilo's deeds.

On the contrary to narrator's innocent sympathy Odilo acts the role of death angel mercilessly. In concentration camps he not only takes prominent role in massacres but also he makes eugenic experiments with uncle Pepi, who is the fictional doppelganger of Dr Josef Mengele. Odilo feels himself so devoted to his duty in concentration camp that he considers his wife Herta's questioning of his deeds as very dareful action. He states this “In one of her baffling letters Herta goes so far as to question the legality of the work we are doing here.”(Time's Arrow, 1991:142) Odilo's expression indicates the fact that Odilo neither has suspect about the legality nor the moral correctness of his deeds. Although Odilo does not feel any regret, through the end of his nonexistence narrator with chicken and duck metaphor expresses his deep repent about what Odilo has done.

Chickens are alive. We catch them and burn them-and then they are dead! But you can't eat chicks. Not little good chicks. Because chicks are good...But you can eat ducks. Because ducks are fat. Wait. Mistake there. Mistake. Category... We brang, we putten, their own selves we taken all away. Why so many children and babies? What got into us. Why so many? We were cruel...I choiced it, did I? Why? Because babies are fat? (Time's Arrow, 1991:171)

Here the narrator with duck and chicken metaphor articulates his repent for the babies who are killed during the holocaust.

Narrator, towards the end of the novel starts to be aware of the tragedies lived in the holocaust but his epiphany does not realize until the last paragraph of the novel. In the last paragraph, narrator finally comprehends that he has experienced everything backwards and this awareness reveals him the awful truth. Narrator tells his epiphany: "When Odilo closes his eyes I see an arrow fly- but wrongly. Point first. Oh no, but then...Odilo Unverdorben and his eager heart. And I within, who came at the wrong time-either too soon, or after it was all too late." (Time's Arrow, 1991: 173) The narrator seeing the arrow flying in the wrong direction, understands that arrows that Odilo has sent during the holocaust, turned in memorial circle to wound himself as well as the other people.

In conclusion in *Time's Arrow or The Nature of the Offence* Amis shows the temporal unlocability of trauma by reflecting a character who is unable to cope with powerful emotional forces that stems from his traumatic experiences during his work at Auschwitz splits his psyche. In the novel Amis employing grotesque realism's features of travesty and carnival hell which reflects "the reverse side of the world" (Bakhtin, 1984(a): 122-123) provides victory over the fear of Holocaust and defeats power "of all that oppress and restricts" (Bakhtin, 1984 (a): 92). Furthermore turning the Holocaust hell into the carnival hell through the naive perspective of the narrator presents the act of negation and destruction as acts of creation and rejuvenation. As aforementioned while presenting Holocaust atmosphere from an inverted point of view Amis does not endeavour to destroy the tragic and violent impact of the Holocaust but endeavours to

reflect his traumatized character in his attempt to save himself from the responsibility of his previous atrocities. Furthermore juxtaposing the protagonist's and narrators opposite perceptions side by side he reflects the duality of life in which "Birth is fraught with death and death with new birth" (Bakhtin,1984(a): 125). Moreover inverting the time and narration, besides representing inverted moral perception of Nazis, Amis reveals the underlying theme of the novel which is to draw historical tragedies to non existence. That is to say as Diedrick stated Amis creates "poetic justice- on a grand historical scale" (Diedrick, 1995: 162).

## CONCLUSION

This study has attempted to discuss trauma's destructing and distorting impact on one's perception of self, external world and time in Martin Amis' novels *Other People: A Mystery Story*, *Time's Arrow* or *The Nature of the Offence* and *Money: A Suicide Note* in the light of trauma theory by referring to Bakhtinian grotesque realism. Furthermore in this study while focusing on the concept of trauma and grotesque, it is also attempted to shed light on the question that whether trauma actually destroys the lives of characters and draws them to depression, or offers them a new opportunity to regenerate and reconstruct their pre trauma lives which is corrupted by the ills of society and which is full of acts and attempts of murder, suicide and genocide. Based on theoretical background, the analysis of the novels revealed that Amis in his novels not only reflects the distorting effects of trauma on characters' perception of self, world and time but also representing the grotesque mixture of these impacts in post trauma lives of characters, he transforms deconstruction of trauma into reconstruction.

As it is stated in the theoretical chapter of this study, traumatic event with its vehement effect so deeply influence human psyche that traumatized individual may possess a fragmented self structure losing the sense of autonomy and integral coherence. Furthermore traumatized individual's perception of external world may be distorted as a result of traumatized person's undergoing alterations in thinking, perceptual distortions and emotional conflicts. Besides all these impacts, traumatic event may disrupt traumatized individual's perception of time as well. Individual may feel as if living in a timeless world or time may stop for him or time may seem for him as infinite in duration as well as time may flow in reverse order. Amis' novels, analyzed in this thesis, seem to be true reflectors of these impacts of trauma. In the novels, characters influenced by the materialist, oppressive and conflicting forces of the modern world find themselves among traumatic experiences of murder, suicide and genocide which disrupt and destruct their existing identities and world views. Being exposed to life threatening events, Amis' characters develop several PTSD symptoms among which it is possible to mention ennui, depression, traumatic nightmares, inability to develop positive emotions, sentiments of dissatisfaction and insecurity, incompleteness, laziness,

dysregulations in memory and splitting of the identity. Characters besides these common symptoms, also develop peculiar dysregulations. For instance Amy Hide after her trauma lives memorial disorder which makes her naïve childlike character, John Self suffers from great depression which reveals the conflicts in his psyche and Odilo Unverdorben develops dissociative reaction which causes him to split his identity into two conflicting parts. This mental condition of characters does not only represent the traumatic imprints but also opens a way to deconstruct the dominant concepts in characters' lives through which they identify and construct their beings.

Furthermore “repetition compulsion” may also be aligned among the traumatic symptoms that deeply affects characters' lives. In novels it is possible to see repetition of the trauma in characters' actions and behaviours. Amy throughout the novel causing many people to be injured and one of her lovers' suicide as well as murdering two characters, repeats her trauma of murder via canalizing her emotions of violence to other people. Self's obsession to money and his attempts to earn more and more marks his repetition compulsion because Self, although is aware of the fact that his materialist drives are drawing him to catastrophe, prefers to ignore his feelings. Odilo's repetition of the trauma is realized by his doppelganger through living everything back in time. Hence characters, as indicated by Keulks, “trapped in repetitive or fixed time” and “unable to effect meaningful change [...]often discover that identity and reality are illusory constructs ” (Keulks 2003:233) However, this awareness of characters does not alleviate their traumatic anguish, but deepens their depression, surfacing the reality that their existence does not stand on a meaningful and stable ground.

In Amis' novels all these traumatic imprints provides characters a new perception of world in which all established order is deconstructed, and therefore turned upside down. This new perception of the world in the novels creates grotesque atmosphere. Amis in his novels represents features of grotesque realism through his characters splitted and conflicting psyches and creating a carnivalistic festive atmosphere in which all restrictions and oppressions are destroyed. The dominant feature of grotesque realism that appears in Amis's novels is the carnival. Carnival

described as "the true feast of time, the feast of becoming, change and renewal" (Bakhtin,1984(a) :10) in which "life is drawn out of its usual rut" (Bakhtin,1984 (b): 122). Carnival in the novels symbolizes metamorphosis in characters lives. Amis presenting their characters as participants of carnival actually aims to reflect their traumatized world from a different perspective. Thus Amis in *Other People: A Mystery Story* builds a surreal world for Amy in which she can forget everything about her past traumatic life, builds Odilo an inverted world in which his acts of killing transformed into acts of creation and builds Self a festival place in which he can find the essence of his fragmented self.

The other element of grotesque realism that appears in the novels is ambivalence. Ambivalence as the true reflection of the carnival symbolizes "both poles of transformation, the old and the new, the dying and the procreating, the beginning and the end of the metamorphosis" (Bakhtin,1984(a): 24) In the novels the imprints of ambivalence can be traced in characters' actions, behaviours and usage of language. In *Other People: A Mystery Story*, Amis presents Mary's life mediating between innocence and evil while in *Time's Arrow or The Nature of the Offence* he constructs Odilo's life in the conflicting poles of ethical and unethical which is represented through Odilo's murderous acts and naïve perceptions. In *Money: A Suicide Note* Amis constitutes the duality in Self's life by creating a clash in his psyche between his material drives and spiritual needs. In the novels, language as well bears an ambivalent nature which is dynamic, ambiguous and unstable and open to multiple interpretations. The speech of characters is based on the usage of abusive language, insulting expressions and billingsgate. However this usage of language does not merely consist of billingsgate and abuses, but offers a dual meaning "while humiliating and mortifying they at the same time revive and renew." (Bakhtin,1984(a):16) Furthermore ambivalent usage of language in the novels while serving as a tool for degradation and debasement also emphasizes the independent atmosphere of the novel.

Grotesque realism also purifying from dogmatism, from the intolerant and the petrified, liberates characters "from fear and intimidation, from didacticism, naiveté and illusion, from the single meaning, the single level..."(Bakhtin,1984(a): 123) In other

words grotesque realism provides victory over trauma and its implication of death. Furthermore rejuvenates the world which is turned to something alien, terrifying and unjustified by trauma. Thus trauma travesty all symbols of power and horror offers characters independent lives away from their haunting traumatic pasts. In *Other People: A Mystery Story* this independent world is established in consequence of Amy's amnesia. Amy, forgetting everything, saves herself from the fear and intimidation of her trauma. In *Time's Arrow or The Nature of the Offence* Odilo attempts to save himself from the intolerant and petrified facts of historical facts through splitting his psyche and bestowing his doppelganger an innocent as well as naive perception. In *Money: A Suicide Note* Self's freedom is provided only at the end of the book when he frees himself from all material influences as Martin Amis has indicated "outside the novel, outside money and *Money*, in endless and ordinary life" (Haffenden, 1985:24)

Furthermore Amis in order to reflect trauma's destructing impact on his characters not only resorts to grotesque realist elements but also resorts to different techniques of trauma fiction. Although Amis is not specifically considered among the writers of trauma fiction, it is possible to trace prominent features of trauma fiction in his novels. The features of trauma literature in Amis's novels can be aligned as reflection of social and psychological issues, complex and fragmented narration, distortion of the chronological time and reality and presenting characters living marginalized sides.

As mentioned in the theory chapter of the thesis, trauma fiction through mirroring social issues and traumatized psychologies of characters endeavors to confront readers with their own traumas as well as transmits the traumatic experiences to other generations. That is to say trauma fiction acts the role of the testifier. Laurie Vickroy states trauma fiction's duty as the reflector of the social and psychological issues in these words; "significant aim of trauma narratives is to reshape cultural memory through personal contexts, adopting testimonial traits to prevent and bear witness against such repetitive horrors." (Vickroy,2002: 5) Amis in his novels, also reflects social issues such as Holocaust, murder, suicide and oppression of materialism.



In his novels presenting traumatized characters Amis probably attempts to remind postmodern people that they are not alone in the world.

Furthermore trauma fiction through complex narrative structure aims to reflect the complex psychological condition of the characters. Amis in his novels provides complex narration through creating different narrative levels. Amis in the novels uses quasi author who provides distance from the real, namely creating author. This use of narrators and authorial interruptions in the novels creates multiple levels of narrative "with the author character occupying the privileged position concerned with the narration of the narrative." (Finney,2008: 124) In the novels besides real author, a narrator exists and beneath this narrator characters who often produce their own narratives, according to Finney, constitutes a fourth level of narration. Thus Amis mediating the events between these different narrations presents a complex design. In his three novels that are analyzed in this thesis, Amis embraces complex narration style. For instance in *Money: A Suicide Note* he presents himself as one of the characters of the novel. In the novel Martin Amis as a character talks to protagonist, writes his script for film, plays chess with Self and even fights with him. In *Other People: A Mystery Story* narrator is one of the characters of the novel who in the novel occupies a dual position as the murderer of Amy and the protective police. Throughout the novel narrator intervening the flow of events makes comments about Mary's personality, her amnesia and other characters' features. In *Time's Arrow or The Nature of the Offence* Amis constitutes the complex narration by the help of nameless author's misinterpretations. Amis offering an inverted world in the novel and presenting the conflicting point of views side by side not only creates fragmented narration but also reflects traumatized psyche of the character.

The other feature of trauma fiction that Amis employs in his works is the distortion of the chronological order. In trauma fiction reversal of time is a common feature because authors believe in the fact that it is not possible to reflect shattered psyche of the traumatized characters through ordinary time sequence. Furthermore authors also support the idea that narrating trauma in chronological order shows the traumatic event reasonable, however trauma and the reactions against trauma such as

madness, forgetting, refusal or depression removes the event from being reasonable. For this reason both to reflect destructive power of trauma and its impact on traumatized individual's consciousness linear time is distorted in the works of trauma fiction. Luckhurst indicates this feature of trauma narratives; "no narrative of trauma can be told in a linear way: it has a time signature that must fracture conventional causality." (Luckhurst,2008: 9) Anne Whitehead also interprets the destruction of the temporality as follows; "In collapsing chronology and refusing the coherence of closure survivors seek to reflect their own experiences of rupture." (Whitehead,2004: 34 ) For these reasons Amis in his novel *Time's Arrow or The Nature of the Offence* embraces inverted time warp in order to reflect splitted psyche of his protagonist.

Amis in his novel *Other People: A Mysterly Story* reflects another feature of trauma literature which is the distortion of the reality. Since trauma destroys one's ordinary perceptions, authors believe in the fact that the post trauma world and new mode of reality cannot be presented through conventional techniques. For this reason in trauma fictions authors forcing the limits of reality endeavors to lead both reader and character to question his/her self awareness. In the abovementioned novel Amis thus destroying the reality both emphasizes the difference between pre and post trauma life character and uncanny nature of the post traumatic experiences.

The last feature of trauma fiction that echoes in Amis' novel is the representation of characters who have eccentric lives. Trauma fiction as mentioned in the theory chapter through this representation attempts to present post trauma life of characters ignorant of their traumatic pasts. However this ignorance in the psyche of characters starts to surface in the novel as different symptoms of trauma. Amis' *Money: A Suicide Note* is one of the examples of this characterization. Self in the novel is presented as true personification of consumerism who lives everything to excess and who sustains marginal life. In addition he is presented as obsessive character who does everything to fulfill his material wishes.

To conclude in the novels characters' splitting their identities constitute a traumatic other who transformed into grotesque selfnesses in the process of their post trauma life. Moreover in the novels it is observed that trauma with its profound impact not only splits characters' identities but also draws them to a world where all their pre traumatic values are inverted. This inversion in the novels bears parallel features to Bakhtinian grotesque realism which also symbolizes "moments of crisis, of breaking points in the cycle of nature or in the life of...man." (Bakhtin, 1984(a): 9) Furthermore Amis in his novels, reflects his characters' traumas through mimicking the symptoms of trauma. In order to achieve his aim, Amis uses complex narration, distorts chronology, subverts the reality and reflects his characters as fragmented beings. Amis in his novels by inverting and deconstructing all conventional techniques as well as ordinary perception of the world, time and self attempts to create an alternative reality and safe place for his characters where there is a possibility to establish a new innocent life. Thus Amis' characters dissociating their traumatized personalities, with a new and innocent stream of consciousness live in an alternative grotesque and pure world, in alternative time. However his characters in the novels fail to appreciate this new opportunity and turn to their pre traumatized lives. Mary converges her past evil identity, Odilo starts to suffer for his atrocities, and John Self again feels great fondness on money and passion to return his pre trauma life. Thus Amis offers the conclusion that there is no way to escape from the impact of the trauma which leads to split identities and dual journey from innocent desire to hidden evilness, from bought selfness to sold otherness and from an experienced past to a timeless narration.

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### **CURRICULUM VITAE**

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