ATILIM UNIVERSITY

GRADUATE SCHOOL OF SOCIAL SCIENCES

DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

ENGLISH CULTURE AND LITERATURE PhD PROGRAMME

STORYTELLING AS SURVIVAL AND SELF-EMPOWERMENT IN THE CONTEMPORARY NOVEL: MARGARET ATWOOD'S THE HANDMAID'S TALE, JENNIFER JOHNSTON'S THE INVISIBLE WORM, AND MARGARET DRABBLE'S THE RED QUEEN

A Phd Dissertation

Hayfaa Abdulkhaleq Ahmed Al-Obaidi

Ankara- 2020

ATILIM UNIVERSITY

GRADUATE SCHOOL OF SOCIAL SCIENCES

DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

ENGLISH CULTURE AND LITERATURE PhD PROGRAMME

STORYTELLING AS SURVIVAL AND SELF-EMPOWERMENT IN THE CONTEMPORARY NOVEL: MARGARET ATWOOD'S *THE HANDMAID'S TALE*, JENNIFER JOHNSTON'S *THE INVISIBLE WORM,* AND MARGARET DRABBLE'S *THE RED QUEEN*

A Phd Dissertation

Hayfaa Abdulkhaleq Ahmed Al-Obaidi

Prof. Dr. Belgin Elbir

Ankara- 2020

ACCEPTANCE AND APPROVAL

This is to certify that this dissertation titled "Storytelling as Survival and Self-Empowerment in the Contemporary Novel: Margaret Atwood's *The Handmaid's Tale* (1985), Jennifer Johnston's *The Invisible Worm* (1991), and Margaret Drabble's *The Red Queen* (2004)" and prepared by Hayfaa Abdulkhaleq Ahmed Al-Obaidi meets with the committee's approval unanimously as Dissertation in the field of English Language and Literature following the successful defense of the thesis conducted on 24. 06. 2020.

Prof. Dr. Berrin AKSOY (Jury Chair)

Prof. Dr. Belgin ELBİR (Supervisor)

Assoc. Prof. Dr. Nil KORKUT NAYKI (Jury Member)

Assoc. Prof. Dr. Zeynep ATAYURT FENGE (Jury Member)

Assist. Prof. Dr. Göksen ARAS (Jury Member)

Prof. Dr. Dilaver TENGİLİMOĞLU (Director)

ETHICS DECLARATION

I hereby declare that;

- I prepared this thesis in accordance with Atılım University Graduate School of Social Sciences Thesis Writing Directive,
- I prepared this thesis within the framework of academic and ethics rules, documents, evaluations and findings in accordance with scientific ethical and moral principles,
- I cited all sources to which I made reference in my thesis,
- The work of art in this thesis is original,

I hereby acknowledge all possible loss of rights in case of a contrary circumstance. (in case of any circumstance contradicting with my declaration)

24-06-2020

Hayfaa Abdulkhaleq Ahmed Al-Obaidi

ÖZ

Hayfaa Abdulkhaleq Ahmed Al-Obaidi, Çağdaş Romanda Var Olma ve Güçlenme Aracı Olarak Hikaye Anlatımı: Margaret Atwood'un the Handmade's Tale, Jennifer Johnston'ın the Invisible Worm ve Margaret Drabble'ın the Red Queen Adlı Romanları, Doktora Tezi, Ankara, 2020

Bu çalışmada, üç kadın yazar Margaret Atwood, Jennifer Johnston ve Margaret Drabble'ın, sırasıyla *The Handmaid's Tale* (1985), *The Invisible Worm* (1991) ve *The Red Queen* (2004) adlı romanları incelenmektedir. Bu romanların tümünde kadın başkarakterler, geçmişte başlarından geçen acı ve yaralayıcı olayların neden olduğu travma ile baş etme yöntemi olarak hikayelerini anlatma yolunu seçmişlerdir ve bir değişim ve iyileşme sürecinden geçmektedirler. Tezin amacı, hikaye anlatımının bu süreçteki etkisinin ve işlevinin romanlarda nasıl betimlendiğini irdelemek ve tartışmaktır.

Bu tez, esas olarak, travma bağlamında kendini güçlendirme mekanizması olarak hikaye anlatımının etkinliğine ve hikaye anlatımının özellikle hayatta kadınlara kalanlara etkisi üzerine odaklanmaktadır. Bu çalışmadaki kadın karakterler genellikle bir çeşit değişim ve iyileşme yolundadır tezde, travmatik iyileşme konusu "konuşma" veya "yazma" şeklinde hikaye anlatımının gerçekleştirilmesiyle birlikte arastırılmaktadır.

Birinci bölüm travma teorisi ve hikaye anlatma ile ilgilidir. Bu bölümde, Travma ve hikaye anlatımı arasındaki bağlantı ve psikologların travmatik deneyimlerin üstesinden gelmek için hastalarıyla hikaye anlatımını nasıl kullandıkları tartışılmaktadır. Bu bölümde ayrıca bazı psikologlar, akademisyenler ve edebiyat eleştirmenlerinin travma tanımlarına değinilmektedir. Psikolojik travma tipik olarak felaket olayları, savaş, cinsel şiddet, çocuk istismarı, aile içi vahşet veya sevilen bir insanı kaybetmekle oluşur. Özellikle, 1970'lerin sonuna doğru, doğal afet, savaş veya büyük bir bireysel kayıp, zihinsel hasarlar için psikolojik travma kavramı ve özellikle psikolojide travma sonrası stres bozukluğu (TSSB) kavramı yaygınlaşmaya başlamıştır. Zihinsel yaraya yol açan eyleme 'travmatizasyon' ii

denilmiş ve bu nedenle 'travma' anlayışı travma cerrahisi ile karşılaştırılabilir şekilde geliştirilmiştir.

Sonraki üç bölümde romanlar tek tek ele alınarak, yazarların romanlarındaki baş kadın karakterlerin travmanın üstesinden gelme sürecinde hikaye anlatımının işlevini nasıl gösterdikleri ayrıntılı bir biçimde ve birinci bölümde anlatılan kuramlar ve eleştiri yöntemleri ışığında incelenmekte ve tartışılmaktadır. Sonuç bölümünde ise, romanların temaları, biçimleri ve anlatım yöntemleri arasındaki benzerlik ve faklılıkların anlamı ve önemi üzerine toplu bir değerlendirme sunulmaktadır.
Bu çalışma, incelenen romanlarda hikaye anlatımının geçmişte acı çeken ve ezilen insanları iyileştirmede ve iyileştirmede önemli bir rol oynadığını gösterdiğini ortaya koymaktadır. Çalışmanın konusu olan üç romanda da hikaye anlatımı, acı çeken insanlar için bir ses bulma ve yaşanan travmayı ifade etme süreci ile ilişkilendirilmektedir.

Anahtar Kelimeler: hikaye anlatımı, travma, feminism, Bildungsroman, birinci şahıs anlatımı.

ABSTRACT

Hayfaa Abdulkhaleq Ahmed Al-Obaidi, Storytellıng As Survıval And Self-Empowerment In The Contemporary Novel: Margaret Atwood's The Handmaıd's Tale, Jennıfer Johnston's The Invısıble Worm, And Margaret Drabble's The Red Queen, Ph.D Thesis, Ankara, 2020

This dissertation focuses mainly on the effectiveness of storytelling as a mechanism of self-empowerment in the context of trauma, and the impact of storytelling specifically on female survivors in the novels of Margaret Atwood's *The Handmaid's Tale* (1985), Jennifer Johnston's *The Invisible Worm* (1991), and Margaret Drabble's *The Red Queen* (2004). The female characters in these novels are generally on a path toward some kind of changing and healing. I endeavor to explore the issue of traumatic recovery in concert with a realization of storytelling in the form of "talking" or "writing". This study aims to explore and discuss the various ways these novelists depict important role and function of storytelling in the recovery and healing process of the protagonists, who were oppressed and had suffered in the past.

Chapter one is about trauma theory and storytelling. I discuss the connection between trauma and storytelling and how psychologists use storytelling with their patients as a means to overcome their traumatic experiences. In this chapter, I also refer to some definitions of trauma by some psychologists, scholars, and literary critics discuss how past trauma and traumatic memories have an impact on the mind of the characters. Especially , toward the end of the 1970s, when an ever-widening segment of the public became conscious of mental wound as a result of natural disaster, war, or a huge individual loss, the concept of psychological trauma for mental damages, and in specific the notion of posttraumatic stress disorder (PTSD) in psychology began to become publicized. The action leading to the mental wound was called 'traumatization', and so the concept of 'traumalogy' was developed, comparable to trauma surgery. iv

Then, the next three chapters examine, in the light of the theoretical and critical studies discussed in the first chapter, how the three women writers; Margaret Atwood, Jennifer Johnston, and Margaret Drabble represent, in their novels the importance of storytelling for their traumatized characters. The conclusion presents an overall assessment of the portrayal of the significance of storytelling in the three novels by drawing attention to the similarities and differences in terms of narrative technique, form and themes, and their implications.
Keywords: storytelling, trauma, feminism, first-person narration, Bildungsroman

ACKNOWLEDGEMENTS

This dissertation becomes a reality with the kind support and assistance of many individuals, I would like to extend my sincere thanks to all of them.

Foremost, I wish to express my sincere appreciation to my supervisor, Professor Belgin Elbir, who has the essence of a genius: she guided and promoted me to be professional and do the right thing even when the road got tough. Without her constant help, the goal of this work would not have been achieved.

I would like to thank the members of thesis monitoring committee Prof. Dr. Berrin Aksoy and Assoc. Prof. Dr. Nil Korkut Nayki for their contributions. I also thank Assoc. Prof. Dr. Zeynep Atayurt Fenge and Assist. Prof. Dr. Gökşen Aras for their much appreciated contributions. Without their support this project could not have reached its goal.

I wish to acknowledge the support and great love of my sisters, and my close friend Maysaa. They kept me going on and this work would not have been possible without their encouragement. Also I would like to offer my thankful to my colleague doctor Zaid who help me to select this topic and encourage me to write about woman's traumatic experience.

This dissertation is dedicated to my husband’s soul

İÇİNDEKİLER

INTRODUCTION

This dissertation focuses mainly on the effectiveness of storytelling as a mechanism of self-empowerment in the context of trauma, and the impact of storytelling specifically on female survivors. It also focuses on texts with damaged but somewhat functional characters with changed personalities. These characters are generally on a path toward some kind of alteration or healing. In these selected novels, all the female fictional characters encounter different kinds of trauma. Through my reading of these three selected novels: *The Handmaid's Tale* (1985) written by Margaret Atwood, a Canadian writer; *The Invisible Worm* (1991) written by Jennifer Johnston, an Irish writer; and *The Red Queen* (2004) written by Margaret Drabble, a British writer, I aim to examine the significance of the process of storytelling that is a common feature in all these works.

I have selected novels which illustrate what I perceive to be the most significant elements of contemporary storytelling fiction. Hence, this study engages mainly with the processes of telling the traumatic experiences of female characters through storytelling, and explores the issue of traumatic recovery in concert with a realization of storytelling in the form of the "talking" or "writing" as we will see in these novels.

We may ask what the importance of storytelling or stories is:

Among human attempts, few are more widely prevalent or more generally endowed with cultural significance than narrative - the practice of storytelling. Not only are tales internationally narrated, analyzed, and stored, but also they take a place of glory

and honor in society. Tales or stories shape the magnitude of sacred text; they are the prime and essential instrument of individual remembrance, and they are a pole of entertainment, law, as well as history. In this context, Italian philosopher and theorist Benedetto Croce said “where there is no narrative, there is no history” (Altman, 2008, 1). Thus, stories and storytelling are essential and necessary parts of our daily life. Stories and storytelling date back to the dawn of humanity. It is what connected us to our humanity. It is what links us to our past, and equips a glance into our future. Storytelling is how to make significance of the anarchy of human entity. We need it to passionately sense what others sense that we have not, to see ourselves in a story, our position of life. Stories connect us and bridge differences. When listening to another person’s story, you may catch glimpses of yourself. Storytelling also has always been an effective and important tool to spread awareness, knowledge, and to protect cultural heritage from generation to generation in the history of Man (Yilmaz et al, 2019, 6).

The value and importance of storytelling in the private and public lives of individuals and societies cannot be exaggerated. We know that entertainment is only one of its aims, and there are many other significant aims connected with it, like knowledge, planning of self or group, representation of others, documentation, and narration of history. For instance, cultures are shaped, reshaped, and broken and ruined in the process of storytelling. Political powers, too, are accompanied by storytelling in the process of their foundation and assertion (Naithani, 2010, ix).

It was not until the 1980s, nevertheless, the stress started to move to the function that telling a story plays in forming the object area or field of the human sciences: a human

reality in its various cultural and social manifestations. At that point, research on storytelling was brought into contact with the problematic of identity and subjectivity, and awareness was drawn to the complicated ways in that novels intervene our connection to society and ourselves (Meretoja, 2014, 5).

Timothy R. Tangherlini in his book *Talking Trauma* asserts that storytelling intervenes in our everyday lives and structures how we see the world. We learn values beliefs, and tradition of our culture through stories, respond to specific situations by telling stories, amuse each other with stories, and employ narration to voice our panic, fear, hopes, delight, and frustrations. Sometimes we also employ stories rhetorically to effect specific ends, to criticize groups or individuals, or to persuade others that we are right (1998, xx).

Also, we may ask, is there any relationship between storytelling and trauma?

There is no doubt that the relationship between trauma and storytelling is scarcely linear. In her pioneering work "*Trauma and Recovery"*, Judith Herman alerts trauma victims and those working with them to the risk of a "premature demand for certainty", warns that "zealous conviction can all too easily replace on open, inquiring attitude" (1997, 180). Contemporary fiction appears to be involved with scripts of trauma and violence. Literary characters experience deep losses or are desolated by overwhelming experiences of guilt. Authors manage individual and collective history and memory as an outstanding theme and search apocalyptic anxieties (Tancke, 2015, 1).

Storytelling also plays an important role in recovering and healing people who suffered and oppressed in the past. Storytelling can be associated with a process of breaking silence and expressing trauma and of detecting a voice for injured and tortured people. And this is will be my purpose in this study, to focus on the relationship between storytelling and trauma and how through storytelling the individual can overcome his/her traumatic events. Also, I will be more specified where I will deal with female trauma in the contemporary novel.

For those surrounded in the horrors and dread which can happen in civil wars and brutalizing tyranny, as John Marzillier emphasizes, being enabled to narrate one's story may have advantages further alterations in 'symptomatology'. He adds "the written narratives have several purposes". Marzillier goes on to say that people are enclosed and trapped in their trauma anecdotes, and writing may free and relieve them from the trap. Much of this trauma is so completely horrible and shocking that overwhelms the sufferer and it appears as if there is no other reference, nothing except the panic and fear. Writing it down provides a language and can let other, positive sensation to appear, a sense of human respect and virtue, of survival against all the dispute. Besides, the written story functions as a testimony, and testimony to unreasonable horrors has long been realized as a vital portion of people's healing from the horrors which people inflict upon one another (MarzillierH, 2014, 25).

We know that trauma occurs in various ways in an individual as well as in a group and the nature of trauma differs according to space and time. Both colonization and patriarchy have a great function in creating traumatic effects on people or victimizing

individuals. Therefore, the study of the concept of storytelling has become an important topic in literary research and criticism in contemporary fiction concerning the study of fictional characters created by female authors.

Like contemporary theorists of trauma, the authors of this kind of novel (trauma novel) explore the capability of storytelling during talk therapy to represent and, by expansion, reconcile trauma (Visvis, 2009, 190). Undoubtedly, storytelling is considered as a technique of coping with trauma. For numerous people who have suffered trauma, involvement in one's own traumatic experiences in the shape of an individual tale can help to develop new significance on past experiences or accidents (Deutch et al, 2014, 707). Besides, the essential way to healing is through the telling of the trauma stories to an emphatic audience (Ataria et al, 2016, 349). Thus, and in this sense, storytelling also can be seen as a kind of testimony. As Shoshana Felman and Deri Laub point in their book *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*:

> testimony seems to be composed of piece and bits of a memory" that has been overwhelmed by events which have not fixed into remembrance or understanding, actions that cannot be created or composed as knowledge nor assimilated into entire awareness or knowing, events in the approach of our frames of reference (1992, 5).

Thus, storytelling is similar to testimony. It depends on collecting memories and on remembering the events that occur in the past. It does not depend on sequences of events but fragments. Testimony is a witnessing of events, likewise, storytelling is also witnessing of events. All the female characters in these selected novels have witnessed traumatic events in their past, and through telling their stories as if they introduce

testimony about their past. As Goodson et al remark telling one's tale, through verbal or written means, has been revealed to be a key experience for those who have experienced violent social trauma (Goodson et al, 2014, 171).

Andrea Blanch et al in their book *Engaging Women in Trauma-Informed Peer Support*, claim personal narratives construct experience and support us; make sense out of what has taken place. Stories can be literal or figurative, using the language or symbols to transmit deeper truths. We cannot see two stories are similar, yet each story comprises some portion of the universal. The story can be access to peer support relationships. Through attention to another person's story, you may grasp glimpses of yourself. Knowing what it feels like to be in agony permits people to act when a stranger is suffering. This consciousness can lead you to shut down psychologically on occasion, particularly when the magnitude and steadiness of pain feel intolerable. However, stories can also make unity and inspire action, just like when many individuals come with each other to find the strength to face social issues. Participation in individual tales can transfer that it is probable to go beyond the state of affairs of one's life. It transmits a sign of hope: “if you can, I can!” (Blanch, 2012, 70). Thus, one can say that storytelling, especially for women, can be considered as a means of recovering from all kinds of suffering. It moves the woman from the state of silence to speech. The suffering can be converted either through talking or writing into a new awareness, a new identity, and a new positive story. In other words, remembering the past and reintroducing the experiences is only part of the process of overcoming trauma, it is a process of dealing with trauma.

These novels that I am dealing with in this study introduce traumatic experiences, and thus, they can be regarded as traumatic narratives. Laurie Vickroy asserts that trauma narratives have appeared over the last three decades largely as an individualized reaction to the end twentieth century's and beginning twenty-first century's consciousness of the disastrous impacts on the individual psyche of wars, physical and sexual violations, colonization, and poverty (Vickroy, 2015, 1). Trauma fiction is an expression coined by Anne Whitehead, and as Anne Karen Fischer defines "an emerging genre that is affected by both Cathy Caruth's and Dominick La Capra's literary trauma theory" (Fischer, 2017, 9). She adds "for many fiction authors, testifying to a traumatic past has been an argent task" to endeavor to clarify private and common memories from absorption, suppression, or misrepresentation (Fischer, 2017, 9).

Vickroy claims that authors of these narratives, fiction or non-fiction, consider trauma as an evidence and sign of social oppression or injustice and as the extreme cost of devastating sociocultural institutions. These literary narratives contextualize trauma for readers through embedding them in scenarios of historical and social importance (Vickroy, 2015, 1). According to Vickroy, trauma fiction supplies scripts that encounter reader with personal fortitude in the confront of catastrophe and struggle, representing how "defensive responses are created out of many types of wounding." (2015, 3). She adds that trauma fiction also supplies a meditative and experimental link to traumatic processes, effectively charting the reminders of individuals' traumas and fear-producing relations, as well as the constant ideas that help them cope and overcome. To prove that, Vickroy applies her study on several novels written by Margaret Atwood, Toni Morrison,

William Faulkner, Jeannette Winterson, and Chuck Palahniuk, which understand and realize trauma as a mark of social persecution and as the final cost of devastating socio cultural organizations. Vickroy's study focuses on the trauma circumstances of objectification and its destructive effects on character personality. Nevertheless, the works also spotlight characters' fights to defend and preserve their humanity and counter forces of domination and homogenization (Vickroy, 2015, 17). Moreover, and according to Michelle Balaev, contemporary novel presents the conflict with memory and avoidance the figures experience, but these personifications go beyond the 'repetitive-performative' form found in the classical pattern of trauma to conciliate the mysterious facets of traumatic experience that involve restricted recollecting in contrast to being in a constant condition of forgetting. Besides, many fiction authors depict their shocked characters in the center of this enigma as they achieve their symptoms. Nonetheless, the authors make links for reader that victims cannot, or present victims attempting to appropriate the fractions jointly, with some fragmentary success. They do not constantly give reader answers, but permit the reader into that mysterious experience and attempt to narrate figures, recollections, and emotions (Balaev, 2014, 140).

Most of the critics emphasize that storytelling is essential for the construction of personal identity and well-being. The ultimate goal of feminist women writers is to change the lives of women who are traumatized through narrative construction to promote women's welfare. The endeavor is to take out feelings of guilt and self-blame for person's defeat and tragedies and to establish a new and more hopeful future. So, it is important to know that storytelling works like therapists who help women build alternative

interpretations of their living conditions and help them understand the social and cultural forces that affect them (Garretson, 2015, 15).

Specifically, after the 1980s, there has been increasing interest in exploring novels written by female authors such as Buchi Emecheta, A.S.Byatt, Edna O'Brien, in addition to the authors who are selected in this study in terms of their engagement with the process of telling a character's story. This type of fiction is introduced like a memoir, featuring first-person narration from the protagonist's perspective. Fiction that aids readers' access to traumatic experience has gained an important place among various artistic, scholarly, and testimonial exemplifications which clarify the impacts of trauma on memory and identity. In focalization on historical or group traumas, many writers investigate the cultural origins of trauma in the contexts of sexual, racial, and class oppression. The twentieth-century novel specifically developed a fuller view of inner experience.

Critics have been hoping to assign trauma narratives to contemporary cultural circumstances, disputing, or debating that post-modernism is a prerequisite for trauma fiction (Anderson, 2012, 8). Indeed, contemporary fiction regards trauma as an important topic especially fiction by female authors who interested in this subject matter. Also, it has become an important theme in feminist criticism, in medicine, and psychoanalysis. Moreover, trauma has become a social problem for many reasons concerning traumatic events in the 20^{th} century such s war, colonization, and decolonization, all of which have led to an increase in child abuse, sexual violation, domestic violence, and poverty as well.

While I build up my argument I will analyze three novels to suggest a more accurate and profound study. These novels are *The Handmaid's Tale* (1985) written by Margaret

Atwood, a Canadian writer; *The Invisible Worm* (1991) written by Jennifer Johnston, an Irish writer; and *The Red Queen* (2004) written by Margaret Drabble, a British writer. I selected these three novels as those that most bluntly and explicitly visualized women and their traumatic experiences. Margaret Atwood's *The Handmaid's Tale* examines the state of women in a society called the Republic of Gilead, portraying bodily pain, and specifically the pain of sexual violence and torture. It also portrays a dystopian society where women live in isolation by male autority and woman in this society submits to ritualistic sex with her commander. Offred is the protagonist who also has been forced to separate from her husband and her daughter. Jennifer Johnston's *The Invisible Worm* is about sexual abuse. Laura, the protagonist, is abused by her father and her next relationship with a spoiled priest. The novel also appears as an example of the 'Irish Big House Novel', a genre that indicates the identitarian, historical and social dilemma of the Anglo-Irish. The third one, Margaret Drabble's *The Red Queen* shows that women must not only be released from patriarchal society but also their psychological panics, worries, and subjection. She kept in silence and she is forced to be in silence until she was sixty years old. She tolerates psychological suffering.

The division of the chapters will be as following:

Chapter one will be about trauma theory. I will start with the definition of trauma for some psychologists, in addition to the impact of trauma on the individuals. In this sense, I will refer to some psychoanalysts and critics such as Sigmund Freud, Cathy Caruth, Judith Herman, and Laurie Vickroy. In this chapter also I will refer to Freud's theory "The Uncanny": the return of the repression because there is a great connection

between trauma and repression. For Freud, the uncanny occurs when a repressed memory exerts itself, often unexpectedly, during daily life. To enrich this analysis, I will focus on feminist critical theory and its perspective on trauma and its impact on women to analyze trauma in fictional characters and also to argue PTSD in the life of the fictional characters.

Following the theory chapter, I will then make a comprehensive analysis of the three selected novels with dates in the light of these theories. Each involves both different and also complementary concepts. The novels' chronological order leads to a connection, therefore, a greater understanding. Sexual abuse, sexual assault, and domestic violence develop around the main theme of storytelling and its importance in women's lives. Chapter two will start with the first novel, a Canadian author, Margaret Atwood, and her novel *The Handmaid's Tale* (1985). The chapter will discuss the trauma of sexual politics in the Republic of Gilead. Sexual politics indicates to the politics of sexual relationships, power organized in patriarchal society so that one group –males- dominance another – females. And sexual politics is a major concern in women's studies courses (Rose, 1993, vii). Chapter three will be about Jennifer Johnston, an Irish author, and her novel *The Invisible Worm* (1991). The chapter will deal with the trauma of child abuse. The novel focuses on the consciousness of the protagonist, Laura, who narrates her distressing and psychological process of coming to terms with a past obvious by repeated sexual abuse by the hand of her father, which concludes with rape. It also shows a numb, alienated, detached, and depressed personality trapped in an emotional disorder of guilt, shame, and hatred (del Rio, 2017, 175). Chapter four will discuss Margaret Drabble, a British writer, and her novel *The Red Queen* (2004). It is a transcultural tragedy. The novel focuses on

traumatic losses -the loss of her first baby, her husband's mental destruction and death, the steady battle for survival among the dangers of palace life. The novel presents the struggle for survival in a patriarchal world, controlled by insanity, oppression, and death.

This dissertation indicates a multidisciplinary interpretive framework that estimates the complicated nature of these illustrations by switching beyond the traditionalist Freudian standpoint that concentrates foremost on childhood trauma, repetition, and suppression. My study will center instead on the social, situational, and narrative of trauma to discuss that these novels by Atwood, Johnston, and Drabble depict the many avenues for articulation the voices of trauma through the survivor's story.

All the three selected novels in this study are narrated by female characters who reflect their traumatic experiences through telling their stories depending on their memories. In these novels, female's writings discuss and depict historical atrocities such as domestic violence, sexual assault, and child abuse. Even though each of these novels has different storylines, they all have the same tendency towards the representation of women, which is demonizing her either as a daughter, mother, or wife. Even though the beginning of these novels represents women as victims, later these women succeed in overcoming their traumatic experience and start a new life. All these three female characters enter into the "talking cure" to submit to what Freud once stated as a 'cleansing of the soul' and be healed.

Even though these three novels are narrated by the first-person narrator, by the protagonists, it is possible to observe differences in narrative technique. In the first novel, Offred, the protagonist, who is forced to live in the Republic of Gilead, where women are

not permitted to read or write at all, thus, she tells her traumatic experience through a series of audio cassette tapes. In the next novel, Laura, the protagonist tells her story "orally" and directly to her friend Dominic as though she is confessing her sins to the clergyman he once was, she uses neither writing nor audio. The narrative technique of the Red Queen is completely different from the previous two novels. The protagonist, the Korean Crown Princess writes her story as an old woman, it is similar to an autobiography. Yet she writes her narrative 200 years ago and she sends it to the 21st-century world to be read. She chooses Babs Halliwell, a modern woman as her 'chosen vessel' to posterity. Her story has been sent to Halliwell as a parcel via Amazon. In all three novels the narrators use the first-person narrative technique to tell their traumatic experience and eventually succeed to overcome all their obstacles either by healing from their traumatic experience of past or by succeeding to challenge male society and write their history. In this case, we say that these novels can be regarded as female Bildung narratives of growth to maturity.

The analysis of the main studies on the female Bildungsroman has been concerned with mostly on two main stages of the generic tradition, classical and feminist. Criticism of the classic female Bildungsroman such as Abel, Hirsch and Longland 1993, Fraiman 1993, and Ellis 1999 centers mostly on the uniqueness of the genre from its male difference, observing both social barriers in the process of female development and the more or less successful endeavors at liberation that eighteenth-and nineteenth-century novels of female maturation depict. The inequality that female protagonists encounter and undergo in terms of social chooses, such as oncoming to the public sphere of female

education and work, or terms of the development activities is perceived as a crucial factor that prohibits the protagonists from achieving perfect maturity. Critics assert that female Bildung in such novels tends to be either insufficient or discontinued by the early death of the protagonist, who cannot deal with the restrictions obliged on her by patriarchal society (16-17). Only Charlotte Bronte's Jane Eyre (1847) is an exceptional work in this context, which creates significant bonds between the male and female of development. The novel introduced a heroine that not merely inserts herself in the public sphere of formal education and work, but also achieves a substantial degree of independence and control upon her life. The feminist Bildungsroman, on the other hand, to use Rita Felski's
(989) expression, has fulfilled the state of an independent genre boldly developing the stories about female maturation at a time when Ellen McWilliams (2009) observes,
"novels of male development experienced decline under modernist and postmodernist attacks on the idea of cohesive selfhood". Felski (1989) employs the expression "feminist Bildungsroman" to called one of the two types of female self-discovery novel.

In contrast to the other type, as Fleski says "the novel of the awakening" in which 'self-discovery' is an outcome of wakening to "an already given mythic identity" (Fleski, 1989, 127), the feminist Bildungsroman displays some significant resemblance with the male copy of the genre sharing its "historical and linear structure" and the concentration on the connection between the process of 'self-discovery' and the 'movement outward into the public field of social involvement and activity' (127). It focuses on the importance of involvement with the public space of life for the female protagonist's process of maturation at a time when the male Bildungsroman services just as mockery, or in the

form of purely internal development which abandons all social activities (134). Due to its refusal of marriage as an important endpoint of the protagonist's progress, the feminist Bildungsroman can also be seen as a particular metamorphosis of the nineteenth-century female novel of development which discloses the whole feminist Bildungsroman seems to be a beneficial umbrella term for various twentieth-century narratives of female Bildung that manifested in the status of second-wave feminism and which "reveal a critical awareness of women's subordinate position and gender as a problematic category" (Felski, 1989, 14).

In conclusion, I am interested in revealing the importance of storytelling for women, particularly women who have traumatic experiences. Storytelling gives valuable information according to many theorists in revealing the healing and survival. As Lauren Garretson states, that storytelling is not only a tool of recovery after the trauma but also considered one of the techniques that can help in the reformation of agency in the after effects of violence survivors have experienced. That is, one of the methods that some characters of repressed groups adopt to struggle against injustice, specifically, organized and concealed forms of oppression, is by telling stories about themselves and members of their group which controvert the prevailing, negative narratives about their group. The possibilities for and determinations of storytelling on survivors' ability to recovery, self-empower, and regain agency have been investigated in many other contexts (Garretson, 2015, 8). However, Gabriele Schwab asserts that "telling and witnessing are necessary for healing trauma. We need a theory of traumatic narrative that deals with the paradox of telling what we cannot be told or what has been silenced" (Schwab, 2010, 48). The aim

of this study is to contribute to studies in the field of literature's role in the confrontation of underlying reasons for female traumas in our patriarchal society and move forward to a better understanding.

In this study, I intentionally selected three novels from different periods; 1985, 1991, and 2004. I aim to show and present that the trauma of women is one through ages, and women are oppressed all the time. Also intentionally I do not depend on one nationality, instead, I select three different nationalities; Canadian, Irish, and Korean also to show that oppression of females is not limited to one country or nationality. Oppression of women is everywhere in the world.

Eventually, we can say that the alliance between feminism, psychoanalysis, contemporary studies, and literary criticism can create a new form of epistemology for a feminist. These approaches helped me to continue with the movement from trauma to self-knowledge.

The traumatic event challenges an ordinary individual to become a philosopher, jurist, and theologian. The survivor is called upon to express the values and beliefs that she once held and that the trauma devastated. She [the female victim] stands mute before the emptiness of evil.

"Judith Herman, *Trauma and Recovery, 1997, 27*"

CHAPTER ONE
TRAUMA THEORY AND STORYTELLING

The concept of trauma was created in ancient Greece and was indicated as ‘wound’. Etymological researches of the word ‘trauma’ prove that the origin of the verb can have two meanings: “the first is to rub in, and the second to rub off or away”; the first is connected with scars, injuries, and helplessness, the second a now clean superficies which is without signs. With the new viewpoint, it is ready for a new beginning in terms
of posttraumatic growth (Huppertz, 2019, 3). Indeed, there have been large periods throughout the history of psychology in which trauma was broadly neglected and no study has been performed. There have been times of increased awareness, specifically in times of war during which clinical attention, theories, and research increased dramatically, just to be ignored once the war stopped (Resick, 2001, 57).

Nancy Miller says “If every age has its symptoms ours to be the age of trauma”. She adds, calling a wide spectrum of responses to psychic and physical occurrences sometimes with little in common beyond the label, trauma has become a suitcase that veils a multitude of wounds. Anecdotes or tales that would seem to belong to various orders of experience enjoy troubling familiarity. But whatever their origins, the impacts of historical trauma have an obstinate hold on the popular imagination (Miller, 2002, 2). Thus, trauma, one could say, never occurs only once. “The story of trauma” Cathy Caruth has observed in her reading of traumatic temporality, must be realized as “the narrative of a belated experience,” and in that sense also can be followed through “its endless effect on a life” (Caruth, 1996, 2016, 7). Essentially, past trauma and traumatic memories have an impact

on the mind of the characters. Confusion and insecurity may cause trauma. Moreover, psychological trauma is typically caused by disastrous events, war, sexual violence, child abuse, domestic brutality, and betrayal. Significantly, we should know that different people will react differently to the same events. In other words, not all individuals who experience the same traumatic accidents may turn out to be psychologically traumatized. Interdisciplinary trauma has an essential relation with other areas such as sociology, politic, psychology, history, and particularly literature.

Toward the end of the 1970s, when an ever-widening segment of the public became conscious of mental injury as a result of natural disaster, war, or a huge individual loss, the notion of psychological trauma for mental damages, and in specific the notion of posttraumatic stress disorder (PTSD) in psychology, started to become disseminated. The action leading to the mental wound was called 'traumatization', and so the conception of 'traumalogy' was improved, comparable to trauma surgery. This gave an increase in the recognition of related mental disorders and diseases within the field of trauma response and trauma-related disorders. Victims, for instance, rape, violence, life-threatening diseases, accidents, childhood calamity, and war, as well as witnesses of such accidents, could be considered the victims of trauma (Huppertz, 2019, 3-4).

Many psychoanalysts and critics gave different definitions for trauma according to their point of view, so, I will refer to some of these definitions. The main and the most important psychoanalyst and critic is Sigmund Freud. According to Freud, trauma is "Any experience which calls up distressing effects- such as those of fright, anxiety, shame or physical pain- may operate as a trauma" (Breuer and Freud, 1908, 9). Other literary critics

such as Cathy Caruth, Michelle Balaev, Geffrey H. Hartman, and Sonya Andermahr and Silvia offer various definitions for trauma. Cathy Caruth, in her book *Unclaimed Experience: Trauma, Narrative, and History*, defines trauma as "an overwhelming experience of sudden or disastrous events in which the response to the event occurs in the often delayed, the uncontrolled repetitive appearance of hallucinations and other intrusive phenomena" (1996, 11). She adds, trauma is "un

derstood as a wound inflicted not upon the body but upon the mind" (1996, 3). Geffrey Hartman clarifies trauma by saying

> in literature as in real life, the simplest event can resonate mysteriously, be invested with aura, and tend toward the symbolic. The symbolic in this sense is not a denial of literal or referential but its uncanny intensification. The reason for this convertibility and symbolic is the 'traumatize', which constantly shatters basic trust yet always, in a symbolic mode, picks up the pieces (2004, 291).

Also, Sonya Andermahr and Silvia introduce their definition of trauma as "a study of the psychological aspect of trauma in those social groups that have been affected by traumatic events such as the Holocaust, war, and other armed conflicts. More recently, analysis has been extended to more individual forms of trauma, produced by marginalization, racial, or sexual abuse" (2013, 2). Michelle Balaev does not give a specific definition of trauma. She says "the history of the concept of trauma is filled with contradictory theories and contentious debates, leaving both psychoanalysts and literary scholars the ability to work with varying definitions of trauma and its effects" (2014, 2). And finally, *Webster's New College Dictionary* defines trauma as "an emotional shock that creates substantial and lasting damage to the psychological development of the individual, generally leading to neurosis; something that severely jars the mind or emotions" (1995, 1173). Finally, we can conclude that trauma is a psychological illness, and it often occurs as a result of a great deal of stress which surpasses an individual's ability to cope or merge emotions connected to this experience. We also understand that the reason(s) behind trauma is either private such as domestic violence, sexual abuse, or death of a loved one, or public such as wars, natural disasters as earthquakes and floods.

Further, because traumatic events often occur as a result of social pressure as well as in the social world, trauma has deep-rooted political, ethical, and historical dimensions.

Bobbie Kaufman and Agnes Wohi declare in their book *Causalities of Childhood* that the analytic community has interpreted and reinterpreted trauma. Starting with Freud, this phenomenon was imagined as an intolerable situation that menaced one's psychic balance. Subsequently, he changed this opinion believing that inadmissible impulses were awakened by an anxious situation, as a result of that producing the traumatic effect. Many of Freud's disciples consider that "it is not the experience itself that has the traumatic effect but rather its revival as a memory after the individual has entered sexual maturity" (Kaufman et al, 1992, x). Freud also announced that partial traumas accumulate output a traumatic effect. The initial trauma comes out in a symptom that lasts for a short time and is then passed off. Succeeding comparable experiences may restore and steady the original symptom. Freud thought that although the youngster is not adequately developed to be able to realize and embody the traumatic accidents, these experiences drop an ineffaceable sign. Even when the partial trauma includes just one experience, it may arouse an unsuitably powerful future reaction. Whether the trauma includes one accident or many accidents, the memory of the trauma is suppressed but the accompanying feelings keep conscious, albeit detached to the first accident. This is what has happened with Laura, the protagonist of Jennifer Johnston's novel, *The Invisible Worm*. Laura's intermittent memories, thoughts, and words are filled with uncertainties, temporary maybes, gaps, and ellipses. As Laura reveals, she has become "ill with half-believing." That is why for years she has obliged for silence and to live in solitude while trying to remove the memories

and to separate herself from her past self that Blakeian invisible worm keeps increasing at her body and her consciousness. As Kaufman asserts this case, point out to as seclusion of impact and/or detachment, maybe outcome in generalizing anxiety. The repressed memories carry on exerting their unhealthy impacts since there is no opportunity to merge or work through the emotions that have been aroused (Kaufman et al, 1992, x). In contemporary time, Caruth claims that many psychiatry, psychoanalysis, and neurobiology have increasingly insisted on the direct influences of exterior violence in psychic disorder. This direction has proved useful in the study of PTSD, which depicts an overwhelming experience of calamitous or sudden events in which the reaction to the event happens in the uncontrolled, repetitive appearance of hallucinations and other intrusive phenomena (Caruth, 1996, 57-58). PTSD appears to supply the most direct connection between the psyche and outer violence and to be the most devastating psychic disorder. Caruth observes that "trauma is not simply an effect of destruction but also, fundamentally, an enigma of survival." It is just by understanding traumatic experience as a contradictory relation between destructiveness and survival which we can also understand the inheritance of incomprehensibility at the heart of calamitous experience (Caruth, 1996, 85).

As stated by Herman psychoanalytic criticism is a format that has been produced between conscious and unconscious processes (Herman, 1997, 33). It targets to secret some issues which are associated with past experiences and have been suppressed inside. The psychoanalytic theory discusses that we are not, then, aware of everything which is going on in our minds. Besides, we know of just a little small part of our noetic lives that

is accessible to us. Therefore, it displays the idea that people form their stance concerning their unconscious mind without being aware of it. It includes three layers of mind in that people form their thoughts or notions and shape their attitude. Herman claims that psychological trauma is a calamity of the helpless. At the moment of trauma, the victim is rendered powerless by the crushing force. Traumatic occurrences overwhelm the ordinary order of patronage which offers human being a sense of connection, control, and meaning (Herman, 1997, 33).

Indeed, Psychoanalytic literary criticism does not form a unified area. Just as a psychoanalytic theory has perpetuated the whole of culture and decisively altered our mode of thinking in different fields, so psychoanalysis has affected literary studies in a widespread manner. Nevertheless, all variants endorse the idea that literature is mainly interwoven with the psyche. Consequently, understanding psychoanalytic approaches to literature demands us to reflect upon different ways in that this close link or relation is imaginary. It demands us to question the supposed proximity of, or even "the identity between, unconscious physical and literary processes as one of their most common theoretical assumptions" (Waugh, 2006, 200). Significantly, literature has greatly impacted the lives of individuals and society as well. It has an empowered language to present the interior world of individuals. There is space for introspection, retrospection, memories, flashback, foreshadow, and awful remembrances that are colored by injury, pain, and trauma.

Scholars such as psychoanalyst and social critic Judith Herman argues in support of the power of language and narrative, especially the sample of storytelling that we

usually attribute to, following psychoanalysis, as the “talking cure”. Although the process of representing trauma is very often a challenging task, Herman notes that language or the operation of telling the trauma story as a “talking cure” can submit the devious traumatic event, an act of exemplification which eventually has therapeutic benefits, offering “comfort of many of the main signs of Post-traumatic Stress Disorder” (Visvis, 2009, 183). Thus, the main purpose behind women’s storytelling in the selected novels in this study is to break out the silence and fear that the fictional female characters lived in for a long time. By telling their stories they reveal their traumatic experiences which make them passive, silent, alienated, and isolated from the world around them. Women’s stories of trauma often reveal uncertainty and self-blame. Accordingly, by talking about themselves, women insert themselves into a discourse.

Indeed, identity can be investigated through the tales we narrate about ourselves, tapping into the accounts that individuals choose, structure, or relate at suitable moments. The fundamental emphasis is on reflexivity and the faith that telling-story is an effective means of gathering, where we represent a specific part of our lives. So, storytelling is the most suitable tool or device to engage in active and effective resistance. As it remarked by Andrea Blanch et al storytelling highlights double aims; on one hand, an entire rejection of any biased prejudgment of femininity, on the other hand, an endeavor to assure a self-constructed and self-defined concept of female identity (Blench et al, 2012, 70). All the fictional women characters/protagonists in this study are seen to have oppressive stories. Thus, storytelling in these novels is a tool to open their secrets which eventually leads to free them from the jail of their dreadful past. Besides, to split from traditional

images of stereotypes of womanhood by exposing their secret traumatic experience, consequently, storytelling will provide the necessary clues to ultimately rediscovering their true female selves. In this sense, Ulrike Tancke emphasizes that contemporary fiction appeared with the scenario of trauma and violence, he adds that literary characters struggle with deep losses or are subverted by overwhelming experiences of blame or guilt. Authors of fiction treat individual characters and collective history and memory as outstanding subject matters and examine apocalyptic anxieties (Tancke, 2015, 1). Furthermore, Ivor Goodson and Scherzo Gill assert that narrating one's story, through written or oral method, has been seen to be a central and vital experience for those who have experienced heavy and serious social trauma like assault throughout the civil war. Whereas the storytelling of their traumatic experiences does not constantly have a healing consequence for the survivor, it unlocks paths of feelings, ideas, and connections that have often been locked for a long time. Having the chance to narrate one's traumatic events to an emphatic person may sometimes guide to the narrating of deeply private stories, which may formerly have been either ignored or rejected. Goodson and Gill add that this gives a significant chance to investigate the various types of tales and how these tales affect the way we shape the 'Other'. This is a humanizing activity (Goodson et al, 2014, 171).

The rise of trauma theory has provided authors of fiction with new methods of conceptualizing trauma and has turned attention, as Anne Whitehead refers in her book *Trauma Fiction*, away from the question of "what is remembered of the past to how and why it is remembered" (Whitehead, 2004, 3). In 1996, Michelle Balaev asserts in her book *Contemporary Approaches in Literary Trauma Theory* that the scope of trauma studies in

literary criticism obtained important attention specifically with the publication of Cathy Caruth's *Unclaimed Experience: Trauma, Narrative, and History* and Kali Tal's *World of Hurt: Reading the literature of Trauma*. Early scholarships formed the initial course of literary trauma theory by distributing the concept of trauma as a representable accident. A theoretical orientation was presented by scholars such as Cathy Caruth. (Balaev, 2014, 1). Also in this book, Balaev refers to Greg Forter who states that fiction utilizes modernist mechanisms to transmit a concept of trauma, incomparable to the traditional psychoanalytical view, in which recollection of the past does not create a repetitive foreclosure of awareness but rather creates realization and recovery within a modern postcolonial reality. Forter's analysts point out that the psyche is positioned dialectically to historical elements that "urge the state of traumatic recovery is a social improvement by which the reasons of past wounds stopping to be operative in the present" (Balaev, 2014, 9).

Certainly, the environment of social connections and cultural values can be a provenance of trauma or a force that silences victims out of guilt or denial. It can produce curtains of illusion, bids to cover or explain behaviors that prompt trauma. Societies, communities, and families may want to domain constancy or are ready to sacrifice victims for other aims or purposes (Balaev, 2014, 131). Nevertheless, persons or circumstances within the same environments can be prompts for memory or encouragement in order not to everybody is silenced or traumatized by the same circumstances (Balaev, 2014, 131). Each selected author in this study provides their protagonists/narrators with insights by way of fellow characters likewise victimized who preserve their memories, and remain

unpersuaded by the interests of those who create or reject to admit traumatic experiences. Atwood, Johnston, and Drabble create narrators, and protagonists at the same time, who start to piece together a narrative of their own lives in connection to their communities. Eventually, Michelle Balaev claims that traumatized individuals are displayed proofs and bits of memories to reassess survival and eventually engaged in new ways of thinking and being (Balaev, 2014, 131). Thus, as we will see throughout my analysis the authors of these novels show these characters as becoming better because they tell their stories, so these three female writers through their female fictional characters bring women from margins to the center. It is a healing process after a traumatic experience.

Most contemporary novels demonstrate the capacity of trauma in literature to capture the reader's sympathy by closely inspecting individual and society contexts of trauma and its psychological consequences. These novels provide a narrative technique to articulate traumas effects even when separation may take place or when victims face denial and feud in the social circumstances (Balaev, 2014, 148). Fiction, consequently, examines trauma as the crucible of human survival and maturation or development. Moreover, these novels present trauma beyond the indescribable and repetitive by portraying survivors as profoundly interrelated to social communication. Social communication can cause trauma, limit expression, or give resources that equip methods toward recovery. The social environment is not symmetric in the novels, it provides many sorts of experiences that prompt characters to preserve or discard protective survival types.

Trauma Studies have focused on the fact that literature in its different articulations has repeatedly been used as a recovery tool by authors, minorities and societies in general,

either because of the things that are frankly ‘said' or because of the way that it draws attention to what has been ‘silenced'. The awareness that literature can exemplify suffering and pain consciously or unconsciously demands a new comprehension of representation that can take into consideration the traumatic aspects personified in cultural works and practices. Trauma Studies works from the presumption that storytelling and narrative can participate in the recovery of a traumatized character or group. Principal concepts such as Freud and Breuer's “talking cure”; Pierre Janet's variation between “traumatic memory and ordinary narrative memory”, or Carl Jung’s view that the healing of trauma merely starts when the traumatized individual is capable of converting traumatic experiences into a logical and cohesive narrative are traditional examples of the view, which the essential step for the healing of trauma is to verbalize the experience of suffering (Anermahr et al, 2013, 2). The literary theorist, Geffrey H. Hartman’s *Trauma within Limits of Literature* (2003) compares the mission of literature to that of the talking cure, whereas Suzette A. Henke’s *Trauma and Testimony in Women’s Life-writing* (1998) has made the term “scrip to therapy” to title:

> The process of writing out and writing through a traumatic event in the type of therapeutic re-enactment. …Autobiography could so efficaciously imitate the scene of psychoanalysis that life-writing might provide a therapeutic alternative for victims of acute anxiety and, more seriously of post-traumatic stress disorder (1998, xii-xiii).

Thus, one of the prime aims of ‘writing through’ a traumatic experience would be, consequently, to articulate an intolerable psychic injury that the subject or group is not able to “communicate or exteriorize”; what cannot be talked may be at least exemplified

and mediated through cultural practices (Andermahr et al, 2013, 3). Since the great rise in interest in the 'trauma novel' from the late 1980s, literary trauma studies have provided an elaborate account of how the trauma of varied sorts has been exemplified in literature. The majority of these narratives have highlighted strongly literary fiction and have assured both the essential unrepresentability of trauma and its disfigured effect on narrative (Andermahr et al, 2013, 13). In contemporary women's writing, for instance, novels about images of misery as a response to trauma appear to proliferate (Andermahr et al, 2013, 13). Sarah W. Anderson in her book *Readings of Trauma* also clarifies that characters throughout modernist fiction suffer against the defenses they have produced or made to save themselves from their trauma and the wish to recover and cure by speaking about it (2012, 3). She adds, there is no similarity between modern fiction and fiction of the 19th century, such as *Jane Eyre*. Modern fiction is written to explore the reason or cause of women's trauma (2013, 4).

Trauma fiction displays formal characteristics of tentative disruption, narrative rupture, irresistible retelling, and opposition to the closure. Likewise, the individuals of trauma narratives experience a domain of symptoms that imitate those of trauma victims involving paralysis, nightmares, dissociation, and the sense of something missing. The accompanying post-traumatic effects symbolized in the trauma novel include frozen effect, unsuccessful relationships, and mental collapse (Andermahr et al, 2013, 15). As we will see in these selected novels in this study, all the protagonists have different reactions toward their trauma. Offred, for instance, behaves emotionlessly as a machine especially when they order her to sleep with the Commander. Laura becomes almost a

madwoman. She feels alienated though she lives with her husband who loves her. And the Red Queen separates herself from all the people in the palace and keeps silent for years.

Clinical psychologists such as Maria Root and Laura S. Brown argue that the socio-cultural contexts which form personal identities may also form how a survivor realizes a traumatic experience. Understanding responses to trauma demands examining aspects of psychologically suppressed confession or recognition of trauma. Fiction that portrays trauma incorporates varied responses and survival manners within the characterizations of survivors (Balaev, 2014, 130). In this context, Laurie Vickroy also investigates the social contexts of traumatic events and narrative designs authors appoint in trauma fiction to attract readers in the ethical conflicts of trauma. Informed by cognitive psychology, narrative, and cultural theories, Vickroy discusses that trauma in fiction outputs three effects: first, the consciousness of the multidimensionality of an extravagant experience and especially the social effects which form the survivor's identity; second, the textual design of the social aspects of the character's mind; and third, the morals or values of reading that pressure empathetic compatibility between the reader and fictional character survivor (Vickroy, 20015, 6). Most importantly, contemporary fiction exemplifies trauma within social contexts to confirm the narrative and expressive facets of violent circumstances. Even though silence may join characterizations of the survivors' experiences, fiction provides various viewpoints that permit readers to meditate on the diversity of human responses to trauma. The varied traumatic responses beyond the concept of the indescribable cultivate the delicacy or tenderness of experience that is conveyed through bodies, behavior, temporary identities, and survival strategies (Balaev,

2014, 130). Broadly speaking, understanding trauma's aftereffects is by investigating how cultural values affect the traumatic experience. All the selected authors: Margaret Atwood, Jennifer Johnston, and Margaret Drabble depict fictional characters as narrators of their own stories, after the fact, where these characters revisit their process of awakening.

Feminism and the women's movement have taught us the significance of permitting women to talk and listening to, or probably we should say hearing, what they have to say. But feminism has also instructed us other important issues concerning the narrating tales, the dangers of talking for others, and the promotion of singular or widespread tales. It silences other voices and renders other (women's) stories hidden, artificial or unauthentic. Undoubtedly, if we keep in mind that we also build our 'selves' and our identities by the telling of stories (Woodiwiss et al, 2017, 14). In discussing women's lives we have become deeply conscious of the challenges in addition to the chances of (researching) women's stories. The challenge is, maybe, to value women's voices, to respect them for telling their stories while also asking questions about how and why they tell the stories they do- particularly but not only when those stories include their narrators representing themselves as accountable for their misery and discontent or displeasure. This can be a very severe or painful position in which to place oneself as it risks indictment of silencing women and denying the realities of women's lives (or even indictment of talking for the abusers or oppressors of women), which is to misunderstand the controversy (Woodiwiss et al, 2017, 14-15). Feminist literary criticism is an attempt to characterize and interpret (and reinterpret) women's experience as depicted in different branches of literature, specifically the novel (Cuddon, 2013, 273).

Furthermore, when describing such cases or situations of brutality, struggle, and violence, these kinds of fiction center on the narrating rather than the action. We must expect that the narrative process is as important as the story. Of course, there might be many reasons for this focus. One reason is that first-person narrative lets us empathize with the characters because we hear their thoughts and realize their feelings. We begin to know them well, to enter their private world, and to value their motivations. In other words, the unknown becomes familiar to us. Another reason and maybe more important reason is to give the woman a voice, to hear the woman's tales because they have been for years neglected, silenced or unheard. Women have survived on the margins rather than in the text.

Caddon asserts that the feminist movement motivated several novels that inspected the psychological and social impacts of sexual and domestic violence on women (2010, 475). As we will see in these selected novels, all the female fictional characters encounter different kinds of violence; sexual violence is depicted in Margaret Atwood's *The Handmaid's Tale*, child sexual abuse is depicted in Jennifer Johnston's *The Invisible Worm*, and domestic and patriarchal violence is depicted in Margaret Drabble's *The Red Queen*.

In present-day Western literature portrayal of violence and sexuality is broadly uninhibited by social or legal interests, where it is the defining topic of a text or solely a tool to clarify character. In the present day, after the breaking of traditional restrictions surrounding sexual abuse and sexual assault in literature, a depiction of sexual abuse in a literary work is unlikely to attract argument and debate, as remarked by Generations-Pill

"many in the literary world, however, urge that authors exercise restraint in the exploration of this newly acquired freedom" (The Generations-Pill, 2010, 475). Laurie Vickroy also claims that trauma narratives have appeared over the last three decades largely as an individualized reaction to the late twentieth century's and early twenty-first century's consciousness of the disastrous impacts on the individual psyche of wars, physical and/or sexual violations, colonization, and poverty. Authors of these narratives/storytelling, fiction or non-fiction, consider trauma as an indicator of social oppression or injustice and as the extreme cost of devastating sociocultural institutions. These literary narratives contextualize trauma for readers through embedding them in scenarios of historical and social importance (Vickroy, 2002, 1).

Recent advancements in psychoanalytic criticism have added new dimensions to fictional character study. The fictional character is now examined both as a "product of life and art". Psychoanalysis no more studies fictional character in complete isolation, plucking it away from its fictional mold, but "the nature of the exterior world that the character encounters and the sorts of demands that the exterior world makes as the character struggles to deal with the range of her or his need" (Rajeshwar, 2001, 6), too are examined in perspective. To put it in an analogy, the fictional character can be seen as our image in a mirror, while the surrounding phenomena that of requirement gets reflected, as the fictional template. One cannot be precisely contextualized in the absence of the other.

To conclude, these selected novels in this study explore how modernist and contemporary fiction narratives represent trauma, realized as a reaction to events so

painful, so horrible, that victims cannot fully understand or integrate the events into their common and natural existence.

> A word is a bridge thrown between myself and another. If one end of the bridge depends on me, then the other depends on my addressee.
>
> Mikhail M. Bakhtin
>
> (*Volosinov*, 1986, 86)

CHAPTER TWO
MARGARET ATWOOD'S *THE HANDMAID'S TALE* TRAUMA OF SEXUAL ASSAULT AND EXPLOITATION OF BODY

The aim of this chapter is to discuss *The Handmaid's Tale*, Margaret Atwood's sixth novel, published in 1985, in term of its concern with self-discovery and female identity as related them to the act of storytelling.

In *The Handmaid's Tale*, Atwood describes the silent and hidden functions of gender. She observes her power with the resist to complete her desires and necessities. Survival is a key word for Atwood and she wants her female character to denial to be a victim. Atwood narrates this misogynistic dystopia to withstand and resist the attempts to frustrate the female individual identity: to beware women to rescue themselves from patriarchal oppression and submission; to break the domination of silence, not to immortalize the listlessness of ignorance and subjugation; to give address women to never accept any one's definition but to define themselves; to retrieve authority over the body; to refuse social and biological predetermined functions, to prohibit women from iteration of inferiority, internalized oppression, lack of self-respect, and immersion of the self; not to turn a deaf ear into female liberation: to increase consciousness raising to women studies; and to promote questions and protests about the systems trying to disempower, disrespect, and dehumanize women: as Offred, the protagonist of *The Handmaid's Tale*, remarks "By telling you anything at all I'm at least believing in you I believe you're there, I believe into being. Because I'm telling you this story, I will your existence, I tell, therefore you are" (HT, 140). In addition to its category as a dystopian novel, it also can

be considered as a Bildung genre where the novel examines the development awareness of the self and the subsequent potential for the assertion of self. Offred's tale, as stated by Hogsette and Wagner, can be regarded, nevertheless, as a Bildungsroman of sorts in which Offred matures into political awareness and realization (Hogsette 1997, 275; Wagner - Lawlor, 2013, 71).

Indeed, the topic of narrating and the act of storytelling and their connection to survival are repeated topics in Atwood's fiction. She frequently introduces protagonists usually women, who have a relation to narrating or writing stories. The act of telling their lives actually is an act of empowerment because it gives an opportunity for these women to talk about themselves and to show their own version of their lives. Furthermore, this rewriting of a person's story or history and searching for one's identity frequently shapes an act of survival.

2.1. Margaret Atwood's Life and Career:

Margaret Atwood is an internationally celebrated, highly multilateral writer whose works, comprising poetry, fiction, essays, and literary criticism has been translated into more than 20 languages and issued in over 25 countries. She is also renowned as a feminist writer and one of the greatest living Canadian writers, involved with issues of gendered and national identity, besides, she problematizes both of these labels and trends in her writing. One of her critics, Wisker regards her as an inventive discoverer of what it means to be human and how this can be converted through the delineations and genres of fiction, language, and narrative (2010, 1). She was born in 1939 in Ottawa, Ontario. They were

three children, and she was the second one. She spent most of her childhood and her family, in the wilds of the northern bush country of Quebec and Ontario. As Wisker says, “dividing time between the town and the bush helped her to develop a sense of double identity and loyalty which has enlightened both the ideas and imagery in her writings” (2010, 1). In 1946 her family moved to Toronto, here, she attended high school (1952-57). And between 1957 and 1961 she studied Honors English at Victoria College, the University of Toronto, graduating in 1961.

Atwood was, at first time, familiar as a poetess. Her poetry deals with respect for the possibilities of language underpinning her ability to express shapes of recognition and to demystify the personal, the stereotypes, national or gendered myths and exemplifications by which we conceive and control our lives. She succeeded to prove herself as an important poet and equally important novelist as well. The issuing in 1972 of both works; *Surfacing* and *Survival: A Thematic Guide to Canadian Literature* consolidated her importance as a novelist and a cultural critic.

Atwood has lived firstly in Canada, with spells in the US, and Europe. She has obtained the Governor General’s Award twice in 1966 and 1986; the Welsh Arts Council International Writer’s Prize in 1982; the Los Angeles Times Prize for Fiction in 1986; has been many times shortlisted for the Booker Prize, which she got with The Blind Assassin in 2000, and has been also recognized as ‘Icon of the Year’ in Stylist Magazine Remarkable Women Awards 2020. Her work is read throughout the world and both works *Surfacing* and *The Handmaid’s Tale* have been made into films.

Kottiswari says that she is considered as an exceedingly multilateral author and in every work, she adopts the conventions of various narrative forms- Gothic romance, spy thriller, science fiction, fairy tale, or history- working within those conventions and remolding them. Her writing forcefully attacks and challenges the borders of traditional genres. Most of her novels challenge the traditions or customs of realism whilst working within them (Kottiswari, 2008, 11). Jeremy Brooks, The Sunday Times, 27 May 1973, compliments Atwood's perception and imaginative expression, noting "the balance between the narrator's interior vision and sharp observation of the real world" (qt. Wisker, 2010, 3). Most importantly, her writing has had an important effect on contemporary writing by women and has brought the writing of genre fiction to the foreground as a form of cultural critique in postmodernist and other contemporary writing. Several of her works rewrite romantic fiction, while *The Handmaid's Tale* rewrites as science fiction and utopian fiction styles.

In her writing, Atwood used such tools as symbolism, irony, and self-conscious narrators, she makes intelligent use of postmodern mechanisms to explore the connection between humanity and nature, the dark side of human behavior and authority as it is connected with gender and politics. Throughout her writing, as Kottiswari remarks, Atwood has helped to identify and define the purpose of contemporary Canadian literature and has obtained and gained a differentiate fame and celebrity among feminist writers for her examination of women's issues (Kottiswari, 2008, 11), specifically through using telling-story by her protagonists.

Atwood promotes a favored theme, centering on how narrative formulas, narrators and protagonists create versions of reality and self which can be deceiving, illuminating and revelatory. This spotlights the human inclination to attempt and make meaning of life through storytelling, attractive as self-aware fiction, testimony, and reconstruction. During Atwood's fiction, testimony, lying and storytelling show forms or a variety of representations of, and responses to, the human state or situation.

As a feminist writer and one of the greatest living Canadian authors, she occupied with matters of national identity and gender. The broad diversity of critics who have thoroughly remarked on Atwood's works take different concerns and approaches, from the feminist to the ecological, and the postcolonial to studies in Gothic, science fiction, humor, and other genres. As Kottiswari asserts that as a feminist, Atwood deals with clarifications of women, women's values and perspectives, critiques, myths, and versions of what it means to be a woman. As an ecological author, she is interested in people, nature, the planet, and its possible desolation. As a postcolonial author, Atwood criticizes the aggressive, invading ways of some cultures, (most particularly North America, the US), which override and remove the styles of other cultures, and alternatively, she intensifies the importance of cultural diversity and differences. And as a Gothic author, she implies strategies such as panic, horror, irony, and legend to disturbed and undercut social self-satisfaction and highlights how people, events, and values can be defenseless and threatened (Kottiswari, 2008, 11).

Wisker compares Atwood's writing with Suniti Namjoshi and Angela Carter, Atwood rewrites Fairy tales and myths to remove the confusing visions and the methods

in which they can blockade representations of relationships, self, and power (Wisker, 2012, 2), and also parallel to Toni Morrison, Selman Rushdie, Sara Waters, and Jeanette Winterson, she is a Gothic and magic realist author who intermingles the speculative, mythic, and fantastic with the everyday. Her steady production of critical, as well as creative and conversational work, allows reader to notice her as part of lively disputes about problems that matter whether they are regional to Toronto, or broad and critical global matters such as survival and sustainability in the face of environmental ruin and the cruelty, unawareness or ethical controversy of humanity.

What distinguishes Atwood from others is her challenge the borders between fiction and real-life and also between genres in several of her novels. Carol Ann Howells in her book *Margaret Atwood* (1996) talks about Atwood's mechanism in the following words:

> Revisionist perspectives have narrative consequences not only for narrators but also for readers, turning our attention towards processes of deconstruction and reconstruction while emphasizing the provisionality of any narrative structure. Atwood's novels are characterized by their refusals to invoke any final authority as their open endings resist conclusiveness, offering instead hesitation, absence or silence while hovering on the verge of new possibilities. Their indeterminacy is a challenge to readers, for one of the problems we have to confront is how to find a critical language to describe Atwood's "borderline fiction" with its ironic mixture of realism and fantasy, fictive artifice and moral engagement (10).

It is clear that Atwood's purpose is not only to draw the attention of readers to the techniques in which tales may be narrated but also to the function of language itself; the trickiness of words and the double meaning of language as figurative representation and as agent for shifting our modes of understanding.

In her writing, she endeavors to center on the new woman as self-aware, independent, seeking to achieve an identity of her own, Tandon et al assert that "Atwood, systematically, thematizes the individual quest for realization as inextricably engaged in a popular quest for cultural identity" (Tandon et al, 2009, 12). They add that her fiction is almost organized thematically around statuses or forms of both cultural and personal issues of survival, as she has sought to depict the entrapment of women in patriarchy, and of men and women in stuffy social-cultural imprisonment ((Tandon et al, 2009, 18). Her fiction also provides a thorough review of the issues women encounter in achieving full understanding and enjoyment of all human rights and essential freedom. The main truth of Margaret Atwood's feminist motif is "survival" which sees women the ways of strife and fight and the means of survival in "an antagonistic, male chauvinistic and sexist society". By "survival" Atwood does not mean continuity of mere physical survival, but a struggle for dignity in the battle with society and circumstances. As we will see in this novel that Atwood presents Offred's tale-telling, as Nelson asserts, as a hidden and secret narration by a woman who has been formally silenced, who dreams a definitely female and inclusive dream of independence who aims to maintain this story by word of mouth (Nelson, 2012, 21). By using language, a woman can survive; to make her voice reaches around the world, to tell her story, and to prove her existence, as Stein remarks "To speak, to write, is to assert one's personhood, inscribe one's subjectivity. … Hence, to lose language is to lose subjectivity" (Stein, 1991, 270). Also as a Canadian woman author, Atwood deals with the problems of victimization and survival as conditions of both, as in the words of Tandon, "the Canadian experience and female experience" (Tandon et al, 2009, 19).

Atwood opposes traditional statue of women exemplified by patriarchy. She discloses the silent and hidden operations of the gender system and wishes for a new world in which men and women have the same rights in every level of existence. In the process of struggle for change, the heroines in her novels are sought to be continued or arranged into a powerful force and invested with a streak of rebellion. As Tandon et al remark that Atwood believes that one fixed belief in Canadian writing is the sense of victimization that she classifies by clarifying basic victim statuses. These statuses can apply to women in general and to fictitious women characters in particular (Tandon et al, 2009, 20). As Atwood asserts, "the positions are the same whether you are a victimized country, a victimized minority group or a victimized individual" (Atwood, survival, 1972, 36). In this context, Atwood stated:

> Literature is not only a mirror; it is also a map, a geography of the mind. Our literature is one such map, if we can learn to read it as our literature, as the product of who and where we have been. We need such a map desperately; we need to know about here (Canada) because here is where we live. For the members of a country or culture, shared knowledge of their pace, their, here, is not a luxury but a necessity. Without that knowledge, we will not survive (Atwood, Survival, 16).

As the above quotation shows, in Atwood's opinion, survival is the most essential issue and it is impossible to survive without the knowledge that literature provides.

The position of women has been changing, yet it cannot be said that their state has improved much. Her form also is always changing, often to be suitable to the changing needs of man. Woman and her relations are shaped, reshaped and reoriented by man and for man. It is this consciousness of their status and treatment meted out to them which made the woman writers adopt the question of "female identity in a male-dominated

society". As Jose et al remark that they are involved with such a critical issue as this: how society sees woman, how woman considers herself and how she should lead or order her life and thought (Jose et al, 2011, 56). Undoubtedly, it is the self –same theme that captivated the attention of Margaret Atwood. Feminist analyses in terms of culture and consciousness can be connected with ecology, Jose remarks. She goes on, in anthropology studies, females are matched with nature whereas males with culture. The first creative elements are water and earth, the place from which plant and animal life grow is associated with womb, water and woman's body from which the fetus appears into life. Both women and nature are seen as a realm not on which men depend but which men rule and dominate over with compulsory power (Jose et al, 2011, 59).

Perhaps the genre which is most obviously associated with contemporary feminist writing is the narrative of female self-discovery in which access to self -understanding is seen to require an obvious denial of "the heterosexual romance plot", the framework which has conventionally determined the direction and meaning of women's lives. Felski remarks that thematizing gender as the major issue for women endeavor to reconcile individual and social demands, the contemporary narrative of female development represents an appropriation and reworking of instituted literary genres such as the bildungsroman. An exploration and examination of the distinctive characteristics of the feminist fiction of self -discovery, in turn, uncovers or exposes many illuminating matches between the structure of recent fiction of female identity and narratives of liberation forming feminist ideology itself (Felski, 1989, 122).

Consequently, and as a feminist writer, Atwood has made, in most of her novels, permanent use of the double voice, as Reingard Nischik who wrote about Atwood's works, mentions, representing and portraying characters at war (actual war here is metaphorical) with themselves and their environments. Through intertextual allusions, the use of the conscious, and alterations in narrative standpoint, Atwood displays how the self is constructed from contradictory impulses, some more acceptable than others. Nischik adds, the focus of Atwood in each of her novels is "the movement from product to process", or the realization of her heroines that they are not merely objects to be acted upon, but effective subject (Nischik, 2000, 73).

The women's movement in Canada has supported many Canadian authors, novelists in particular, with motivation and courage to break away from traditional patriarchal forms to portray how women have been oppressed, abused, and exploited (Tandon et al, 2009, 7). Their fiction moves towards the discovery of the self and women's confrontation with the society and the world as well. These novels deal with investigation and survival and tend to study the statue of a woman who is intelligent, assertive, and confident. Also, in their works, Canadian feminists endeavor to center on the "new woman" –self-aware, independent, seeking to improve her own identity. Consequently, the purpose of women writing in Canada is to bring prominent and distinguished changes in the lives of Canadian women and society.

As Rose remarks that Atwood qualifies herself as a storyteller, in most of her fiction, one can notice that many of her female protagonists are also authors and/or spoken storytellers (Rose, 2003, 154). One can ask what the importance of storytelling is.

Storytelling is a strong and effective device that these heroines utilize to develop a relationship to and understanding of the world. Throughout telling her (the protagonist) story, a reader or listener shapes and engraves her social self. This kind of fiction, that is, storytelling, has a narrator who narrates the internal and external world. As Heidariadeh remarks that the valuable function has been put for introspective novel which reveals the internal perspective of the protagonist/narrator who discloses the inner world. By means of a psychological term, like introspection, the narrator reveals her interior story. She pours out everything that she has inside her mind, feelings, and thoughts. These are the sources of introspection, retrospection, and reminiscences. Personality or identity of every character is portrayed her images or her mental picture. The power, identity, ability, exoticness, strangeness, and trauma pave the way for awareness (Heidariadeh, 2015, 793).

2.2. The Handmaid's Tale as a Dystopian Fiction:

Meaning "bad place" in Old Greek, dystopia is a genre that characterizes hopeless world, overpowered by the hyperbolic progress and growth of history and modernity; worse nightmares, involving ecological disasters and nuclear, racial or gender-based assault, dictatorships, corruption, hyper-urbanization, overpopulation, and access of consumerism and popularity. Frequently looked at as "shadow of Utopia" (Kurmar, 1991, 99), dystopia mostly contradicts Utopia and its good or inexistent places: as Booker defines it "it promotes anti-utopian visions resulting from the degeneration of utopian attempts to change a community or a whole world. While utopia works promote a quest for the ideal society" (Booker 1994, 3) by investigating socio-political alternatives capable

to effect reality, dystopia reveals “the potential abuses that might result from the institution of supposedly utopian alternatives” (Booker, 1994, 3). As stated by Kumar:

> Utopia and anti-utopia are antithetical yet interdependent … the anti-utopia is formed by utopia, and feeds parasitically on it … Anti -utopia draws its material from utopia and reassembles it in a manner that denies the affirmation of utopia. It is the mirror-image of utopia-but a distorted image, seen in a cracked mirror (1991, 100).

Kumar also remarks, dystopia is not merely a “negative response” to utopia. It also shapes a critique of existing social states or political frameworks, as refrences to Booker and Kumar, giving a depiction of contemporary societies and their domination relations. Bacicoline and Maylan (2003) assert the potent social criticism of dystopia and its calling to withstand and endure against various kinds of discriminating powers: “the dystopian imagination has served as a prophetic vehicle, the canary in a cage, for authors with an ethical and political concern for warning us of terrible socio-political tendencies” (1-2). Mostly, the dystopian government arranges spaces and exploits linguistic and psychophysical subjugation to manipulate or repress people, to shape them into their ethical, social and political standards, blaming, excluding, and repressing the castaways a non-aligned. Therefore, as stated by Elisbetta Di Minico that people become “land” to be occupied and frustrated. By restricting spaces, power reveals its greatness and oversees its people and distinguishes the non-aligned, transforming settings and places into expansions of authority. Through restricting language, power publicizes only the requisite ideas and messages, and ultimately enucleates unwanted concepts. Also through restricting bodies, authority formed typical people, obedient and docile, and show ‘otherness’ as a

frightening feature of societal performs, justifying the omission and marginalization of ideological, sexual, or ethnic ‘otherness’ (Di Minico, 2017, 71).

When dealing with women, Di Minico says the dominance of abuse, space, and disempowerment of language also lead in “the patriarchal objectification and disempowerment of women”. In the imaginative dystopian text (as well as realities that reveals dystopian tendencies). Women can experience twice; first, because of political/ authoritarian power, second, by male/sexist persecution (Di Minico, 2017, 71).

The Handmaid’s Tale is the first dystopian novel written by Margaret Atwood, who describes it as a “classical dystopia”. As we see through our reading for this narrative Atwood took inspiration from *Nineteen Eighty-Four* by Orwell, especially for the epilogue. This tale told in the first person through the mouth of a female, Offred, the protagonist, shows a society bonded by the strict and rigid standards of the totalitarian government of the Republic of Gilead. The regime has total power and dominance over the people's lives, particularly the women, who have been categorized according to their age, social class, and fertility. And the aspect of fertility is particularly relevant; given that pollution and radioactivity have rendered most people sterile and a small number remaining fertile women (named ‘Handmaids’) are captivated and dominated by the authorities of the regime.

Several characteristics of Gilead are classified as dystopian fiction: the absence of freedom, the discourse use, and manipulation, the underground movement. Nevertheless, *The Handmaid’s Tale* is by no means considered one of the typical work of dystopian fiction; it is instead seen as a truly “feminist dystopia” due to the female perspective of

the heroine and particularly to the nature of Gilead's social organization itself. It is indisputable that the work invites various possibilities concerning gender and feminist readings. Atwood nonetheless, does not agree with this nomination of "feminist dystopia", and she introduces her justification for this:

> The majority of dystopias- Orwell's included- have been written by men, and the point of view has been male … I wanted to try a dystopian fiction from the female point of view … However, this does not make *The Handmaid's Tale* a "feminist dystopia", except insofar as giving a woman a voice and an inner life will always be considered "feminist" by those who think women ought not to have these things (Atwood, *In other Worlds*, 516).

It is true that for a long time, literature is written by men and they used to put women in the position that they (men) select for them (women). In fiction, most women have been given passive roles such as submissiveness, weakness, dependent entirely on men, or introduce them as bad women.

Broadly speaking, dystopian fiction displays imaginative area or society, sometimes undesirable and unpleasant, which knows persecution, oppression, and rebellion. In *The Handmaid's Tale*, this is depicted through a past society called Gilead, in which people and particularly fertile women- are subdued and have most of the essential rights they used to have taken away due to a new system of governmental dominance. The type of dystopia displayed in *The Handmaid's Tale* is one that deviates from what has been named or marked the "classic dystopia" and can best be named as the "critical dystopia". An important feature of the critical dystopia is that a form of utopia dwells or occurs in it. In "The Persistence of Hope in Dystopian Science Fiction" Raffaella Baccolini clarifies dystopian fiction that "[U] topia is maintained in dystopia, traditionally

a bleak, depressing genre with no space for hope in the story, only outside the story: only by considering dystopia as a warning can we as readers hope to escape such a future." (520). Atwood creates a distinction between two forms of dystopias when she discusses that the critical dystopia differs from the classical dystopia in which it presents a "utopian hope, a possibility to escape from the dystopian future" (2003, 521). Eventually, we can say that the novel is just like *1984* by George Orwell and *Brave New World* by Aldous Huxley, who deals with a woman's changed position, presents as the first person narrative novel. The novel's name proposes a shared experience of a class of women in this new regime. Offred is, in this sense, a spokesperson for the Handmaids in the Republic of Gilead.

The Handmaid's Tale (1985) is futuristic fiction. Taking place in a near-future New England; in an autocratic theocracy which has overthrown the United States authority, the novel explores themes of women in oppression and the different means by which they gain agency.

In this new society, the Republic of Gilead, Women lose jobs, the right to education, paper currency, and many other principal rights. In an endeavor to flee this brutality, Offred, the protagonist of the novel, tries to escape from Gilead but unfortunately is caught and separated from her husband and daughter. After the military catches her, she is sent to a Women's Center where she is taught how to be a handmaid and is forced to lose all old ideologies that were taught to her from the United States. She becomes a handmaid and is sent to a Commander's house where she meets him and his wife, Serena Joy. Offred lives in the Commander's house and has to follow the rigid rules

and canons, remaining calm and humble and always wearing her red Handmaid's uniform, with a winged hat disguising her face.

There, she is imposed to have sex with the Commander monthly to bear children because of the drastically low birth rates. Offred has to submit to the Ceremony. Taking its exemplar from a Bible story in which Jacob's wife informs him to fertilize her maid as she cannot conceive a child, the Ceremony requires Offred lying in Serena Joy's lap and holding her hands while the Commander has indifferent, passionless intercourse with her. Any child Offred bears will be considered to belong to the Commander and his wife. In this house, she is not allowed to go anywhere without permission but does go on frequent shopping trips with another handmaid, Ofglen. Even in public, every citizen is monitored covertly by the "Eyes". Covertly, Ofglen introduces Offred to "Mayday" a secret association of rebellions. Offred is also introduced to Nick, a bodyguard and chauffeur, in the Commander's house as the Commander sends messages to Offred overtly. The Commander bids Offred to play scrabble game with him, an unlawful activity, thus, they form a relationship. However, the Commander does this to fill his need for companionship and to make Offred's life in the house bearable. Besides, Nick and Offred also develop a small relationship which is further enhanced as Serena orders them both to have sex for Offred to become pregnant. Serena is interested in this pregnancy because she wants to raise a child of her own and ensures that this will happen when she promises to show Offred the picture of her daughter, whom Offred now knows is still alive. Offred also overtly has sex with the Commander as he takes her into a hotel and asks her to pretend to be a prostitute. In this hotel, Offred meets Moira and knows that she also works in the tinny hotel and in the end she has to undergo to the government regardless of her wishes.

Hearing this, Offred loses all hopes because she understands and knows that her living daughter will never recognize her, she has been unfaithful to her husband, and her fate will be similar to Moira's as she will also have to undergo to the government. As all this continues, Offred discovers that Ofglen has been replaced because the previous one was caught in her subversive activities and hanged herself before getting caught.

Two events disturb Offred's routine. A friend, handmaid, Ofglen, discloses that she is a member of a secret organization working to ruin Gilead. Offred is excited and relieved that she is not alone. The other interruption comes when the Commander, despite all conventions, tells her to come to his office. There, they play Scrabble, and he allows her to read a magazine, both of which are forbidden, as women in Gilead are prevented from reading and writing. At the end of the evening, he asks her to kiss him, and she obeys. Offred soon begins secretly coming to the Commander's office regularly. He allows her to read his illicit collection of books, and she grows comfortable in his presence, in spite of the harsh and tyrannical foundations of their relationship. At his request, she kisses him goodnight at the end of each evening.

Soon after, a black van, a signature of the "Eyes" comes to take Offred away. Nick tells her to go as they are really "Mayday". Offred does not know whether the van will take her to freedom or new prison and death, but she has little choice but to go with them.

The novel closes with "Historical Notes" claiming to be a session from a conference of Gileadean Studies from the year 2195, revealing that Gilead does not last and, finally, becomes a source of historical study. The professor giving the lecture explains

that the story was found on cassette tapes that the narrator likely recorded after she escaped.

As the above summary illustrates, *The Handmaid's Tale* can be read in many ways, each connected to themes that run throughout Atwood's work. As a novel which received cheer and praise from feminist critics, as Wisker asserts that the novel provides an investigation of questions about the domination of women's bodies, the involvement of reproductive technologies and the ways in which language works as power to identify and define dominance sexuality and limit independence and freedoms (Wisker, 2010, 9). The novel was published at a time in which second-wave feminism grew and prospered, and much of her interests here are with problems of women's freedoms, lives, rights over their bodies, and procreation. Thus in this novel, we see that Atwood has presented Offred's mother as one of the radical feminists. She held a strong attitude against the utilization of women in the 1970s. She burned pornography publically as it polluted and devalued women, and she wore unfeminine clothes as a form of revolt and struggle for women's legal right to abortion, achieved in Britain in 1967. As Nelson remarks that in the 1970s, sisterhood was important to activists, some of whom moved to feminist communes where they lived either led celibate lives, or lives as lesbian, as Moira did in this novel. Feminist authors even advised and recommended artificial fertilization by the sperm bank. In this case, babies could be born with no fathers attempting to exert proprietorship over the mother and child (Nelson, 2012, 65). In other words, female's bodies were under their authority and domination, in contrast to Offred's fate in Gilead for whom biology is destiny. In the bath when they prepare her for the ceremony with the Commander, she

mourns, “I do not want to look at something which determines me so complete” (HT, 32). Offred’s body is connected with a prize pig’s, a chicken waiting to be tenderized and an open tulip. These are reminders of the way the patriarchal world has compared women with nature, exemplified by the prohibited Scrabble and books in the Commander’s office.

The Handmaid’s Tale centers on women’s struggle to build a ‘female space’ for themselves. This can be achieved, as Atwood thinks, through self -definition, self-independence, and self- reconstruction of one's history or her story, through bonding among women, through inventive composition, and through rejection and denial to occupy the victim status or the function of subjugation. The novel is presented through the voice of the protagonist, Offred, a handmaid, one of the victims of Theocracy. In addition, the novel is written from a woman’s perspective, is essentially political, as Offred remarks “context is all” (HT, 73) and Lucy M. Freibert remarks, in her article “Control and Creativity: The Politics of Risk in Margaret Atwood’s *The Handmaid’s Tale*”, that the novel is “political-science fiction” (1988, 280).

In her interview with Elizabeth Meese, Atwood clarifies what she means by political. Here it means, as Atwood continues, how people connect to a power structure or arrangement and vice versa. And this is all we mean by it. She adds we may mean also some ideas of engagement in the structure of changing it. But the first question we can ask is: How does the power of authority connect with this individual? (Black Warrior Review, 100). Atwood clarifies in this interview how she came to write this novel, classified as “Speculative Fiction” because it seems to predict or caution an achievement and victory of autocratic state and dictatorship or what one reviewer calls a “Western Hemisphere

Iran". Atwood has declared the source and origin of the novel in her note on *The Handmaid's Tale:*

> The roots of the book go back to my study of the American Puritans. The society they founded in America was not a democracy as we know it, but a theocracy. Also, I found myself increasingly alarmed by statements made frequently by religious leaders in the United States; and then a variety of events from around the world could not be ignored, particularly the rising fanaticism of the Iranian mono -theocracy. The thing to remember is that there is nothing new about the society depicted in *The Handmaid's Tale* except the time and place. All of the things I have written about have-as noted in the "Historical Notes" at the end-been done before, more than once" (Atwood, A Note to the Reader, 1).

The novel is set in 2195 in Cambridge, Massachusetts, the center of the Republic of Gilead, officially known as the Northern United States of America. The novel foresees the terrors and panics of culture so horrified and so frightened by normal sexuality, as Wagner -Martin asserts that it organized and denied all such reproduction, and established hierarchies of life and death around it. It is a brutal shocking culture (Wagner –Martin, 1996, 4). Therefore, *The Handmaid's Tale* is an effective and emotional tale about a gloomy, totalitarian society where women are considered only as procreation machines. In other words, the novel presents and portrays the social separation of women and their isolation into strict, subservient gender function of wives, uteruses, workers, prostitutes, and the privation of their essential human rights such as the rights of jobs, education, citizenship, property, and even one's own name and speech.

2.3. Trauma of Sexual Assault and Rape in *The Handmaid's Tale:*

As M. Keith Booker asserts "Echoing Freud's proposal that religion is one of the main powers that act to repress sexual desires of human society" (Keith, 1994, 162), the authority of government portrays sexual intercourse as an immoral act, specifically when it has non-reproduction intents or if it is "against nature". But the regime of Gilead emphasizes sexual repression and spiritual deliverance that reveals "a question of political power" (Booker, 1994, 165), more than religious interests. Organizing sexuality or sexual assaulting bodies is one of the means to dominate social structures and, as a consequence, female gender position, role, and identity.

In *The Handmaid's Tale*, Offred frequently contemplates her body that: "It no more belongs to her, it does not comply obey her will any longer". Her body is a simple brooder and women are merely "two-legged wombs" (HT, 68) used to keep the world from extermination.

Ritzenhoff et al state that the social framework of the Republic of Gilead, an authoritarian regime based on the domination, submission, and oppression of women, creates a distinct and unique environment in which reviewers are imposed to declaim criminology as well as criminal justice issues including sexual violation and rape, the use of authority and dominance in sexual violation, and the oppressiveness of rape culture and myths in the fanciful world formed by Atwood (Ritzenhoff et al, 2019, 77). Gilead successfully destroys the United States government, firing all working women and builds a patriarchal society whereby women were prevented from any development such as education or working beyond classical domestic work. At the same time, the Gilead

regime creates different classes of women ranging from Wives (the wives of Commanders) who have little power to handmaids (those change with bearing children) who have none. All classes' women are oppressed by men. These views of Gilead adapt to traditional gender function and societal structure of gender that see women as housewives and mothers (Ritzenhoff et al, 2019, 77-78). Handmaids, especially, are seen as only a womb. Their status and usefulness in the Gilead are inherently connected with their ability to conceive and bear children. Most importantly, the handmaids are given names formed or derive from who their Commander is. For instance, Offred is the handmaid of Commander Fred, and thus, given the name Offred to symbolize she is 'of Fred', Ofglen is the handmaid of the Commander 'Glen', and Ofwarren is the handmaid of the Commander 'Warren'. The sweep of their given name of handmaids and renaming based on their Commanders further symbolizes that they are seen as an object and possession, and nothing more.

Being forced to sexual activity and subsequent pregnancies is indubitably a form of sexual slavery. Ritzenhoff goes on to explain what is meant by sexual slavery, it is defined as forcing or coercing someone to paticipate in sexual activities by accepting ownership of the person. While common belief would suggest that sexual slavery results when unsuspecting individuals are kidnapped and sold into secret sex market, sexual slavery does not happen in this way. The forced sexual action of handmaids, without the right or ability to refuse or leave the Commanders' houses without terrible consequences, represents a less obvious form of sexual slavery (Ritzenhoff et al, 2019, 78).

When first explaining the problem of sexual assault and rape, it is often shocking and sometimes disturbing to know that most examples of sexual violation are about dominance and power, not sexual gratification or pleasure. Ritzenhoff et al remark frequently found sexual assault is not usually about the act of fulfilling sexual pleasure or desire, but instead the domination and power the offenders exert over their victims. Throughout history, rape has been used as a form of social dominance. In the Gilead regime, the rape of handmaids is not described as a means to get sexual pleasure and fulfillment, but rather as a tool to ensure the inoculation of handmaids and repopulation of the society of Gilead. This sexual activity exemplifies the power and controls the Commanders and their wives have over the handmaids, the control and power to rape under an aspect and form of procreation to create families. While sexual desire and gratification doubtlessly happen for Commanders through these ceremonies, the stated public purpose and aim for all engagement is pregnancy (Ritzenhoff et al, 2019, 78). The ceremonies themselves, moreover, emphasize the importance of sexual assault to get control and power due to the infertile nature of many Commanders. While the Republic of Gilead makes it recognized that women are more and more affected by sterility, the ability of men, specifically Commanders, to proliferate is greatly unaddressed. From Offred's interaction with the Commander, the reader comes to learn that he, along with many other Commanders are infertile. In spite of the disability of Commanders to fertilize handmaids, they are still required to take part in the ceremonies and imposed sexual activity. This event assures the importance of sexual violation to preserve dominance over handmaids and make sure of their continued submission. Since handmaids cannot become pregnant in these cases, the purported aim of propagation no longer applies, and the rape

of handmaids happens for no other reason than for Commanders and Wives to preserve control (Ritzenhoff et al, 2019, 79).

As we see in this novel, Atwood skillfully depicts reality where women are psychophysically assaulted, segregated, and commodified by men, deeply linked by the themes of power, space, and gender. Reflecting on maternity, rape, sexuality, gender, and rape roles, the theme centers on gendered assault, drastic commodification/ demolition of the female body, and male dominance.

The metaphorical link between women and the Land is a recurring image that is frequently expressed through the theme of rape. In numerous narratives, the sexual assault of women is, for example, compared with the colonial invasion and defeating of the land. Nowadays many women authors have managed a plight to subvert damaging capitalist and colonialist perspectives which have nominalized assault against both women's bodies and the Land. Margaret Atwood presents what environmental demolition can lead to if we are not cautious as well as the horrible impacts that failure to realize the link between women and the land can have. In this novel, Atwood portrays a dystopian scenario in which rape turns into an institutionalized activity in a white, upper-class dictatorial authority that imposes women into the function of replacement mothers to save humanity from vanishing. Atwood speaks to the insistence of undermining the socio-political, cultural, and economic domains in which victimization patterns that support rape are rooted. In this novel, the institutionalized rape of women is depicted as an explicit consequence of-and as a faulty male-centered measure against-the impetuous rape of the land, which has rendered the earth a poisonous, radioactive and sterile wilderness.

Paradoxically, indeed, in the theocratic Republic of Gilead, which was formed to go against "environmental doom and human extinction", they take advantage of women by using them as handmaids for procreation. Similar to the biblical tale of Jacob. As the epigraph from Genesis 30 presents, the idea of Handmaid, in this dystopian society, is originated in the biblical story of Jacob and his wives, in which Rachel, the futile matriarch, grants her handmaid Bilhah to her husband Jacob so that she can bear a child in her stead. It was legal in old Israelite societies. "Give me children, or else I die. Am I in God's stead, who hath withheld from thee the fruit of the womb? Behold my maid Bilhah. She shall bear upon my knees, that I may also have children by her. And so on and so forth" (HT, 45). In the Bible, the maid, Bilhah is given no voice, no decision, and is treated as an only object granted to Jacob for procreative purposes. Consequently, the novel can be explicated as a rewriting of Bilhah's fate where the handmaid, challenging the government, endeavors to give herself a voice. Offred and other Handmaids are prohibited from their human freedom and dignity, they are legally enslaved by a fundamentalist, military authority that hypocritically justifies and admits coercive sex not only for proliferation but also to testify male pleasure and enjoyment. In the secret brothel, the state-imposed prostitution roles also as a way of dominance over women who reject to obey the function of handmaids. Reduced to sex slaves, their bodies are commodified for male desire and enjoyment just as the handmaids, bodies are commodified. Beauvoir debates that women are regarded as sexual objects for men and everything is for men's entertainment; she refuses heterosexuality as a standard of society. She thinks that women are imprisoned for their maternal function and men's needs to decide female sexuality

(Beauvoir, 1956, 50). One could see how women in this regime are considered as sexual objects of men and sexually assaulted to fulfill men's requirements and enjoyments.

The regime of Gilead obliges sexuality and legitimizes a "form of gender-based violence" that can be described as "mass rape" as Dusauchoit remarks. The finality of this criminality is not to undermine or damage or even destroy a specific national, ethnic, or religious class or to "ethnically cleanse" an entire society (Dusauchoit, 2003, 3). The reason for violence against women in Gilead is similar to those of the prolonged history of mass rape in hostilities: Rape develops into a device of war that cancels and deletes the victim's identity and deals with her as nothing more than a kind of "biological box" (Allen, 1996, 87). Thus, conquering female bodies by sexual assault means to humiliate and assault an enemy's group, ideology, freedom, and state. As we see in this novel, most female characters are obliged into submissiveness and demanded to have sexual intercourse to procreate. The Handmaids are not given an option – once a month they are obliged to participate in the Ceremony. The Ceremony, or the sexual intercourse between the Commander and his handmaid, is completely free of any kind of compassion. Offred characterizes the Ceremony in the following way:

> My red skirt is hitched up to my waist, though no higher. Below it the Commander is fucking. What he is fucking is the lower part of my body. I do not say making love, because this is not what he's doing. Copulating too would be inaccurate, because it would imply two people and only one is involved. Nor does rape cover it: nothing is going on here that I haven't signed up for. There wasn't a lot of choice but there was some, ad this is what I chose. (HT, 47)

Throughout the Ceremony, Offred separates herself from her own body. She realizes the physical contact between her and the Commander as her duty. As a consequence, she is frustrated whenever she fails to conceive, i.e. fulfill the regime's

expectations. Although she is conscious of the fact that the Gileadean regime is employing her body against her desire, she has been obliged into submissiveness. She knows that she should act her duty to survive, for she can only be "saved by childbearing" (HT, 117). As we see, women's sexuality is exceedingly operated and captured by men of Gilead. The Handmaids while taking their motherly duties in bearing children, are organized and oppressed focused on their sex because of their limited functions and subordinated statue in the regime. The institution of heterosexuality and the concept of love embedded in such institutions perform a significant part in destroying female sexuality in the Republic of Gilead.

It is surprising that Offred rejects to call this mating ritual rape because she says it is my choice. In her typically sarcastic manner, Atwood, nevertheless, knowingly gives a standard definition of sexual assault and reveals to us that rape victims, Offred resorts to refusal and denial only as a way of survival against the psychological, emotional and physical assault she is subjected to. Her reaction, thoughts, and sensation speak, instead, another story, if this is not rape, then what is?. The portrayal of rape in *The Handmaid's Tale* shows a special and unique opportunity to declaim common misunderstandings about rape, and consent namely; as Ritzenhoff says "physical force does not need to happen for an act to be considered rape; Handmaids are not consenting to sexual activity with Commanders due to their lack of physical attempts to refuse; the ceremony represents a form of coercion and manipulation through threat of bodily harm" (83). While rape myths, Ritzenhoff adds, "would suggest that violence or physical force is required for an event to be considered rape" (83), this is not the case. Coercive rape can take place, featuring force, the menace of force, or threat of harm, but the force is not necessary for a sexual encounter

to be seen rape. Rape can be realized, as Ritzenhoff defines, any undesirable sexual activity through the absence of agreement or disability to give consent. Although the examples of rape presented in *The Handmaid's Tale* do not characterize overt physical violence, they are still obvious examples of rape. The absence of physical resistance that often occurs throughout ceremonies does not, in any way, mean that handmaids are assenting to the sexual violation, but instead emphasizes the importance of coercion in rape (Ritzenhoff et al, 2019, 83). Offred, is a protagonist, narrator, and one of the handmaids in the Republic of Gilead, systematically raped by the Commander for the sake of the society she is imprisoned in, through ceremonies that they have once monthly. This new society does not see her qualified for anything else, as they have removed and deprived women's right to work, as Diemer Liewellyn and Hicks state "the power structure refuses to see women as human" (2006, 52), this speech is in agreement and in accordance with the position and role given to Offred by Gilead, which asks her to give life to a new generation. Before the ceremony sets, the Commander reads a paragraph from the Bible to Offred, his wife, and two Aunts, who are supervisors of the handmaids. As they meet around him, Offred states that he looks over them "as is taking inventory" (HT, 43), which proves that the Commander believes he has a complete power over them, they appear to him as something closer to objects or items instead of being a human being. When he starts to read a passage from the Bible, Offred observes that the view is just like reading them a "bedtime story" (HT, 43), but they are not to sleep; they are to have sex. Nevertheless, to endure the ceremony, Offred has let go of her consciousness, very similar to the condition she is in when sleeping, which further proves that it is a matter of rape, as sex with an insensible and unconscious person always is.

Once the ceremony begins, Offred is fully dressed but without underwear. Offred lies between Serena Joy's legs, her head leaning on Serena's stomach, Serena's thighs on both sides of Offred and she too is completely dressed. Offred, as well as Serena being dressed, can be seen to imitate the perfect scenario of a woman being snatched by a man on the road and getting raped. Moreover, Offred's arms are raised, Serena holds them, which may imploy that both Offred and Serena "are one flesh, one being" (HT, 47), but observes that what it really means is that Serena "is in control" (HT, 47), and Offred is not. In holding Offred in place, Serena can be seen to assist her husband rape Offred, even though, Offred herself states that it is not rape, as this is what she signed up for, "Nor does rape cover it: nothing is going on here that I haven't signed up for. There wasn't a lot of choices but there was some, and this is what I chose" (HT, 47), Diemer Liewellyn interprets that Offred not describing the ceremony rape by stating that Offred believes that because there are two options in this repressive regime- forcible work or forcible intercourse- that she has some grasp over her destiny, and that she is in some extend blame for the offense committed against her (Liewellyn & Hicks, 2006, 57). Nevertheless, what Offred mentions as an option is no real option at all; her only other choice is to be sent to the Colonies, cleaning up deadly waste that will kill her. Besides, what makes this an example of rape and nothing else is that Offred not only desires that "he would hurry up" (HT, 47), she also feels that she needs therapy so that she "could feel better and this would go away" (HT, 48). Additionally, when Serena raises Offred's hands, her rings harm Offred's finger. The undesired pain that Serena is causing Offred is further evidence that what the Commander and his wife are doing is raping Offred. Undoubtedly, what happened to Offred is rape, because in rape, mostly, there should be two conditions; the

first one is the resistance and refusal of the victim, the second condition is that rape, mostly, but not always occur in witnessing of other or with the help of another offender. If one of these conditions exist then the case is rape. Both conditions are found in Offred's case; she refuses and resists all the time to have sex with the Commander (not physically but psychologically and emotionally), which means, he makes sex with her without her consent. Besides, the intercourse occurs with the presence and help of Serena Joy, the Commander's wife who helps him to rape Offred.

In describing what is going on in the room, Offred states that "It has nothing to do with passion or desire, or romance …It has nothing to do with sexual desire, at least for me" (HT, 48). Here, in Gilead, sexuality is just for bearing children, for Offred and other Handmaids it is merely a job. Similarly, Beauvoir clarifies that the woman is locked up "through man's need-sexual desire and the desire of offspring" (Beauvoir, 1956, 10). Tidd, in her work *Simone de Beauvoir*, mentions in "female sexuality within a heterosexual binary … women's function was determined by male desire and motherhood" (Tidd, 2004, 54). In this government, the Ceremony is for fulfilling the male desire and childbearing. After the ceremony is over, the Commander goes, and Offred is ordered to lie and rest for minutes to increase the opportunity of her getting pregnant, something that Serena Joy does not let her do "You can get up now," she says. "Get up and get out." (HT, 48). Before Offred leaves the room, she notes that Serena is clenching "her legs together", lying "stiff and straight" on the bed (HT, 48). Here, Serena's body language imitates the body language of someone who has been raped. This could be seen as Serena sympathizing with Offred, feeling what she thinks that Offred must be feeling, which is another evidence

for not seeing the ceremony as anything else but systematic rape of a resistant person, just as Liewellyn and Hicks mark "Gilead uses religion to disguise the institutionalized rape that occurs monthly between Commanders and Handmaids" (57). Moreover, the state's achievement of the ceremony and the menace of cruelty and assault should she disobeyed leaves her no prospect but to go through with it. Liewellyn and Hicks state that "Offred does not resist the Commander and Serena Joy, she is held in place by fear of the Colonies" (63). Consequently, the institutional viewpoint on gender is central to the creation and shaping of gender in Gilead. In patriarchal societies, the relationships between men and women are built on dominance and subordination. As we notice, sexuality is one of the significant elements in their relation. As Beauvoir clarifies,

> man's domination is expressed in the very posture of copulation-in almost all animals the male is on the female, and certainly the organ he uses is a material object, but it appears here in its animated state-it is a tool- whereas in this performance the female organ is mere in the nature of an inert receptacle. The male deposits his semen, the female receives it. Thus, though the female plays a fundamentally active role in propagation, she subjects to the intercourse, which invades her individuality and introduces an alien element through penetration and internal fertilization (Beauvoir, 1956, 50).

During the time of intercourse, Offred feels disgust towards her attacker and suffers a sense of disengagement from her body which on one hand, permits her to visualize drifting away on the big white shade set above the bed and, on the other hand, makes her think if she has gone insane, "Maybe" as she wonders, "I'm crazy and this is some kind of new therapy. I wish it were true; then I could get better and this would go away" (HT, 48). Furthermore, as "the Commander fucks with a regular two-four marching stroke, on and on like a tap dripping", her only desire is to be freed from this stupidity,

which, she confesses is neither definable as “making love” nor “copulating” but only as saucy “ducking” since it “has nothing to do with sexual desire” (HT, 48) but just with the assault and invasion of the female body. As we see, the commander in particular and Gilead in general deal with the female body as a thing that is degenerated, sexualized, and is socially agreeable as the center of female identity; women are diminished to an object in the heterosexual relationship.

In the patriarchal society of Gilead, women also play the role of prostitutes for men because of the domination and authority of male members toward female sex. At the brothel house, the Commanders secretly ridicule their authority by indulging in sexual intercourse with the prostitutes. In this place we find women who cannot conceive or who refuse to be a Handmaid as Moira, to escape inevitable death in the Colonies, they have consented to be prostitutes. Beauvoir thinks the prostitute is prevented the rights of a person, she summarizes all the forms of feminine slavery at one time; then, she affirms “woman appears here … as an object of pleasure” (Beauvoir, 1956, 171). There is a secret house, known as Jezebel’s in Gilead, which presents the strong meaning of women’s sexual slavery in this patriarchal society, as Moira, Offred’s friend, explains “Butch Paradise” (HT, 134). Women, here, are demanded to wear various peculiar clothes which are prohibited by the authority. Men have power over women and their bodies and women suffer and tolerate this. The situation of women, here, are like a prisoner of sexual desires of men.

In this society, unfortunately, women are victimized, brutalized, and dehumanized by the male’s domination and power upon the women’s bodies which are like “Master-

Slave relationship" as Beauvoir asserts. Master always takes advantage of slave and "everything is in favor of the oppressor (master) and against the oppressed (slave)" (Beauvoir, 1956, 20). In the regime of Gilead, Offred is also treated like a prostitute especially when she turns into Commander's mistress; she is wearing as a prostitute by the Commander during their going to the Jezebel's. Offred is a slave and an object for the Commander's desire. One can refer to Beauvoir's concept of prostitution that is a kind of slavery. She discusses: "public or simply social authority always belongs to men", she then adds, for men, "women constitute a part of the property which (men) possesses and that is a means of exchange between them" (Beauvoir, 1956, 96). The card on Offred's wrist that makes her as an evening rental shows her position as a slave, an object and Commander's property as Offred refers the Commander "slips around my wrist a tag, purple, on an elastic band, like the tag for airport luggage", she adds, "if anyone asks you, say you're an evening rental" (HT, 124). When Offred asks why he brought her there, he simply replies: "I thought you might enjoy it for a change" (HT, 137). His answer is ironic because, according to the Gileadean rules, the only aim of sex is procreation. On the other hand, Offred regards the Commander's sexual desire as her chance to escape: "I know I need to take it seriously, this desire of his. It could be important, it could be a passport, it could be my downfall" (HT, 73). Nevertheless, she never uses her femininity to tempt the Commander. She has lost the ability to be aware of her own body. Now, her body is only a vessel that holds a possibility of a seed. Gilead presents women as commodities within the interchange market under patriarchy. This patriarchal society also shows women in Jezebel as things for sale. We see in this novel, "women are particularly singled out as products, items to be decorated and sold as commodities" (Agee and Gaines, 2008, 40).

Offred is not only raped by her Commander during the ceremony, but she is also sexually violated in other situations as well. Nevertheless, the sexual violation that she suffers cannot merely be illustrated by what happens on an institutional level; it must also be realized by the forming of gender through gender anticipations in the interaction between people. Having to be a handmaid, Offred's body health is the most important thing to the regime and the state, the task at hand is to repopulate the new society. Consequently, Offred goes for medical check-ups once monthly, that she says "the same as before" except now is "obligatory" (HT, 30), Offred has no choice in this subject. The medical check-ups, although having certain things in common, yet it is not the same as before. The doctor, who is "a specialist" for handmaids, is carrying his "pistol in the shoulder holster" (HT, 30), something that an ordinary doctor in the previous United States, naturally would not be equipped. It works as a fateful presence, reminding Offred and the other handmaids of the consequences that will come to them, should they behave in one way or the other; execution. The doctor's function, as Pamela Cooper describes his role, is routinely to inspect and monitor the republic's most precious resource; the uteri and ovaries of its official childbearing (Cooper, 1995, 52). Offred is unclothed and lies down on the check table, then a sheet that is hanging from the ceiling crosscuts Offred at neck level, so the doctor cannot see Offred's face. In fact, the doctor "deals with a torso only". This part of the examination is, in so far as one can say, not determined by the doctor himself, but is a procedure that has been put in place by the authority and state, likely to make the interaction between handmaid and doctor as impersonal as possible. However, the doctor does not pursue the medical policy as it has been set up by the regime, does not abide by the rules. The doctor, because of the impersonal nature of the relation,

is an entire foreigner to the handmaids; they cannot see him, cannot make eye communicate with him, and cannot ensure that he performs professionally; these handmaids can only feel his hands and what he does to their bodies. Additionally, the doctor is also a prior military man and soldier, based on the fact that he has “a diagonal score across his check” (HT, 30) and he is still carrying his pistol, it shows a contradiction in power. A pistol is something that only men are permitted to carry in Gilead. The doctor has a deadly weapon when he is interacting with Offred, she has nothing, as Cooper asserts “this single meeting on his territory and his terms, perfectly encapsulate the power dynamics of Gilead” (Cooper, 1995, 52).

Once the doctor enters the room which he does not do until she is completely undressed and has her face sectioned out by the sheet of paper, what happens to Offred is revealed by her wording of the event. She is not checked. Instead, she is “poked and prodded” (HT, 30); she feels sexually violated and abused; the doctor gives a “patriarchal gaze of totalitarianism into the most private of all spheres, the inner spaces of the human body” (Cooper, 1995, 52), thus, in his function as a doctor his clinical eye turns into voracious and ravenous of desire. Offred also relates something that makes her annoyed and uneasy when he calls her my honey, emphasizing the last word that she sees unsuitable. This doctor “isn't supposed to speak to me except when absolutely necessary” (HT, 30). He then touches her breasts and hisses to her that he can help her. When Offred reacts with alarm and shock, he stops her by saying “Shh.. I’ve helped others” (HT, 31). In fact, in silencing her, he is attempting to prevent and deny her the prospect to reject his offer, and the reader also knows that the doctor has done this to other handmaids. When

Offred questions how he would assist her, he slips his hand up her leg and Offred notices that he has removed his glove. We notice that before any acceptance or approval has been given to his proposal by Offred, he is touching her body in a way that he has no right to; it is without medical glove in his hand. He then informs her that "They'll never know it isn't his" (HT, 31), holds his hand between her legs and says to her that many of the Commanders are unable to impregnate a woman, trying to convince her, knowing that becoming pregnant is her only chance to survive in the new society. The doctor then asks, in a leading way, if she wants a child. Here, Offred thinks on why she wants a child: "Give me children or else I die" (HT, 31), she sees that there is a difference between wanting to have a baby and wanting to have a baby to survive, highlight that she has no real option. Once again, the doctor calls her honey, and she reflects upon the fact that it is a common expression. "We are all honey" (HT, 31), which shows that the doctor, who later reveals sympathy for what she is going through, really only cares about her body and his desire. Cooper observes that his strongly sexualized observation "becomes an act of political domination" (Cooper, 1995, 51).

As we see, in the patriarchal societies and in the Republic of Gilead, maternity is women's biological task. Women in Gilead are diminished and devalued and they are worthy only for their fertility ability. Women are defined by their biology, their capacity for procreative, even they are not regarded as human beings. Beauvoir repeatedly asserts that in the patriarchal societies "woman is reduced to an object condition," (Beavoir, 1956, 184). As when, Offred describes such an inferior situation, "resign my body freely, to the

use of others. They can do what they like with me. I am object" (HT, 151). In the Republic of Gilead, all-female bodies are shown as an ingrained object.

2.4. Offred's Resistance:

Before we start to discuss how Offred resists the Gileadean regime, we should know that what has happened to the Handmaids in this new society is rape culture. A rape culture presents a belief and philosophy in a society that lets for power and domination over other people simply as the act of rape does. People in these societies tolerate shock on an organized basis for the reason that exploitation and rape of others is very normal and customary. Offred, lives in this rape culture, Gilead regime, and is obliged to take part in passionless and strict sex merely as a way of becoming pregnant for her Commander and his wife. Given the selection of doing this mission or given into a very precocious death, Offred is primarily left with no option but to basically be raped once a month, taking part in this sexual practice against her innate willingness. Her narrative explains how the rape culture of Gilead is an amoral and corrupt regime, encouraging this abuse. In spite of being sexually overcome, losing free will in her life, and being submitted to different kinds of experiences and propaganda, attempting to slip her 'self', Offred has her own trauma narrative and strives to overcome its effects of defeat and fear.

Nevertheless, Offred is capable of surviving her trauma with a feeling of intact and unbroken, self. Her consciousness of her life before Gilead invokes her of her true personality from becoming entirely wasted as a consequence of the rape culture. Furthermore, Offred employs her own voice to present her tale of abuse and by doing so, she starts the recovery process following trauma. In her tale, Offred speaks about the force

of rape culture, her use of recollection of memories, her requisite performances to survive, the power of retrieving sexual enjoyment, and most importantly, her use of language. Offred employs all of these devices as a weapon of maintaining her individuality and rejecting to lose herself in a society that is determined to controle and dominate women. Atwood illustrates how the female body, extraordinarily, can be torn apart in Gilead society. Through Offred's experience of her separated body and her sense of self, she reveals her shameful feeling of looking at her own body:

> My nakedness is strange to me already. My body seems outdated. Did I really wear bathing suits, at the beach? I did, without thought, among men, without caring that my legs, my arms, my thighs and back were on display, could be seen. Shameful, immodest. I avoid looking down at my body, not so much because it's shameful or immodest but because I don't want to see it. I don't want to look at something that determines me so completely (HT, 32)

Here, her body has become "something," and "it" that she does not feel like claiming hers. Likewise, she experiences the separation of her body from herself by composing her own body as "a thing" (HT, 34). Her identifying herself as a cloud that "congealed around a central object, the shape of a pear, which is hard and more real than (she is) and glows red within its translucent wrapping" (HT, 38) somehow may explain both her desire of conceiving a child and her complicated inner transition of separating her body and her 'self'. That is why she sometimes fails to tell the reality from her dream because she recollects the dream in which she was with her child, and then feels desperate and despair about her situation. Sometimes Offred reminisces and expresses her desolation: "Maybe the life I think I'm living is a paranoid delusion" (HT, 53). And

sometimes, she hears something inside her body fall apart (HT, 96). In a word, she becomes devastated owing to the separation of her body and self.

In this corrupted society, the Republic of Gilead, Offred determines against being victim, as she states, “I intend to last:” (HT, 2). To last, Offred must be aware. Particularly early on in the story, she is awake to every detail around her. Actually, two reasons to do that; the first one is undertaken to fill the time, as when she accurately examines and checks every corner of the room, the second reason is an instrument to keep herself away from the terror of situation that she is in, as she notices, “One detaches oneself. One describes” (HT, 48), as for example when the Commander does his “duty” on the lower part of her body in the “Rachel” ceremony, or as she puts her hand on the cord about to hang two women. Doubtlessly, most of her attentiveness and awareness are in the help of survival.

Offred’s self-realization leads her to haven her past memories secretly and this enables her to maintain her identity and her name from the past. This, in turn, arouses her resistance and opposition through her body. Offred longs for her individual subjectivity and identity within the oppressiveness of the Gilead regime: “Myself is a thing I must now compose, as one composes a speech” (HT, 34). We can understand that Offred seems as she has been split into two characters, within this new character and uniform (Offred). What she means by this speech, is to collect and manage herself with this new society because she cannot behave naturally as she did before. Thus, she has to constantly play a role in the Republic of Gilead.

With an endeavor to maintain her identity, the experience of the separation of the body and the self, however, further Offred to understand how her female body is the object of stares, the object of lust, and is incarnated as objects. Making the female body objectified, the Gilead regime infiltrates their power throughout the nation. And that further leads Offred to the edge to respect the unusual power that she covertly keeps for maintaining her identity and her name from the past. Nonetheless, there are times that Offred entertains being observed, for the scarce power that she experiences. When her power is decreased to almost none, she employs her body as a source of power that further helps her to affirm her persona and subjectivity. Offred now is capable to capable of tapping her body's power that further backs her to regain her body and her individuality. She utilizes her body as a tempting instrument as she faces the Guards at the checkpoint:

> They touch with their eyes instead and I move my hips a little, feeling the full red skirt sway around me. It's like thumbing your nose from behind a fence and teasing a dog with a bone held out of reach, and I'm ashamed of myself for doing it, because none of this is the fault of these men, they're too young. Then I find I'm not ashamed after all. I enjoy the power, power of a dog bone, passive but there (HT, 11)

She is aware that her body is taken as freight of desire of others, for she admits other's expectations on her; she knows that herself is like "a queen ant with eggs" and "the vehicle" of other's desires (HT, 69). Through all the forms of many items and objects, Offred realizes very well how much her womb and her body have been objectified, and how much she is reduced to the basic field of the biological role of a female body, and that makes her even more longing to retrieve her subjectivity. With her five senses' becoming keener than ever,

Offred recollects how she and all of the women in the pre-Gilead society missing their power to the Gilead regime. With her financial accounts fixed and her job stopped, Offred feels “white, flat, thin” and translucent; back then, she began to ask: “Surely they will be able to see through me. Worse, how will I be able to hold on to Luke, to her” (HT, 43). She feel as if she is made of smoke, and the sense of being permeated and seen through further prevents her from the quiet, reliance and power. Then she later examines similar nudity and translucent when she is in the Commander's office. Whatever she does, her body always studies and scrutinized like a thing by the Commander. Offred recollects her uncomfortableness under Commander’s stare: “While I read, the Commander sits and watches me doing it, without speaking but also without taking his eyes off me. This watching is a curiously sexual act, and I feel undressed while he does it” (HT, 96). The Commander’s proof of his power does not simply take place when he centers on Offred’s body and movement. The night at the brothel house, Offred is absolutely aware the Commander uses her to show off. That night when she dresses up to the brothel house with the Commander, she is conscious of her body as a body wearing a purple evening rental tag. Or, there are times Offred realizes how the Commander sponsors her as if she is “an almost extinct animal” when he looks at her.

Offred is also more crucial in her watching of her body and the food. Here, I would like to take a closer examination of Offred’s resistance through the correlated imagery of the female body, food, and eating. Women’s resistance in *The Handmaid’s Tale* finds a strong expression in the comparison of the female body to foods, and the issue of who gets to own or consume these foods. In the epigraph, Atwood borrows from Swift's *The*

Modest Proposal. Critics such as Karen Stein matches Atwood's *The Handmaid's Tale* with Jonathan Swift's *The Modest Proposal*; this comparison somehow clarifies that the images of food, eating and the body, especially the female body in *The Handmaid's Tale* is closely connected with food such as meat, as Stein points out, The cannibal theme is carried out in many ways in Tale. On some level, the foods the handmaids eat, symbolic representations of womb and fertility (pears, eggs, chickens, bread described as baking in the oven), are peers for their bodies. Furthermore, one of Offred's flashback memories narrates her childhood scare of cannibalism. By means of this digression, Offred makes explicit the symmetry between Gilead and Nazi Germany, and between her tale and "A Modest Proposal".

While attempting to keep her bodily consciousness, Offred tells us that she uses scent to make a connection with the past, and with the women around her. From Marthas's kitchen, for example, she remembers the scent of her kitchen in the past, of the days when she was still a mother, and still had a mother, and of the food scent. Furthermore, she feels sorry for Marthas owing to their restrictions with endless domestic works in the kitchen and she is longing to connect and communicate with other women. The imagery of food is spared in the text:

> The table has been scrubbed off, cleared of flour; today's bread, freshly baked, is cooling on its rack. The kitchen smells of yeast, a nostalgic smell. It reminds me of other kitchens, kitchens that were mine. It smells of mothers; although my own mother did not make bread. It smells of me, in former times, when I was a mother (HT, 23).

How does this imagery of foods evoke Offred's self-consciousness and prompt her, the want of self-preservation? Offred considers this kitchen filled with the scent of

food a past memory and a warning as “a treacherous smell” that she should stay away from. Nevertheless, she reveals her eager to her old identity as a mother and a daughter. Furthermore, her ardent senses residence on the remembrance of being a mother and a daughter derives her to explore the scent that she observes in the living room and with Serena Joy. Offred has intricate feelings toward Serena Joy, who may be her replacement mother that ought to look after her in the household. The reality is that Serena does not actually care for Offred as a daughter. On the first day of Offred’s arrival, Serena makes Offred understand her attitude of the lady in the household; emphasize the unalterable relationship with her husband, and her principle of seeing Offred as least as possible. Her cold attitude and undersexed smells along with the tasteless collections in the living room, in a way, have disappointed Offred and recollected her of the past when she was still a mother and still had a mother. Offred’s disappointment in failing to communicate with Serena, therefore, has hardened her isolation and solitude in the spatial restriction, and yet made her decision to move beyond her spatial restrict. Throughout Offred’s narrative, in the Republic of Gilead, women’s bodies are frequently compared to food. Thus, the food associated with the female body further strengthens the fact that the female body is materialized. Not only is the female body kept and conditioned in constant positions in Gilead society, but women’s diet is severely controlled. Women's gravid bodies collage with symbols of foods such as eggs, pears, oranges, and lunch. Offred herself deals with her body as food: she wobbles her body like a dog-bone to fascinate and seduce the Guards and the Angels as if they are dogs yearning for food. Likewise, she resembles herself as “a ripe melon” when she utilizes her body to imagine temper man:

> Did the seeing of my ankle make him lightheaded, faint, at the checkpoint yesterday, when I dropped my pass and let him pick it up for me? No handkerchief, no fan, I use what's handy. Winter is not so dangerous. I need hardness, cold, rigidity; not this heaviness, as if I'm a melon on a stem, this liquid ripeness (HT, 77).

From time to time, Offred informs us that her identity is explained as residing merely in her body and her procreative capability. As she faces the Gileadean regime practicing excessive dominance over her body, Offred understands that she has become a constructed person and rejects to consent her situation as "a two-legged womb"(HT, 69). She yearns for ways to retrieve her individuality and identity that is clearly seen in her words I wait, I compose myself. (HT, 34). This self-consciousness of Offred about the concept of her identity at first shows itself, in Offred's self- examination. She finds that it is not merely her body that is seized rather, her own perspective towards her body has altered. She meditates on her concept of body, before and after the beginning of Gilead authority and understands that in old-time she saw her body as something tangible, significant, and versatile whereas in the present time she feels denied as her body is entirely dominated and directed by the Gilead system:

> I used to think of my body as an instrument, of pleasure, or means of transportation, or an implement for the accomplishment of my will…. There were limits, but my body was nevertheless lithe, single, solid, one with me.
>
> Now the flesh arranges itself differently. I'm a cloud, congealed around a central object, the shape of a pear, which is hard and not more real than I am and glows red within its translucent wrapping. … It transits, pauses, continues on and passes out of sight, I see despair coming towards me like famine. To feel that empty, again, again (HT, 38).

This quote portrays Offred's inner transition of detaching her body and her 'self'. She is traumatized to find the distancing of her body from her 'self'. This is when Offred understands that in Gilead her body is specified by patriarchal standards and thus the female body is incarnated as an object of male desire. Offred's self-awareness guides her to find relief in remembrance which helps her to keep her former name and identity. This, in turn, arouses her resistance and opposition through her body. In addition, the sense of void is doubtful, to say the least. In one sense, Offred's body is a submissive one, anxious with not having a fetus fill her empty womb. The want to become pregnant pushes Offred hopeless: in a way, she needs the baby to survive in the Gilead society since she has no opportunity left after the former failures in the other two houses. In another, Offred suffers the desperation of loss and the panic of being left empty with nothing once more. To her, this baby is not only a new life for the household but a new life for her.

The climax of Offred's task of performance with the Commander happens when the Commander wants and wishes to have sex with her alone, out of the Ceremony. This takes place through their trip to the Jezebel, brothel house, "The Commander has a room key. He got it from the front desk, while I waited on the flowered sofa. He shows it to me, slyly. I am to understand", Offred says, (HT, 135). Through this speech, one can notice that the Commander has expectations of her, and she should push along her mission of performance to obey. As Offred gets in this bedroom, as she shows her actions surrender to his desires, however her inner contempt to have intercourse with him is dominant, "When I come out he's lying down on the king size bed, with, I note, this shoes off, I lie down beside him I don't have to be told. I would rather not" (HT, 137). Nevertheless, Offred is reminded of the power and ability structure in Gilead and her requisite of

submission to survive, “He stops at the foot, his fingers encircling the ankle, briefly, like a bracelet, where the tattoo is, a Braille he can read, a Cattle brand. It means ownership” (HT, 137). With this activity, the Commander proves and shows the power structure scheme by Gilead and Offred continues her task of performance and endeavors to pleasure and pleases the Commander, directing herself to fake it, yet it is clear to him that she still cannot engage in passion with him,

> He pulls down one of my straps, slides his other hand in among the feathers, but it’s no good, I lie there like a dead bird … ‘Maybe I should turn the lights out’, says the Commander, dismayed and no doubt disappointed. I see him for a moment before he does this. Without his uniform, he looks smaller, older, like something being dried (HT, 137-38)

These last moments of reflection prove and show the difficulty for Offred to perform an optional act of sentiment and affection. Beneath the Commander’s power and domination, she can help herself to share in activities, but it is hard for her to pretend a sense of wish for a man using his power and authority to take what he desires and wants. This is still reflective of her recollections. Previously, Offred tells Luke (her husband) wishing to have intercourse on the same day that she lost her job, but it did not feel right to her:

> We still have … he said. But he did not go on to say what we still had. It occurred to me that he shouldn’t be saying *we* since nothing that I know of had been taken away from him … something had shifted, some balance. I felt shrunken, so that when he put his arms around me, gathering me up, I was small as a doll. I felt love going forward without me. He doesn’t mind this, I thought. He doesn’t mind it at all. Maybe he even likes it. We are not each other’s, anymore. Instead I am his (HT, 95).

Her situation with the Commander and Luke is equal and similar; the Commander does not belong to her but she belongs to him, performing to meet his desires. Yet, a true desire and connection for a person cannot influential be fabricated as the Commander recognizes and Offred endeavors. Even though Offred's performances are influenced in surrendering to power, her real sentiment about doing such is preserved.

Memories are another means used by Offred to tolerate her present life. Here, I will refer to Freud's defense mechanisms. The aim of using this technique is to help Offred to escape and survive the inevitable reality in this regime. Atwood attempts to keep Offred's identity and individuality undamaged by using the defense mechanisms of eschewal, refusal, eclectic and memory, through the deliberate use of language with profound psychological manners. In this context, the psychoanalyst, Joseph Fernando emphasizes, in his book, *Processes of Defense: Trauma, Drives, and Reality* (2009), that when these defenses, specifically of refusal, are broken down then the memories of the traumatic experience dominate and pervade the primary performing of the ego (131). This is what happens to the mind of Offred, which displays her persistent psychological attempt to reservation her defenses safe and unaffected. Offred's live in the Commander's house is more like a prison where the only thing that is not controllable is her mind. Her circumference is set in such a way that the regime continues reminding her psychologically that she is nothing more than a womb; ". . . everything except the wings around my face is red: the color of blood, which defines us" (HT, 3). The physical and psychological imprisonment is enough to create harsh troubled and disquiet in Offred, and since she is not permitted to reveal that, she utilizes specific defense mechanisms to

maintain her exterior position and interior integrity; her identity. In Offred's state, memory, selective, rejection, selective perception, selective memory, and avoidance supply the footing for survival in a society of few alternatives. Offred's rejection is evident in remembering her past; her happy life with her husband and her enjoyment with her little daughter, before the world turned upside down and coming the Republic of Gilead to the authority. Instead of confessing that life is no more possible since she has lost her husband Luke and her daughter whose name is not even mentioned, she continues rejecting that her current distress is real; "I feel drugged. I consider this: maybe they're drugging me. Maybe the life I think I'm living is a paranoid delusion" (HT, 53). But by rejecting and denying her suffering and anguish, she contemplates that she is the only one who is preserving her sanity undamaged; "Sanity is a valuable possession; I hoard it the way people once hoarded money. I save it, so I will have enough when the time comes" (HT, 53). Offred's rejection of cruel reality is again obvious when she entertains herself by this reminder that "all of it is a reconstruction. It is a reconstruction now in my head . . . let's stops there. I intend to get out of here. It can't last forever" (HT, 68). She further visualizes getting out of that horrible place and excusing all her offenders and invaders; "But remember that forgiveness too is a power . . . maybe none of this is about control. Maybe it isn't really about who can own whom . . . maybe it's about who can do what to whom and be forgiven for it" (HT, 68). Offred maintains struggling back the annoying truth of her life so that her mind and identity could not be lost; "what I need is perspective. The illusion of depth . . . perspective is necessary . . . otherwise, you live in the moment. Which is not where I want to be" (HT, 72). Offred's severe rejection of the current and trust of the future is clearly observed when she says; "Every night when I go to bed I think, In the

morning I will wake up in my own house and things will be back the way they were" (HT, 103). Her unconscious frequently drives her back to the enjoyable recollections of her past that are very few but repeated. She remembers all the happy times and delightful moments spent with her husband, Luke, her little daughter and her mother that still grant her hope for the future. Her unconscious utilizes the mechanism of selective remembrance to avert the irritating events of her past. She remembers the joyful occasions spent with Luke because this grants her desire of connecting with him one day; "I believe in the resistance as I believe there can be no light without shadow; or rather, no shadow unless there is no light" (HT, 52). Moreover, Offred also remembers the time when she lived with her mother as a child. Whenever she closes her eyes, she either sees daughter, her mother or her husband, Luke; "I'm dreaming that I'm awake . . . and my mother comes in with a tray and asks me if I'm feeling better. When I was sick, as a child, she had to stay home from work" (HT, 53). She remembers her mother's personage and their relationship with each other as well. In spite of some parts of her life are not enjoyable but these events are a reminder of her independent nature and a strong sense of personality. Consequently, those examples depict Offred's motive for freedom that leads to positivity and powerful in her. Thus, in this sense, she remembers;

> I admired my mother in some ways, although things between us were never easy . . . I didn't want to live my life on her terms. I didn't want to be the model offspring, the incarnation of her ideas. We used to fight about that . . . I want her back. I want everything back, the way it was (HT, 61). Offred

many times describes the unconscious operating of eclectic perception that makes her see and hear merely those things that she can touch and eschew the rest. While watching Serena Joy, the Commander's Wife, weaving scarves for the soldiers of the

army, Offred thinks that “it’s good to have small goals that can be easily attained” (HT, 5). Furthermore, Offred also utilizes the mechanism of eschewal to avoid those stances, which remind her of her previous life. While looking back to the time when the new authority began to control her family’s life, she says that “my name isn’t Offred, I have another name, which nobody uses now because it’s forbidden . . . I keep the knowledge of this name like something hidden . . . I think of this name as buried” (HT, 42). Despite that she wishes her identity back yet she eschews disclosing her real name just out fear of being caught.

In this repressive authority, Offred does not follow the same way of her lesbian friend Moira who revolts publically, instead, Offred uses a form of passive resistance and devastating thinking in her ‘inner space’ narrative, where the everyday events and plights of her current life are constantly covered by flashbacks through which she remodels her previous life before Gilead deprived her of her husband, her little daughter, her mother, her best friend, her job as a librarian, and critically her own name. Offred lives in a state of double vision. Like a “wraith of red smoke” (HT, 109), she is a haunted being, appealing people from her past: “But they fade, though I stretch out my arms towards them, they slip away from me, ghosts at daybreak” (HT, 101). Recollecting is something painful, yet it is also her utmost psychological haven, for it is her power of remembrance that empowers her to survive in the Gilead’s society: “What I need is perspective. The illusion of depth… Otherwise, you live in the moment. Which is not where I want to be” (HT, 72).

Sigmund Freud’s *The Uncanny* also has a great effect on Offred’s personality through her lives in the society of Gilead. According to Freud the uncanny is:

> The subject of the 'uncanny' is a province of this kind. It undoubtedly belongs to all that is terrible- to all that arouses dread and creeping horror; it is equally certain, too, that the word is not always used in a clearly definable sense, so that it tends to coincide with whatever excites dread. Yet we may expect that it implies some intrinsic quality which justifies the use of a special name. One is curious to know what this peculiar quality is which allows us to distinguish as "uncanny" certain things within the boundaries of what is 'fearful.' (Freud, 1908, 3676)

Thus, the uncanny clarifies duality, which means living outside of your "self" as a coping technique used by a person's unconscious to fight psychological trauma. The meaning of the word uncanny reveals one which is comparable to its opposite (Freud, 1908, 3680). In other expressions, you cannot have one without the other, there is no light without dark, and one cannot test pleasure without first knowing pain, for instance. Thus, psychoanalytic implications of the expression are employed for literature, a secret, peculiar, and unattractive flavor surfaces to escort the uncanny, the comparable opposite (Freud, 1908, 3680). Back to our novel, in chapter two, for instance, Offred says, "I can see myself in it like a distorted shadow, a parody of something, some fairy-tale figure in a red cloak, descending towards a moment of carelessness that is the same as danger" (HT, 3). This speech shows Offred's uncanny feature and improves a sense of hesitation and doubt enclosure her identity, the nature of her determinations, in addition to the verity of her tale. Freud asserts that we are capable to assume the principal of a repetition-compulsion in the unconscious mind, based upon instinctual activity … this feeling of doubleness, stemming from restrained forces within the unconscious is uncanny (Freud, 1908, 3691). Throughout the text, Offred obsessionally grasps mental note of her physical environment, "At the bottom of the stairs, there's a hat-and-umbrella stand, the bentwood kind, long rounded rungs of wood curving gently up into hooks shaped like the opening

fronds of a fern" (HT, 3). She does this to exhilarate herself 'this is real' and 'this is really happening'- all with a willingness to realize her vague and unattractive accomplice, her, "own reflection, in a mirror" (HT, 22), her unconscious double. So, this interior repetition-compulsion is understood and grasped as uncanny (Freud, 3691), and for Offred, it is a psychological procedure used to save her own ego. She is attempting to keep herself from herself with her uncanny self. Freud notes:

> After having thus considered the manifest motivation of the figure of a double, we have to admit that none of this helps us to understand the extraordinarily strong feeling of something uncanny that pervades the conception; and our knowledge of pathological mental processes enables us to add that nothing in this more superficial material could account for the urge towards defense which has caused the ego to project that material outward as something foreign to itself (Freud, 1908, 3689).

.

Nothing smashes the ego better than a head-on strike to one's individuality and identity, and from the beginning of her new life in the society of Gilead, where "modesty is invisibility" (HT, 15), Offred builds a new identity, thereafter, obsessively looks for answers to interpret her function as a Handmaid from this, "sister, dipped in blood" (HT, 3). Just as she cannot elope her allocated a place in this society, Offred, put on in "white-head-wings" (HT, 3), has an unavoidable state of narrow vision. She is obliged to seek her unconscious for fellowship and answers. Nevertheless, when Offred or her unconscious comrade challenge take a look at the exterior universe, their narrow vision turns reflective, eminent yet another realm of psychological retreating from which neither can flee.

Later, Offred engages in her own self and individual form of strength by getting benefit and dominance of the little occasions, which she is unknowingly given, this is another instrument is used by Offred. This starts with her sexual relationship with Nick,

the driver of the Commander. For the whole of the novel, Offred reveals her pleasures and desires for sentimental sex, “to commit the act of touch” (HT, 4). Her wish for sex with Nick strongly develops during the novel, even after they launch into having sex. While Serena Joy derives their first sexual act which is performed for the aim of conceiving, Offred pushes along to meet Nick secretly and illegitimately has sex with him so as to retrieve the absent feeling and passion in her life, “I went back to Nick. Time after time, on my own, without Serena knowing. It wasn’t called for, there was no excuse, I did not do it for him, but for myself entirely” (HT, 140). While constantly obtaining sexual pleasure with Nick, Offred has been up to this time engaging in secret visits with the Commander obtaining prohibited items and knowledge, so basically, she has used both of them to her perfect advantage and somewhat getting back what the rapes and Gilead have stolen from her. Throughout her meeting with Nick, Offred reinforces part of her real individuality, personality, and most importantly, identity, by engaging herself with him. She unfolds to him everything about herself and her previous life, even so far as to unfold her real name, “I tell him my real name and feel therefore that I am known” (HT, 141). Although Nick does not speak a lot, it does not matter as Offred asserts, she does all this for her own self. Her inspirations restore and bring back who she was and is now as a person with her new perspectives. Armbruster comments on how Offred’s sexual freedom with Nick restores the senses and feelings of being a mother, a wife, and a daughter, “When she remembers, she knows who she is” (1990, 150). Despite the fact that this relationship can be seen as dangerous and frivolous, it is necessary that Offred risks these dangers to remind herself of who she was when formerly sharing in sexual enjoyment.

Offred is initially shamed by her behaviors and great willingness to be with Nick yet admits that this sexual engagement satisfied her, allowing her to regain herself,

> Even now, I can recognize this admission as a kind of boasting. There's pride in it, because it demonstrates how extreme and therefore justified it was, for me. How well worth it. It's like stories of illness and near-death from which you have recovered; like stories of war. They demonstrate seriousness (HT, 124-43).

In this declaration, Offred unfolds that for herself, personally, these engagements with Nick were very important. Though in her wording "for me" it means that Offred understands the power of her wish for sexual enjoyment is not universally explained, it shows and reveals the hopelessness of her status and her need to retrieve sexual pleasure so as to arouse her real identity to engage herself with another.

While Offred's prime forms of challenge and resistance lie more in preserving her sense of self than in dynamic or effective acts, she does take agency in empowering women about the repercussions and dangers of rape culture in her engagement in her tale by narrating it on tapes for others to hear. While it is uncertain how or, particularly, why she does this, she displays a story revealing the strengths and struggles of a rape victim. This storytelling still is employed as working through trauma and Offred declares her necessity to narrate the tale,

> I would like to believe this is a story I'm telling. I need to believe it. I must believe it. Those who can believe that such stories are only stories have a better chance. If it's a story I'm telling, then I have control over the ending (HT, 20).

This last sentence is reflective of the trauma narrative, revealing that by sharing in what has occurred to her, Offred is taking a step towards recovery. She controls her ending

by storytelling and sharing in the abuse with her listeners. Throughout the story, Offred talks to her readers about her actions. She also does reveal moments she is not satisfied with and necessitates the need for involving the audience in her own recovery:

> I wish this story were different. I wish it should me in a better light, if not happier that at least more active, less hesitant, less distracted by trivia … I'm sorry there is no much pain in this story … Nevertheless it hurts me to tell it over, over again. Once was enough; wasn't once enough for me at this time? But I keep on going with this sad and hungry and sordid, this limping and mutilated story, because after all I want you to hear it … By telling you anything at all I'm at least believing you're here (HT, 140).

As Offred relates her tale of her struggle of withstanding and resisting the rape culture, she confirms that she has gone through her experience with some feeling of self –intact. Offred introduces a story of a woman who has the ability to live through trauma employing her engagement to memories to maintain a sense of self in a society determined to cancel and abolish the self.

Moreover, Offred personifies the literary heroine in her endeavors to withstand and resist rape culture and particularly, by relating her story for future successors to hear. By doing so, Offred authorizes her listeners in how severely rape can overcome its victims, how power is prevalence through rape and rape culture, and most significantly how to preserve a sense of self to avert the self-destruction from rape culture. Offred personifies the victim, fighting strongly to survive in a world where she is helpless and weak, yet employing her body, feelings, and memories to preserve her identity and teaching others about survival.

The last instrument that used by Offred is narration. A recurrent medium of depressed and persecuted people who, by nature of their disenfranchisement through a

loss of individual and personal freedom move to the personal narration as a way of maintaining significant experience, and to narrate eyewitness accounts of historical events in an attempt to illustrate gaps, errors, myths, and misunderstanding.

Typically, in any democratic government, there is a great space of freedom to its people; there is freedom of talk, and there is nothing censored in the act of narrating a tale for instance. Freedom of thought and speech are nontransferable rights. It regarded separately, Offred's story is an amazing event, but in this context, it is exactly through narration that the protagonist challenges the totalitarian authority. Offred's special and greatest act of challenging and of refusal to accept her state as a victim is through narration, through recording her story on tapes while surviving in a society that has compelled restricted speech and dominated interaction. Her individualism is altogether kept safe during her narration. This is what distinguished Offred as a victim: physically, she is kept in servitude, yet her psychological intelligence led her to struggle and strive for survival. Also as Hilde Steals asserts by bringing into eminence a Handmaid's personal aesthetic speech in the margin of a fundamentalist system of Gilead, the eye-witness account is both a report of and a defiance of the meaning system founded by the authorities of theocracy. Offred's story as Steals says, is the individual and personal expression of shrewdness that move further away from the historical events of Gilead, further away from the boundaries of Gilead regime and, eventually, further away from the identity of Handmaid-slave that the colonizing power forced on her (Steals, 2008, 45).

Throughout our reading of the novel, we know that from Gilead's viewpoint, personal speech is dismissed, because it is regarded as very dangerous. Nevertheless,

among the colonized individuals, the entire repression of individual speech and individual desire causes an irrepressible longing for pleasure. In the margin of the society of Gilead, Offred pronounces her muted thoughts and immolated feelings, and she creates absent objects and meanings. Steals adds that Offred personal's speech produces an abundance of words and wishes that are not permitted. She crosses the borders of passable meaning by giving voice to an alternate perspective and an alternate speech that constantly cut through the strict logocentric texture of superstructure (Steals, 2008, 59). Therefore, by giving utterance to her inner feelings and bodily excitements from her status on the margin of society, Offred shatters through digressive Law of the theocracy. Gilead censors the menacing force of inventive self-expression. Yet Offred challenges the rigid principles of authoritative speech by giving existence to a silenced speech. She resuscitates the ability for individual spiritual and emotional life. Although Offred is in the margin, she speaks in her own name, the name that she was presumed to neglect once and for all: "I keep the knowledge of this name like something hidden, some treasure I'll come back to dig up, one day. I think of this name as buried" (HT, 42). In Gilead, Offred used to silently repeat her hidden name to keep her existence: "I want to be more than valuable. I repeat my former name, remind myself on what I once could do, how others saw me" (HT, 49). By remembering her previous name, she rejuvenates inventive energy and power.

Stein K.F. somewhat resembles Offred to Scheherazade in her essay "Scheherazade of the Future" (1991). In *Arabian Nights,* the story talks about sultan Shahryar who, after exposing his wife's betrayal, determines that all women are the same and begins marrying young girls just for a night, then executes them immediately as a kind

of revenge the unfaithfulness of his wife, until he meets Scheherazade. Each night she begins to tell him a story that arouses his interest. Later he himself starts to ask her for more stories. Thus, in this way, she succeeds to avoid execution and redeems herself. But in *The Handmaid's Tale*, the act of narrative is a way of resistance, as Stein remarks Offred tells her story to save her life. However, while in *Arabian Nights*, Scheherazade is demanded to tell stories by the Sultan himself who menaces her life, Offred tells her story in a society where Handmaids are forced into silence. Thus, Stein adds, the narrative itself turns into a criminal and destructive act, moreover, Offred gambles her life narrating her tale (1991, 269). Regardless of the risk, this is the only way that the narrator has to establish a self by words, and reading her tale records are obvious in her act of opposition and resistance, because they know her existence and prove her own personality. Likewise, Dominick Grace mentions that Offred often draws attention to the fact that she is establishing a narrative about herself (2010, 53): "I wait, I compose myself. Myself is a thing I must now compose as one composes a speech" (HT, 34). Since, physically, Offred fails to resist the regime and also it is so risky because she will lose her life entirely, thus, Offred selects literacy as a way of disobedience. Telling her dilemma turns into her own act of resistance and opposition. As Mohr argues, by her female voice and her presence, Offred displays "disrespect, contest, and decenters the official, public, patriarchal discourse with the secret subtext of her own, private, and individual story and the various stories she relates" (2005, 259). Thus, by speech, the individual has an approach to status and power. "To speak, to write is to assert one's personhood inscribe one's subjectivity" (Stein, 1991, 270). As Atwood's narration reveals that through the silencing of Handmaids and the forbiddance on reading and writing obliged on them, the authority of Gilead

restrains their personality, individuality, and eventually their subjectivity. Moreover, the costumes that the handmaids are all forced to wear and the new names designated for them, makes the handmaids unseen, lacking individuality and therefore interchangeable, being only the property of the Commander they serve. Thus, Gilead has achieved in its task of objectification of women. Offred feels as a depersonalized it, she states "Myself is a thing I must now compose, as one composes a speech" (HT, 34). Beginning from these premises, Offred's story becomes even more significant. By narrating, Offred shapes herself as a subject, therefore, becomes visible. She establishes a self, and her storytelling suggests a necessity to communicating, thus, she assumes the presence of a listener, she establishes an 'Other', emphasizing the "you" that could be any person:

> Dear you, I'll say. Just you, without name. Attaching a name attaches you to the world of fact, which is riskier … I will say you, you, like an old love song. You can mean more than one. You can mean thousands. I'm not in my immediate danger, I'll say to you. I'll pretend you can hear me (HT, 20).

Through narrating her story, Offred gives a voice to a silenced talk, so challenging the rigid orders and rules forced by the Gileadean government. As Hilde Staels indicates that Offred gives voice towards thoughts and desires that are not permitted such as the wish of being touched and to touch, for relations with other people, or with nature, the willingness to receive love, or of being familiar as a human with her own name and identity, and the will to reenact the past in the present (Staels, 1995, 495).

Atwood picks out to center on micro-history because this is the story of one woman under the regime, the Handmaid Offred whose serious aim is to symbolize the statue of

women in the regime of Gilead. *The Handmaid's Tale* is a prison tale, yet it is also a tale of individual and personal resistance and strife for psychological and emotional survival. Feminist critics Gina Wisker and Pilar Somacarrera have drawn attention to the connection between language, power and sexuality and the theories of Michel Foucault: "Foucault binds language to power, monitoring, and sexuality, revealing that language and power can empower the expression of self and sexuality, or repress them. In Gilead, there seems to be only repression" (Wisker and Pilar, 2012, 95).

Eventually, *The Handmaid's Tale* functions as counter-discourse to Gilead's social the New Testament on more than an individual and personal level, because Offred succeeds to tell not only her own tale but also the tales of other women as well in all their variety: there are heroines and villainesses, rebels and victims, whereas Offred herself is more equivocally situated as neither rebel nor victim but survivor. In this case, Offred is considered a new kind of heroine and her narrative survives as evidence to the freedom and resilience of the human spirit. It is significant to know that Gilead is a society in transition, where all the women Offred faces are survivors of the time before, and their voices explain a scope of feminine and feminist states dating back to the *Women's Liberation Movement* of the late 1960s, which was then defied by the New Right in the 1980s. as Fiona Tolan remarks that Atwood brings about to give a short history of Second Wave feminism in Offred's report of women across the ages – from her mother, Serena Joy, the Commander's Wife, and the horrible Aunts, to her contemporaries (Tolan, 2007, 145). By robbing their voices and individual speech, her narration voice redoubles to turn into the voices of women, which is another type of resistance to Gilead's fundamentalist

definition of Woman, and one which echoes Atwood's own realizing that there is no one feminine or feminist situation: "Eternal Woman. But really, 'Woman' is the sum total of women. It doesn't exist apart from that, except as an abstracted idea" (Ingersoll, 1992, 201).

Offred's story finishes there, though that is not quite the end of the novel. There is a complement in the *Historical Notes,* another futuristic scenario after two hundred years when Gilead has turned into ancient history and Offred's story is eventually made public. Nevertheless, the main enigma remains, for like Eurydice, "she slips from our grasp and flees" (HT, 162) and her voice and her tale gets away from the boundaries of time to defy readers to make relations between her world and our world, in the hope of preventing a frightening and unpleasant future like Gilead.

Inside the woman, there is another woman, nobody knows her. She wakes up only when she has broken; when she believes that nobody in this world will be with her. Suddenly, becomes stronger in the isolation.

Novelist: Naguib Mahfouz

CHAPTER THREE
JENNIFER JOHNSTON'S *THE INVISIBLE WORM*
TRAUMA OF FATHER-DAUGHTER INCEST

The Invisible Worm (1991) is the tenth novel for Jennifer Johnston, an Irish author. Johnston's investigation of the personal or individual spaces and public lives occupied by a diversity of Irish women is admirable in its all-inclusiveness, as stated by Weekes. As an author, she passes borders of time and space, religion and status, in her determined exploration of both breaking divisions and obligated bonds. I agree sincerely with Weekes' remark in his article "Ordinary Women" in 1995 that "from the first, Johnston has not hesitated to traverse the treacherous, mined ground of Irish division, domestic and national, and to register with a continually refined instrument the depths of disturbance" (2009, 192).

As an Irish author, Johnston works to free her female protagonists from the conventional subordinated status of wife and mother to the endeavor of self-cultivation and self-expression. Whether or not Johnston associated with feminism, her novels display her ideological solidarity with feminist concern. Her many female protagonists, and their tales of development and building, testify to her charm concern the trial of women and the image of female lives. She has originated protagonists who assist women's strife and fight for the independence to move out into the world, become involved in careers, in self-discovery and achievement. Thus, Johnston selects and adopts the bildungsroman technique to originate a means for her protagonist on the quest for self-knowledge and self-development.

In most of her novels, Jennifer Johnston's female protagonists get away and flee the (angel in the house), lovely soul, marriage purpose stereotypes. These protagonists are portrayals of the tropes originated by the patriarchal Irish world. Laura, the protagonist of our novel, still dwells in her grandfather's dying world and possesses the ancestral expensive house. It is the ancestral heritage that brings her back to Ireland and ultimate marriage to a father figure, Maurice.

In this novel, a distressing, torment-wracked narrative haunted by the Blakeian echoes of its name- that Blakeian invisible worm persists gnawing at her body and consciousness: a worm that figures as the corruption of her innocence, the shattering of her sense of self, her father's violation of her body, and her mother's ensuing suicide, for which Laura feels responsible. Johnston follows a middle-aged Anglo-Irish woman's change from silence to talking, from suppression to acknowledgment of the complete panics that have destroyed Laura. Laura is absorbed in looking back at the trial that happened when she was a teenager. She relives her traumatic adolescent experience of rape. Through her writing, she remarks herself. Writing serves as an important and necessary tool that helps and enables this woman to go out into the world. Only in this way can Laura fulfil the freedom she needs to stop running.

In this novel, Johnston tries to re-write the image of the rape of the country to abolish Heaney's "Act of Union" by perplexing his simplistic binarisms of submissive female Ireland and offensive British male. She does not utilize the rape image to exemplify the British colonizer occupation the land and power from the Irish, but instead, she regards the complexity of an incestuous connection with an abuse of authority from spoiled

patriarchy. Johnston's utilization of the image employs not only with Irish politics and combines all facets of the Irish identity, but connects the woman with the Protestantism Ascendancy and the man as both Catholic assaulter and victim. Laura and her mother are the last in the line as inheritors of the Big House. Laura's father and her husband Maurice portray the passage of the authority and power from the conventional to the modern political great power, and Dominic incarnates the wastage of religious power. The colonial past, thus, sits beside modern Ireland, with its various political and religious encounters of legacy and tradition. Weekes in "Ordinary Women" (1995) epitomizes the depiction of present politics as symbolizing postcolonial in the following remark:

> The invisible worm represents the incestuous sickness in the Irish domestic and national scene where the Anglo-Irish mother abandons her daughter and the Gaelic-Irish father endows her with the madness and guilt of the encounter (Weekes 95).

3.1. Jennifer Juhnston's Life and Career:

Jennifer Prudence Johnston was born in Dublin in 1930. She is regarded as one of the most important novelists writing nowadays in Ireland. She was educated at the Park House School in Dublin and entered Trinity College in 1947. She married classmate Ian Smyth in 1951 and moved to London.

Johnston's origins are in the Anglo-Irish tradition; her father is playwright Denis Johnston and her mother is an Abbey actress and director Shelagh, both outstanding figures in the Literary improvement and revival started by Yeats. She is the successor to the mores and legends of Anglo-Ireland. Although she sees herself, as Weekes states as "nominally Protestant" she is "Chiefly Irish". Set in Anglo-Irish Big Houses (2009, 192).

At the age of thirty, Johnston began writing and has since published thirteen novels; she has a growing celebrity and readership in her motherland, Ireland, and also in the United Kingdom.

As claimed by Moloney and Thompson, her work presents the contradictions of Irish identity intelligently and poetically, interesting and attractive to readers and thwarting critics. Refusing closure, Johnston's fiction declaims the disputes between "revolutionary nationalism and Anglo-Irish ascendancy, Catholics and Protestants, Parents and children, men and women, art and culture." Her surrealist style, several narrative voices and imbrication time periods let or permit her to convey the uncertainty of Irish identity (Moloney and Thompson, 2003, 65-66). Crucial work on Johnston centers on the "Big house" heritage, feminist matters, and the Nationalist/ Ascendancy struggle as well as the "Troubles".

In fact, the question of feminism in her work is complex by Johnston's figurative repudiation of feminism; notwithstanding, some critics observe proof of feminist thoughts and opinions in her canon (Moloney and Thompson, 2003, 66). In the same context, in her interview with Moloney who asks her if she is a feminist author, she answers:

> No, not as such, I am a feminist in that I like women and I admire them and I understand the problems facing women and I try to explore them in my work. I think the militant feminists have made a terrible mistake. They have gone too far, and they want too much. They are responsible for many of the problems women have today (Moloney and Thompson, 2003, 73).

Interestingly, Irish women, authors engage centrally with the country in their works but they often depend on various expressions and terms from men writers, with the

result that the country and society itself starts to look quite different when tested from a woman's point of view. Thus, in Irish female writing, the concentration moves “from the father-son relationship to mother-daughter.” Exile (interior and exterior the nation) turns into a notable theme as does the topic of the body and female sexuality. Irish women authors develop the theme of the land but it is an engagement that examines and inquires nationalist thoughts of ownership and dominance (Ingman, 2007, 181). Thus, studies like the present one, bringing both women's writing from the North as well as from the Republic provide a chance to appreciate the way or style in which Irish women authors across the binaries “North/South, Catholic/Protestant, and nationalist/unionist” are interested in similar subjects. For instance, Ingman draws attention to the protagonists of O’Brien, Anderson, and Elizabeth Bowen from both sides of the frontier observe their lives restricted in alike ways. Both, for example, Caithlen Brody, Edna O'Brien’s protagonist from the Republic and Rosaleen from the North fight their country’s conflation of itself with the female body and motherhood. Also, Lois and Nancy, the Anglo-Irish protagonists of Elizabeth Bowen and Jennifer Johnston respectively, are as much involved in fighting the presumption of their clan about gender and nation as is Rosaleen, Linda Anderson's working-class protagonist from the Catholic North. Lois, Nancy, and Rosaleen observe themselves incapable to consent the identity designed for them by their class and their gender and access to what is other in their milieu: nationalist revolts in the state of Lois, and Nancy, an English soldier in Rosaleen’s state (Ingman, 2007, 182).

Indeed, some critics regard Johnston's last works her best: At the age of seventy, Johnston is at her best, and the major works are *The Invisible Worm* (1991), *Three Monologues* (1995), and two most recent works, *The Illusionist* (1995) and *Two Moons* (1998) (Kenny, 2000, 20). Besides, her novel *The Captains and The Kings* (1972) won three awards, including the Yorkshire Post Fiction Award for the Best First Book. In addition to her reputation as a novelist, Johnston also has written many plays that have obtained critical praise and been acted in Dublin, in Belfast and on Radio Eireann.

3.2. Jennifer Johnston as a Big House Novelist:

From the end of the nineteenth century onwards, the Irish Big House novel came to document the diminishing power of the Anglo-Irish Ascendancy and its gradual vanishing as a controlling and pivotal force in Irish politics, history, and culture. The Act of Union, sequential land acts oriented towards the redistribution of land ownership, the development of the Home Rule movement, the War of Independence, the rise of Sinn Fein, the division of Ireland and the marginalization of Protestants in the Irish Free State were all decisive elements in the ultimate falling of this previously ruling class. The deterioration and weakness declining fortunes of the Anglo-Irish were represented and exemplified in the Big House novel through their desolate and subversive palaces (Marsh 2006, 52-53).

The beginning of the Troubles in Northern Ireland with the end of the 1960s and the early of the 1970s aroused the awakening of the genre of the Big House by some authors such as Eugene McCabe, William Trevor, and Jennifer Johnston, as a means of investigating contemporary sectarian violence through a fictional analysis of the massacre

during the tumultuous years from the Easter Rising in 1916 to the end of the Civil War in 1923 (Marsh 2006, 53). I think these writers' purposes can also be seen as a means of constructing a backward look; at times nostalgic, at times critical, at the Ascendancy's historical role in, and responsibility for, past maliciousness, as well as at the future possibilities for this class's combination into and relevant involvement in public life in the Republic.

John Wilson Foster explains the meaning of big house in his book *The Cambridge Companion to the Irish Novel* by saying that it indicates a country mansion, not constantly very big, but typically possessed by a Protestant Anglo-Irish family over an essential agricultural acreage rented to Catholic renters who worked the land. As rural centers of political wealth and power in Ireland, most big houses conquered property seized from indigenous Catholic families between the sixteenth and seventeenth centuries (Wilson, 2006, 61). Concerning women writing, Wilson says:

> Women writing from within Ascendancy society and a range of largely middle-class male writers were to change the theme of domestic gentry life into an insistently political fiction. These novels prospered in the late nineteenth and early twentieth centuries, an era of precipitous Ascendancy ruined under the assault of new land laws and emerging nationalism … writing alike from a nationalist and unionist perspective, the genre necessarily constitutes a nostalgic or reactionary form … (2006, 61).

Most Anglo-Irish big house novels are far from elegiac, typically managing great sarcasm toward a spendthrift class of social and economic losers. Endeavors to place these novels into the mourning Anglophone mores of a vast country house literature or into the context of W. B. Yeats's revivalist longing for eighteenth-century Anglo-Irish domination

wrongly sentimentalize what is, for the most part, a ferociously self-lacerating genre (Wilson, 2006, 61).

Vera Kreilkamp defines big house novels in her book *The Anglo-Irish Novel and the Big House* as a "major tradition in Irish fiction." Set on secluded country estates, they dramatize the tautness between various social groups: the landed owners of a Protestant ascendancy gentry; a growing usually Catholic, middle class; and the mass of indigenous, rural Catholic tenantry. In the course of two centuries, these novels present and show recurring topics and conventions, most remarkably the setting of a blockade and disintegrating house bread down under the forces of Anglo-Irish improvidence and the rising of nationalism of the Irish society outside the walls of the possession. For the Anglo-Irish improvidence and the Anglo-Irish novelist, the elite house turns into the most coercive symbol of ascendancy survival: an occasion the decisive economic, political, and social power center on rural life, but more often the slummy theme of mockery and disdain (Kreilkamp, 1998, 6-7)

By some critics, Johnston has been regarded as Big House novelist. The Big Houses, i.e. the manor houses of the Anglo-Irish Ascendancy, are often used as "a metaphor which might allow the writer to examine the socially disintegrated world of the Protestant Ascendancy" (Brown, 1981, 110). Concerning a Big House novelist, Johnston is part of a heritage beginning with *Castle Rackrent* by Maria Edgeworth (1800), "the first 'Big House" novel set on an Ascendancy estate, the first Irish family chronicle, and the first fictional work to make Irish history and politics main to its story and subject (Cahalan, 1988, 16). The tradition continued during the 19th century with authors like Somerville

and Ross, and in this century with Elizabeth Bowen, Molly Keane, William Trevor, John Banville, Aidan Higgins, and Jennifer Johnston.

Big House fiction is thus still a living genre, but as the conditions for the Ascendancy have changed, the fiction has changed as well. Lubbers asserts that after the collapse of the landlord system in Ireland, the Big House turned into an object of bemoaning memory, but recently, it has been used as a scene for the drama of modern man's solitude (Lubbers, 1992, 17). Solitude is, as stated by Terence Brown, one of the main experiences of the Anglo-Irish (Brown, 1981, 111), and it has been reflected in the Big House fiction. Jennifer Johnston is certainly no exception from this, and the theme of isolation is always displayed in her fiction.

She identifies herself as an Irish writer because her "preoccupations are [those] of an Irish person", as stated by Gonzalez. We can notice that six of her novels include features of the Big House, presenting and manifesting aristocratic Anglo-Irish families in decline; all her novels manifest Irish setting. Nevertheless, Johnston is difficult to label because, as she says "we are all diminished" by them, and she refuses to be categorized as a Big House author. Her novels mostly feature characters from prosperous backgrounds; in fact, *Shadow on Our Skin* (1977) is the only one to date to display a working-class protagonist (Gonzalez, 1997, 124).

As an Irish writer, Johnston restores and revives the Big House novel, especially at the beginning of her occupation. Her own social background is that of the upper-middle class and urban cultured elite. Even though not a member of the landed gentry, the fact that she is Protestant and born into a privileged minority group may clarify her persistent

interest in the dilemma of the Anglo-Irish Ascendancy. As Mark Mortimer mentions, “she is closely linked to this world through family connections, friends and personal tastes” (1991, 209).

Johnston’s canon adopts the “Big House” subject, a bildungsroman in a politically split nation, within women’s contradictory functions and positions. Moloney and Thompson argue that without subscribing to a neocolonial ascription of “local color” to Johnston’s work, one can notice the structure of “a jaded Protestant Ascendancy” struggling with an energetic Catholic nationalism, particularly in earlier works as *Fool’s Sanctuary* and *The Old Jest*. Restricted and secluded by their “big houses”, women characters in *The Railway Station Man* and *The Invisible Worm* transmit in “small houses” that resist repression with independence, creativity, and self-expression. Even though, Johnston’s early novels show some regret and longing for the lost culture of the Ascendancy, the maturation of her women characters takes her fiction away from Ireland’s confusing history and into a more emancipatory sphere where art compares and identifies with freedom and “a room of one's own” (Moloney and Thompson, 2003, 66).

Relationships in Johnston’s Ireland are generally agonizing and devastating. Caretakers commonly are the least worthy of trust. Numerous characters are orphans, and the parents who remain alive are at dispute with their children: in *The Gates* (1973) and *The Invisible Worm* (1991), for instance, the female characters are the objects of incestuous advances.

Her rejection to sentimentalize Ireland or the characters she invents obliges her readers to deal with Ireland’s complicated matters. As explained by Gonzalez who goes

on to say that by innovating female characters/protagonists who themselves writer texts, Johnston is reviewing national literary mores that have fictionalized women for political ends and has prevented women from active involvement in public life, including literary work. She involves the reader in the events she portrays through her stylistic and thematic options: by deactivating traditional expectations brought by the reader to her texts, that reader is obliged to regard his/her state-not only to the text but to the body of the story as well (Gonzalez, 1997, 126).

It is interesting that Johnston fills her work with literary references: Irish, German, Russian, and British authors are mentioned, and she also borrows from nursery rhymes and popular songs. Most of her novels are peculiarly delivered from multiple perspectives; usually, the story is narrated in part by the protagonist in the first person, by an omniscient narrator, and in other cases by the consciousness of the third character. Besides, time sequences are similarly disordered; many novels start with the ending make clear- the impending death of the protagonists. The current time is continually interrupted by recollections, conversations, and events from the past. The dead override temporality and rise to visit the living, Johnston's disturbance of the limitations of narrative mechanism often echoes the rebellion of her protagonists' operations or works. Undermining time and voice lets Johnston invent a sphere sans "stale centers or reliable authorities" (Gonzalez, 1997, 125).

Actually, only two of Johnston's novels about the sphere of the Ascendancy: *The Captains and the Kings* (1972) and *How Many Miles to Babylon* (1974), display men protagonists and concentrate on men heroic actions, fundamentally the First World War.

In her later novels such as *The Gates* (1973), *The Old Jest* (1979) and *Fool's Sanctuary* (1987) Johnston portrays female protagonists. In these novels, Johnston also stresses the traditions of the 'Bildungsroman' and therefore her novels begin to mix historical, social, and political features together with the psychological. Broadly, this inclination can be realized in all her Big House narratives of the 1970s and 1980s in her constant endeavor to merge the private and the public to examine and seek the mystery and confusion of Irish identity and "the national, cultural, political and religious splits separating Ireland's two nations" (Kamm 1990, 137). The confined and isolated female heroines of these early books, and their transgressive social and devout alliances- as standard in most twentieth-century Big House novels- serve to express Johnston's distrust towards joining the clashing interface and worldviews of Ireland's competing groups in terms of course, history, legislative issues, culture, religion and sex.

The Invisible Worm (1991) discloses the injustice of the postcolonial Republic, where the Anglo-Irish community is shrunken, and its institutions ignored. Laura, the middle-aged, Protestant daughter of a mixed marriage, lives with her husband, Maurice Quinlan, an isolated in her dead mother's house. Maurice, warned by Laura's father, sees his wife as "a bit unstable." Laura's illness, yet, comes from repressing the memory of being raped by her father, a well- known politician, when she was fifteen. Once again, the guilt falls on the daughter: "Why did you do this to me?" are his first words after the rape. "Think of your mother," he threatens Laura. "She will go. Leave us.... Hate you. Leave you" (IW, 157). And indeed Laura's mother first rejects to believe or comfort her daughter, then commits suicide. The novel exemplifies the incestuous sickness in the Irish family

and national scene where the Anglo Irish mother gives up her daughter and the Gaelic-Irish father grants her with the madness and guilt of the encounter.

It is worth observing that Laura, Johnston's protagonist, does not escape the scene of her trauma. Dominic, the ex-priest who loves and is loved by Laura, beseeches her to leave Ireland with him. Her memory restored, Laura realizes that this house of her mother is where she wishes to be. She rejects the romantic shutting of dependence, selecting instead to stay, her future "an empty page" (IW, 180) on which she will write her life. She turns into an independent woman, who will stay within a harmful society, yet will be able to plan her own future.

Importantly, the destroying of the summerhouse is linked to the historical destroying of the Big Houses throughout Ireland about the end of the nineteenth century and thus connects the Ascendancy with incest.

3.3. The Invisible Worm as "Trauma Novel":

The Invisible Worm is a typical trauma narrative, both thematically and stylistically. It focuses on the consciousness of Laura, the protagonist and the narrator, and her distressing, painful and prolonged psychological process of coming to term with a past remarked by frequent sexual abuse by the father, which comes to a climax in rape, and her mother's resulting suicide. The novel shows an estranged, insensible, disconnected and gloomy personality decoyed in an emotional disorder of hatred, guilt, and disgrace, at first incapable of shaping the traumatic experiences of her life into a cohesive tale. Formally, the novel is separated into several short parts that move suddenly from present time to

past time, from exterior to interior narrative, from reported speak to free indirect speech to inner monologue, therefore displaying a fragmented and discontinuous surface that reflects the tentative dislocation, shakiness, and feeling of deterioration of the traumatic self. As an incest survivor, Laura eventually succeeds in functions through her trauma when she observes a convenient and sympathetic auditor for her tale.

The novel is the one that most upholds to the experiential characteristics that all Ronald Granofsky (1995), Laurie Vickroy (2002) and Anne Whitehead (2004) have distinguished as shaping the "trauma novel" and the one whose major character most clearly presents post-traumatic stress disorder (PTSD) symptoms as described by the "Diagnostic and Statistical Manual of Mental Disorders" which issued by "the American Psychiatric Association" in 2013; moreover, the protagonist's hardship and distress are not seemingly the result of sectarian savagery but stems from the protagonist's personal conditions –father-sexual abuse driving to incest and consequently to her mother's suicide. Besides, some critics preserve that while Johnston's previously fiction deal with the politics of class and fanatic partition in Ireland, from the 1990s and later she focuses especially on the politics of gender (Moloney, 2003, 66).

As mentioned above, *The Invisible Worm* manifests indicates a change in Johnston's fiction, whilst still, within the limits of the Big House novel, this story appears to be more concerned in the personal area of its female protagonist's tale than in examining wide contextual matters. The tale's separation from turbulent historical times-the rebellious decennium or the Troubles-in addition to the personal situation of the major female character contributes to this impression. In relation to this respect of the novel,

Christina Hunt Mahony remarks that the political subject is not focused on (1998, 221), Rosa González also emphasizes the novel's focusing on the analysis and examination of subjectivity through revealing a tale of personal and gender-marked drama in which Ireland's history is not an essential center, but a just setting (1994, 119). In addition, Rachael Sealy Lynch confirms that *The Invisible Worm*, whilst by no means freed from political echoes, is mainly dealing with Laura Quinlan's emotional and psychological development (2000, 252-253). Likewise, Heather Ingman has examined the work within Kristeva's theory of maternal sordidness and has spotlighted the protagonist's jumbled relationship with her mother (2007, 87-91). The fact that Robert F. Garratt has also studied and examined Johnston's works, including *The Invisible Worm*, from the viewpoint of Trauma Studies, his concepts worth more notice, makes his comments significant. In his investigation of *Trauma and History in the Irish Novel: The Return of the Dead* (2011), Garratt found a difference between "trauma novels" and "novels about trauma."

For Garratt "trauma novels" utilize narrative tactics - recurrences, sudden changes in focalization and voice, temporal and spatial interruption and break, disunited identities-that reflect the process by which the traumatized subject endeavors "to discover, confront, and give voice to a vague yet threatening catastrophic past" (Garratt 2011, 5). On the other hand, "novels about trauma" are concerned with the character's traumatic experience in an exterior, objective method, as a plot feature in a tale that is told from the perspective of a relatively objective narrator. In the part assigned to Jennifer Johnston's fiction (69-83), Garratt argues *How Many Miles to Babylon*, *Fool's Sanctuary* and *The Invisible Worm* as "trauma novels," whereas he regards *The Railway Station Man* (1984) to some extent a "novel about trauma." As stated by Garratt, undoubtedly *The Invisible Worm*

appears much more sporadic, interrupted and fragmented in all aspects. In this sense, if we compare between *The Invisible Worm* and *How Many Miles to Babylon*, the last would seem to be a "novel about trauma" and not a "trauma novel." In addition, Garratt discusses that Jennifer Johnston's "trauma novels" are based on the state of "historical vacuity" (2011, 71), which means that her characters get back to the past exactly because they lack a consciousness of it as history, as a happening that is ended and therefore behind them, and that may be recreated or rebuilt in some formula of discourse, generally as a tale (71).

I think, what Garratt means by "history", seems to be the personal history of the character, whose healing, doubtlessly, also has a collective or public importance, yet does not merge with the history of the country, specifically when he asserts: "While the events of Irish history are not as crucial here [*The Invisible Worm*] …, they nonetheless play a role in Laura's story if only to stand as background to lend significance to Laura's circumstances" (2011, 78-79). Yet in the novel, the Irish history is not just a background for the protagonist's dilemma because it also a crucial role in the novel. The issue is not so much that the person has been distinguished in term of the political, historical, and social but actually that the systematic formation of Laura's traumatic tale as obtaining mainly from her family status indicates that the historical and collective origins of her calamity and distress are inseparable from her personal history. Therefore, studying *The Invisible Worm* treats them as separate areas, which indicates both personal and historical traumas yet treating them in distinct methods, and where individual trauma is finally rooted, however secretly - and maybe accidentally -in historical and political collective

accountability, will shed light on the ending of the novel-an ending that, as will be examined, has been explained in paradoxical terms.

In his book, *The Mental State of Hysterics: A Study of Mental Stigmata and Mental Accidents* (1901), Pierre Janet differentiated between traumatic memory and narrative memory, a difference that Ruth Leys has explained by defining traumatic memory as one that "merely and unconsciously repeats the past," whereas narrative memory "narrates the past as past" (2000, 105).

The novel moves unpredictably between Laura's present life and her traumatic past often without separation between the two so that her past is re-lived as part of her current time, and the narration includes the two timeframes in one. She says: "I am not sure in which tense I live, the present or the past. Both seem irreconcilably intermingled in my mind. The future doesn't bother me. The future has no reality for me" (IW 82). When she is revealing the place of her trauma, Laura is reliving her past in the present time. She believes it is difficult to recollect her past as it really was: "memory is like a kaleidoscope, repatterning, restricting the past in your head" (IW, 31). The recollection of her girlhood, through unexpected incident such as the barking of a dog, flashback in such a way that they are disintegrated and separated from one another. In fact many of Johnston's characterizations of Laura's trauma employs a Freudian structure of disconnections, catatonic cases, and dream sequences to transport the suppressed and unrecognized story of her hidden trauma. Laura characterizes the resolution to reveal the summerhouse as if it was detached from herself, as a thing that reached in her mind, as a message conveyed to her consciousness:

> In a sheltered corner, way down below the house, someone about a hundred years before had built a summerhouse. … Since the drowning of her mother, Laura had not been near it. She had watched from a distance as brambles and ferns grew and shrubs became choked and the unpruned branches of the trees thickened out and finally the little house also was drowned. (IW, 41)

3.4. Trauma of Father-Daughter Incest:

Especially in Ireland the period since the 1980s witnessed the increasing revelations of many silenced and not remembered her-stories, in connection with sexual scandals, violations against women, and cases of pedophile abuse, besides, often perpetrated by or within state institutions. The disruptive influence such exposures had on the patriarchal institutions of the state was exemplarily revealed by the Brendan Smyth's* case that put down the Irish government in 1994. It is all the growing rapidly growing work of new and traditional authors, particularly also the increasing affirmation of numerous female voices and their power of speech, that has acted a decisive part in addressing and investigating the silence and secrets of rape, abuse, and domestic violence. The novel achieves what Ailbhe Smyth portrays as an [un]remembering women's history of absence as the mere mark of their existence (1991, 26). That is, the defiance that females confront is to convert the concept of the prefix 'un' as a denial into that of a reversal (Simpson,

……

*The trouble dealt with the request for extradition to Northern Ireland of a pedophile Catholic clergyman, Brendan Smyth. The secrecy surrounding the seven-month delay of processing his issue caused the retreat of the Taoiseach, the Tanaiste, the High Court President, and finally the government. See Ailbhe Smyth, 'States of Change' (1995).

2008). As referred by Smyth "Such an un-remembering, or perhaps rather re-remembering, thus

consists in reversing the negation and dispossession of women's personal histories and, instead, affirm their radical existence within, but also, as Colin Graham notes, "outside and in opposition to the state *and* the nation" (Smyth, 1991, 26).

A psychoanalyst Eoin O'Sullivan mentions in his article "The Otherwise Delicate Subject: Child Sex Abuse in Early Twentieth-Century Ireland" that the revelation of child sexual abuse is a major issue is recent in Ireland. It is not until the 1990s that Irish society painfully confronts a collapse of disclosure of child sexual abuse, incest, and teenage pregnancies secret and repudiated (2002, 179). In the same context, Jane M. Ford remarks: "Father-daughter incest, a topic rarely discussed a few years ago, has become the focus of an increasing body of sociological, psychoanalytic … clinical discourse; and the subject of modern novels" (1998, 1). However, after two years, St. Christine Peter emphasizes that authors who select or place incest at the center of a story risk a great deal, since "incest is the most taboo of themes, and the sexual abuse of children is usually regarded among the most atrocious of crimes" (Peter, 2000, 6). Among those authors who dare to deal with father-daughter incest, Dorothy Nelson, Jennifer Johnston, Lia Mill, and Edna O'Brien stand out. The reason why those authors engage in this issue is to bring it into light, identifying its very existence and promoting dispute over its causes and tragic outcomes on the public field. The aim is to present what is stated by St. Peter as "a practice that can be named, explored, criminalized … perhaps controlled" (Peter, 2000, 7). Angela Bourke

in her essay "Language, Stories, Healing", suggests another positive aspect of this type of engaged writing, by saying "it can perhaps offer the possibility of healing" (1997, 313).

Broadly speaking, the American psychiatrist Judith Herman has examined widely on father-daughter incest committed in various countries including Ireland, and she has affirmed that "the vast majority of sexual abusers were males and the majority of their victims' females." In her book *Trauma and Recovery* (1997), Herman asks the emphasizes the need to challenge former diagnostic ideas on the treatment of abused victims, the insistence for them to talk about things "nobody wants to hear about", and also the need to stand with them as she states that it is impossible to stay indifferent in this conflict, and the eyewitness is obliged to take sides (1997, 7). Besides, in her treatise on Psychiatry Father-Daughter Incest (2000), Herman encourages for the assumption of a feminist perspective on father-daughter incest:

> While conceding that incest is much more common than previously thought, some commentators have attempted to understand the problem apart from the context of male dominance. They point out, quite rightly, that not all perpetrators are men (only some 90 percent of them), and not all victims are girls (boys are also sexually abused in significant numbers, mostly by older boys and men). Nevertheless, a feminist analysis remains the only one capable of explaining how such widespread abuses visited mainly by one sex upon the other could be so long denied or condoned. Only a feminist analysis explains why incest perpetrators look like the ordinary men they are-indeed, why so many are men of power and respect.
> … And only a feminist analysis explains why such bitter conflict arises any time a serious effort is made to told incest perpetrators accountable for their crimes (2000, 220).

In the last two decades, numerous Irish women writers have been giving voice to the tales of incest and silence within the Irish families. In her novel *Another Alice* (1996) Lia Mills attaches this to the contemporary Irish women's movement which defies the

abusive sexual practices within the conventional Irish family, where the load of the Catholic ideology assists silences the most abusive aggression on a child's body (qt. Finkelhor, 1981, 85).

Johnston is, no doubt, one of a collective endeavor to courageously and outspokenly condemn the cultural conditions that make father-daughter incest possible in contemporary Ireland. Therefore, in *The Invisible Worm,* Johnston focuses on the physical and psychic evils that destroy Laura's existence rather than the cause that motivates them. That means the author does not center the attention of the reading public on the details of the incestuous violation until almost the end of the novel. Johnston depicts the destructive consequences for the victim, whose body is assaulted, colonized, controlled and silenced; and whose mind is the distance, haunted by recollections of abuse, troubled by repeated nightmares and weakened by self-contempt. The author also describes the victim's struggle to ultimately obtain some voice and some agency with which to re-appropriate her own body and re-materialize her with one aim: reentering the symbolic order, as described by Judith Butler in her book *Bodies that Matter. On the Discursive Limits of Sex*, as the "register of regulatory ideality" (1993, 18). Laura comes as Heather Ingman asserts, in her essay, to exemplify all the abused children, battered women, and incest survivors whose tales bear witness to the undersurface of Irish nationalism, tales that men like (their fathers) desire to repress because they do not fit into the form of the honorable new society (2005, 340).

The novel recounts the tale of Laura Quinlan, a thirty-seven-year-old woman haunted by the ghost of the past: a faggot father and a neglectful mother, who, incapable

to cope with the situation, commits suicide as soon as her daughter admits to her the reason of her grief. After she has been raped by the hands of her father, a strong sense of panic and guilt blight Laura's existence, deriving her into silence and social solitude, even long after her parents' death.

Laura is victimized by her father, and is helpless and powerless to his progress against him, particularly because of her creed and status. Inside the Big House resided by this family, it is the father who is the stranger. Laura's mother did at least consent to have children from him, but the novel is loaded with references that the Protestant Irishness of mother and daughter varies essentially from the Irishness of the Catholic husband and father. Laura's mother's recurrent bitter and denigratory remarks on and about her husband are recollected by Laura, as when Laura's declaration that "Daddy fought for freedom" is countered with "Don't you believe it. Daddy fought for Daddy" (IW, 31). In a different event, Laura remembers that her father "was starting to get a bit fat. Mother pointed that out to him, one day at lunch. . . . She could cut the ground under his feet in one short sentence. Yes, she used to do that quite a lot" (IW, 160-61). Nonetheless, Laura's father exemplifies to his young daughter everything that her mother cannot, or will not, give. Her mother, scarcely appeared at the local Church of Ireland that Laura goes when Maurice is absent, is chilled and unwelcoming, arousing and producing feelings of intolerable solitude and detachment in her only child. On the other hand, Laura's father is disinclined to get in the building symbolizing this frightening "Other", even for a memorial ceremony for his wife, and despite Laura's sarcasm: "What secret, the depraved ceremony could corrupt you? Tell me that. Do you believe yourself to be uncorrupted? Or

perhaps you're afraid that people will stop voting for you if they see you going into that pathetic little Protestant church?" (IW, 61). Maurice, though so more diplomatic, is evenly inconvenient with what he also obviously notices as a threatening stranger area. As Laura cynically remarks, "It irks him to watch me go in there. . . . He doesn't have too much time for failures and I think he reckons the Church of Ireland to be some sort of pathetic failure" (IW, 63). Yet father and husband do realize, and Laura recognizes, the continuous power of the dying Church of Ireland. "The shabby Protestant community has not yet been counted out; such a group does not lose its allure, or becoming entirely unthreatening, overnight" (Kirkpatrick, 2000, 263). A spent force does not excite taunts. Laura's father is attempting to assure himself as much as to trigger his wife when he asserts, "You expect people to have thin faces and ride horses. . . . let me tell you something about that lot. . . . they've lost. Your swanky lot. Lost. And about time too" (IW, 115). Laura herself reveals precisely the simultaneous attractiveness and disharmony that her community grasps in her sarcastic comments to Dominic about her father: "He should have married again. Some county lady fallen on hard times would have suited him nicely. He could have railed at her for being a Prod and at the same time, he'd have enjoyed the benefits" (IW, 12I). That Johnston never clarifies her topic is a great aspect of the power of her fiction; she does not undervalue the "benefits" of "Prodhood."As Laura asserts, the "glamour of being an endangered species" is still a powerful attraction, as is the luster of "that mythological edge they have over everyone else" (IW, 121). Advantageous also are "he ghosts of the past"; Laura appreciates this effective advantage properly when she states that her father liked "the air of history", of knowing where you came from: reassuringly and tangibly expressed by "crests on the spoons, bookplates,

family portraits, all those museumlike objects collected down the years" (IW, 121). The cost Laura pays for the advantages so extravagantly endowed by her Ascendancy inheritance, however, is an intolerably chilly solitude. Mostly as the consequence of her Anglo-Irishness, Laura is surrounded in the past and fated to a loneliness existence not completely of her choosing. Specific presumptions are formed: "She was not presumed to be part of the visiting circuit. Standoffish. Snobby. Cold. Different. Indifferent. Protestant" (IW, 20-21). It is precisely this feeling of privacy, in no way relieved by her mother's existence that submits the young Laura powerless and defenseless to her father's preying. On the contrary to the Anglo-Irish chilliness of her mother, Laura's father exemplifies warmness. "I loved him. I loved the way he touched me. Held me. He was warm and she was the other way. . . haughty somehow, alone. I loved her too, but not in the same close way" (Johnson, 161). Besides, he is also imbued with a tempting manly potential, tightly associated with the new order of political power and consequently, symbolically, Ireland's future. Daddy the Senator is a significant man when not scared inside the borders of his own home, and the child Laura is properly influenced with what she sees: "he would give me a little smile and disappear into some sanctum where only men were welcome. . . or so it seemed to me. My mother was not treated with such deference" (IW, 96). Laura is inebriated by what she notices as "the victory of the successful," and when one night, "still smiling the senatorial smile," Daddy takes his first step as he leads Laura home from a party, she perceives nothing only proud enjoyment in his warm closeness. "I could see the smile there on his lips in the almost dark. I loved him then. I loved his smiling confidence. I loved the warmth of his power" (IW, 97). He too relieves Laura's alienation; sarcastically, she notes of her parents that "I never felt safe

with her as I did with him. I was aware of my aloneness when I was with her, but never with him. I was a part of his glowing life" (IW, 116).

Mercilessly exploiting and employing Laura's love and admiration of his personality as a father, her girlishness, and her isolated vulnerability, he commits his horrible crime; he rapes his daughter. The abuse, which is perpetrated in a small summerhouse, "a doll's house almost" (IW, 41), located behind the family home, is depicted by revealing the anguish suffered by the victim, her sensation of weakness, and the brutal physical and psychic pain she experiences through the sexual assault of her father, who has lost all trace of humanity:

> he pushed her down onto the sofa. … 'Want, want, want'. He whispered the words, pressing her back, his hands pressing her, holding her, the weight of his body imprisoning her. His face was hot, his lips hot, tongue hot. … His right hand scrambled through her clothes, pulled at her skirt. With his left hand he took her hair… … and winding it into a long, dark rope, he pulled it round her neck. I have silenced the only word she could say. He pulled until she thought she was going to faint. She closed her eyes and hit out at him with her hands, and the dog barked. Her jerked ferociously into her body and beat and beat and she beat at him with her hands and suddenly the dog was there, scratching and whining at the door, as if he had heard her voice calling. The hand holding her hair relaxed and she was able to move her head, able to see his head pressed down onto her breast. (IW, 156)

Then he orders her to keep quiet in the blackmailing way preferred by pedophiles: "This will have to be our secret. . . . She will go. Leave us. For ever. . . . Hate you. Leave you. Punish you by going. For ever. She might die" (IW, 157). During his escalating sexual abuse of Laura, concluding with brutal rape, her father obtains revenge utilizing his daughter, his Protestant wife's Protestant child, for his castration at her hands.

After the rape, Laura's body is battered and her mind goes into spasms. The person she loved, respected and trusted, the one she named "my warm and lovely god. … My high King. My tower of strength" (IW, 116), turns out to be the one who wildly

instrumentalized it to achieve his own pleasure, who also obliges her, under threat, to keep such an outrageous act in secret so that be silenced and unpunished: “Think of your mother. … This will have to be our secret. … She might die. Just think, Laura, what might happen” (IW, 157). Eventually, her father ceases to be what in psychological terms is called “an adequate attachment figure” (López Sánchez, 2000, 65) to become an abject being from whom Laura will need to escape.

Even though the shattered child tells her mother what has occurred, Laura’s mother’s almost instant suicide leaves the little girl smashed by two strikes from which she never entirely retrieves and gets better. As yet bleeding and staggering from the rape, she realizes that the sinking of her mother could not have been a mishap. Before her deadly boat trip, Laura’s mother takes off, unprecedentedly, a family ring that “was like a part of her body” (IW, 53), and certainly Laura assumes that it is she who, through her speech, is accountable for the suicide. Even in the narrative present, Laura is still possessed by an unshakable and steadfast sense that she is accountable for her mother’s drowning. Even further harmful to her psychological healing and growth, yet, is Laura’s idea that the only assured path to protection and security lies in her persistent isolation.

After the vexation, she also regards herself as an abject being. Since her body has been alienated and insulted, she feels physically and spiritually filthy: “Bruised… No, unclean. Marked, marred by uncleanness. Dirty Foul ... Defiled. Stained, smirched.” (IW, 133) this smudge turns her into a different, despicable and inferior being and places her in the margins of the symbolic order, because as Julia Kristeva indicates “… defilement is an objective evil undergone by the subject. Or, to put it another way, the danger of filth represents for the subject the risk to which the very symbolic order is permanently

exposed, to the extent that it is a device of discriminations, of differences ”(Kristeva, 1982, 69). In desperation, Laura sets into a raging sea to cleanse her body of fluids (blood, sperm and sweat) that prove the sexual assault suffered and, in Kristeva’s expression, her disintegration as a subject: “there was blood on her skirt, there was a black painful hole in her body” (IW, 156-157).

In a related context, Judith Butler affirms that incest is traumatic (2004, 154) because the brutal imposition of the assaulter on the victim's body does not only indicate its objectification, it also forms this victim’s psychic and emotional death:

> The reification of the child's body as a passive surface would thus constitute, at a theoretical level, a further deprivation of the child: the deprivation of psychic life. It may also be said to perpetrate a deprivation of another order. After all, when we try to think of what kind of exploitation incest can be, it is often precisely the child's love that is exploited in the scene of incest (Butler, 2004, 155).

Laura refers to this deprivation when she examines the effect that rape has produced in her next life: “That was what he had stolen from me… the expectation of love, joy, peace. Perhaps most of all, peace” (IW, 144). Before being sexually assaulted, Laura Quinlan sees herself as “normal” as she responds with the needed requirements to be part of the symbolic order. She regards her mind and body as clean. Before being raped, Laura is intelligent, loves reading, she is eager to learn, she is sensitive, she is mentally and physically healthy, and she loves the company of people though she as a rich inner world that makes her somehow special. These singular features are apparent in, for instance, Laura Quinlan's proud memory of her courageous portrayal of the heroine in Shakespeare’s Twelfth Night at school “I played Viola in the school play” (IW, 28).

However, after incestuous relation takes place, Laura starts perceiving herself as profane by who covers her body with sweat, blood, and sperm. Laura sees herself as “unclean Dirty” (IW, 133). For her, this sexual assault illustrates “a wound”, a trauma that makes her fall into what Julia Kristeva names a case of “melancholy” and knows as: “an abyss of sorrow, non-communicable grief that … lays claims upon [a person] to the extent of having [his-her] lose all interest in words, actions, and even life itself ” (1989, 3).

As we see at the beginning of the story, Laura has not overcome the trauma of rape. The ghosts of the past -a pedophile father and a coward mother, who, crushed by the daughter’s confession, chooses death when faced by a situation she does not know how to cure- are projected on her present and her future, and with them the fears that these ghosts cause. Laura lives particularly suffering by the father figure, who inspires panic even after he died: “I am afraid of my father” … “There are times”, she said, “I feel his hands around my neck” (IW, 24). Judith Butler refers to “the victim's body” as small and weak, become “passive surface” (Butler, 1993, 4) that meditate on the values of Irish society, which obliges women’s subjugation to men and children’s docility to parents. As Karin Meiselman remarks to rightly perceive the passivity of the daughter, one need to envisage the circumstances as it is imagined through the eyes of a child. particularly in a paternalistic family, the daughter has been instructed to comply with her father in all situations, to expect punishment for any show of resistance, and to believe that what her father does is indisputably in her best interests (1978, 159). Thus, in this novel, the father-perpetrator sees his victim’s body as a “puppet”. In his eyes, she is, to use Luce Irigaray’s term in her book *This Sex Which Is Not One*, a “commodity”, i.e., a utilitarian thing

without “any possible identity or communicable value” (1985, 188). This indicates that she is available to be employed, abused, or even destroyed or as in Michel Foucault’s words, is a “docile body”: a body that can be “manipulated, shaped and trained” to obey commands (Foucault, 1977, 136). Bodies become obedient through instructing and controlling, and the culprit realizes how to carry out it: as stated again by Foucault that “all the activity of the disciplined individual must be punctuated and sustained by injunctions whose efficacity rests on brevity and clarity; the order does not need to be explained or formulated, it must trigger off the required behavior and that is enough” (1977, 166). Far from showing parental tenderness, the father in this novel, monstrous tyrant, manifests horrible authoritarianism. Unable to have any sense of sympathy for the victim, Laura is ready to manipulate and torture her small defenseless and powerless body nearly to death as if she was the rigid, insensitive and valueless matter. In the novel, when Senator O'Meara imposes such pain upon his daughter’s body when sexually abusing her that Laura thinks she is about to die: “With his left hand he took her hair ... and winding it into a long, dark rope, he pulled it around her neck. He silenced the only word she could say. He pulled until she thought she was going to faint” (IW, 156).

In an unexpected way, in late-twentieth-century Ireland social, political, and religious forces united to preserve patriarchy and (within this ideological domain) the function of the father as the complete ruler of the household. Therefore, the patriarch becomes the chief of the family unit and his power is considered sacred and safeguarded by law. This would clarify why the father-perpetrator in this novelistic narrative believes he has the right to exert his power upon his wife and children as a natural prerogative. He is the head or ruler in the house and, unfortunately, his nature is that of a tyrant. As stated

by Jane Gallop, the "patriarchal law, the law of the father decrees that the 'product' of sexual union, the child, shall belong exclusively to the father, be marked by his name … and that the womb which bears that child should be a passive receptacle with no claims on the product" (2009, 156). For that reason, the patriarch's sense of power grows parallel to an innate of ownership that leads him to imagine that he possesses his wife and children in the same way he possesses a house, a car or a horse or anything else. In this order of things, family members are tied to him by a tie that only he can free. Thus, it is no surprise, then, that their daughters do not protect themselves when they are raped; but merely keep silent and let them act.

Yet, what problematizes the ambitious progression of patriarchal authority in this narrative is that the ownership in question is "for three generations it has descended through the female line" (IW, 4). This permits both Laura and her mother to maintain some noteworthy power through their marriage. Importantly, as Rachael Sealy Lynch indicates, neither Laura nor her mother adopts the Catholic belief (2000, 261). Laura remembers her mother's sarcastic counter to her father's endeavors to change her faith: '"Divil a bit of it," she said. "Haven't you got my house and my land and my beautiful body? What makes you think you should have my soul as well?"' (IW, 6). Yet, the mother's biting remarks seem to be intended to undermine her husband's male power that is emblematically aligned to the new Irish country; she distorts, for instance, his figure as a freedom warrior 'filled with the glory of his own gallantry' by revealing to her daughter: "Don't you believe it … Daddy fought for Daddy" (IW, 31). Given this deficiency and disability at the hands of his Protestant wife, the incestuous rape can be examined as a

reaffirmation of his spearing and patriarchal dominion – not only over her sex but also, as Lynch indicates, over ‘her faith and status’, which denied and disempowered him, as a male Catholic, in the first place and even in his own family (2000, 262). On her familial belongings, Laura encounters the traumatic deportation of her personality by being violently diminished to nothing more than her sexuality, in a way that, Backus Margot Gayle acutely observes, “imitates both the Catholic Church's and the Irish Constitution's decreased of women”- also, she sounds to forget, “the colonial-national iconography” (1999, 226). As a consequence, arguing that through sexually controlling his Protestant daughter, “Laura’s father re-enacts the pillage by which Anglo-Irish society primarily came into being”, Laura turns into, for Backus, “an image for Ireland” (1999, 228).

As Laura discloses her past, her tale blurs into that of her other; the restoration of the suppressed brings a limited area for testing personal and national identity binarisms. Laura has inherited two quite different collections of memories from her parents. From the side of her mother, she has taken accountability for an antique house full of memorabilia. And from the side of her father, Laura has inherited a torment as a result of her rape by him. Laura sounds imprisoned in the silent and helpless location of the national figure. However, in my opinion, the novel withstands such a reductive reading through an evaluative investigation of the moral and political inclusion of gender potential connections that uphold such masculinist constructions. Laura’s rape by her father is instantly followed by his entire negation of accountability. In her book on “Father-Daughter Incest”, Judith Herman remarks: “Denial has always been the incestuous father’s first line of defence” (2000, 22). While the relevance between father and daughter

expresses, in Herman's expression, "one of the most unequal relationships imaginable" (2000, 4), Mr. O'Meara perniciously corrupts and distorts the power configuration by making Laura the temptress and making himself the innocent victim:

Why did you do this to me?
His speech shocked her. He gazed at her. His eyes were entirely full of tears and deception. 'Think of your mother.'
She walked towards the room and opened the door.
This will have to be our secret.' (IW, 157).

Johnston focuses on the significance of voice in the patriarchy of Irish imperialism. The father predominates Laura by ordering her to admit his status as the father and later he utilizes her hair to choke back any word she may attempt to use to defend herself. This indicates not merely the domination of his political status over her but also indicates the voicelessness of the trauma, which stays undeclared. Johnston does not exhibit Laura blaming her mother for her desertion, but alternatively proposes she is also a victim to the hazards inside a society where women have neither voice nor power. Laura's remembrance of her father is of him in his project enclosed by "voices, male voices, always, male voices" (IW, 31). The patriarch has the authority to employ his properties as he sees suitable, leaving women under such circumstances without voice or power. Laura sees herself helpless and defenseless against a father who deals with her as his property:

> We use those artefacts every day, we live fairly comfortably with the ghosts of the past. It's quite seductive, that. You can't buy that. He became a part of it through me, not through my mother. I was part of that chain and I was also his (IW, 121).

This sexual abuse and physical cruelty, as Susie Orbach says is invented to exhibit that the master of the body is not its resident but its tormentor (2009, 108). The confiscation of Laura's body has particular regional connotations since she turns into a kind of expatriate in connection to her physicality, and as Kristeva asserts becomes a kind of surface that the "colonizer" signs as his own with sweat, blood, and semen, and where he freely utilizes his "male, phallic power" (1982, 70). Without a body, the victim is completely disempowered and in this case, she can merely capitulation and accept a submissive function, that of "the servant of the militant male, his shadow" (Cixous, 2009, 420). "The Law of the Father" is therefore strengthened, a Law, as claimed by Judith Butler that generates the quiver of the body prepared for its engraving and "signs it ... with the symbolic stamp of sex" (1993, 101). The perpetrator utilizes his "asymmetrical, irrational, evasive, uncontrollable power" (Kristeva, 1982, 70) to oblige this law and tyrannize his victim, a member of the other sex, which according to patriarchal order is obscure (Butler, 1993, 39) and correspond to the Catholic Church is equivalent with a radical evil (Kristeva, 1982, 70). In this narrative, the perpetrator can even attempt to transfer his misogynistic prejudices to his daughter in justification of his atrocities. The father wants to convince his daughter, Laura, that she deserves the harm inflicted upon her when sexually abused, that it is warranted as a kind of punishment for being abject matter as in the case of Laura for being "mad". As stated by Kristeva, Bodies should be proper and clean to be completely symbolic (Kristeva, 1982, 102) that is, to be incorporable into the "register of regulatory ideality."

As the masculinity of the pollution of impurity is proportionate to the masculinity of the forbidding that founds it (Kristeva, 1982, 69), and since incest is one of the "two taboos of totemism with which the morality of man begins" (Freud, 2009, 185), its potency to besmear is enormous. Once defiled by these body fluids, the girl lacks her "own and clean self" (Kristeva, 1982, 53) and, as a consequence, becomes the villainous and subordinate being who must occupy a position on the margin of the symbolic order. This stigma distinguishes her from what Kristeva calls "the normal group of normal people" (Kristeva, 1989, 3-4). To get rid of "polluting" body fluids and her sense of defilement, Laura employs water which is a repeated symbol of purification and rebirth: Laura launches herself into a rough sea.

Besides, Sigmund Freud asserts that "the ego is first and foremost a bodily ego" (Freud, 1908, 3961). This would clarify the reason why Laura whose body is defiled, marked, and abject, becomes split subjects. In Kristeva's expression, to avoid complete collapse, she needs to keep her consciousness - I, subject, inside, mind- apart from defilement –Unconscious/ the other/ object/ outside/ body (Kristeva, 1982, 30). The experience of sexual abuse is so intolerable for Laura that she needs to detach herself from her body, where the horrendous sexual assault has happened. She imagines she is watching the incest act from outside her body as if she was witnessing herself rather than suffering. Laura's mind also projects an alter ego: as early as on the first page of the novel, we (as readers) meet another woman who, unlike Laura, appears to run away from the house where she feels trapped:

This woman runs with dignity.
I have to say that for her.
Sometimes it is dark and I find it difficult to see her as she passes below the trees, running (IW, 1)

Thus the little girl's body is not only defiled and marked but also broken, incomplete, deeply wounded. Her wound is not only physical but also, by osmosis, psychical. This contrivance of another self, this considering one's body as "the other", is a defense mechanism used by the victim to cope with the fear and grief which are triggered by incest. As a victimized character, her mind is shattered, she even cannot obviously distinguish what is real and what is imaginary, and she cannot obviously differentiate what is past and what is present. This is a symptom of the dissociation that has created as a protection mechanism against the anxiety caused by the trauma of rape. The past breaks through the present in an uncontrolled manner by the emergence of subconscious constant ideas: "I live with voices, touches, the violations of the past" (IW, 57), she states.

The invasion of the past into the present is appeared by thoughts, memories, flashbacks or feelings like the following: "My head is so full of pain. I would like to scream, but he puts his hand over my mouth. I try to bit his hand, but he presses hard down on my body and the pain cracks in me. […] Dreams or memories" (IW, 127), which make Laura relive the traumatic experience over and over again and, consequently, further provoke her suffering and depressive condition:

I am not sure in which tense I live, the present or the past.
Both seem irreconcilably intermingled in my mind.
The future doesn't bother me.
The future has no reality for me.

Anything could happen.
Nothing could happen.
It’s all the same to me.
I get up each morning because I have always got up each morning and I see no reason to change my ways. (IW, 82)

These hateful and uncontrollable interventions from the past in the present bring unexpected changes in mood or behavior that seems to imply that Luara’s experiences are caused by some psychic instability. This is how her father, her mother and her husband regard her to call her crazy. Even the society in which she lives realizes about her disorders: “people think I’m little gone in the head” (IW, 25). If we admit Judith Butler’s argument that “identity” is “an effect of discursive practices” (Butler, 2010, 73), we will conclude that Laura herself is imagined as such: “I'm just mad.” (IW, 136), as she admits to Dominic O’Hara.

The victim of incest that was analyzed in this chapter considers that her body is the center of abuse and suffering and this is a strange and abhorrent issue. She assumes, as conveyed by the perpetrator, that her body has no value, that she is “thing dragged towards any shape and property”. As such, as Cixous asserts that the victim becomes the uncanny stranger on display -the ailing or dead figures-which so often turn out to be the nasty companion (2009, 419). By her self-inflicted wound, Laura expresses what she is unable to confess to others through words. As stated by Orbach, the victim of sexual abuse wants to “bring attentiveness to a body that has been neglected, disregarded or mistreated” (2009, 108), to amplify her pain “as a mechanism of self-communication and self-expression”. By practicing violence on her own body, she is actively achieving a strategy

of resistance, she is actively refusing what she believes to be a possession of the tyrant. This is proof that she can exercise some kind of control over her body as a way to re-appropriate it. Paradoxically, the dialectic of power denotes that resistance to bodily abuse is implemented by the equal refuge to bodily abuse, as Obrach explains.

Judith Butler has confirmed that, in an incestuous relationship, the alienation of the child's body indicated a further privation: that of his/her psychic life (Butler, 2004, 155). Laura refers to this when she analyzes the impact incest has had on her life: "That was what he had stolen from me... the expectation of love, joy, peace. I have never been able to find peace inside my mind" (IW, 144). Deprived of her psychic life, Laura estimates herself onto wounded, bloody, cadaverous and sluggardly bodies. This can be most obviously interpreted through Laura when she states that she lives in a perpetual vegetative state: "It's as if there were a stopper somewhere in my body, and when it is pulled out I become slowly drained of hope, love, confidence, even the ability to feel pain; I become an empty skin" (IW, 125).

The fragment seems to show that incest, defilement, and death are closely connected. When defiled by incest, the girls' bodies become "flesh in the state of decay" as stated by Kristeva (1982, 186). Unable to think, speak or act, her behavior coincides with that associated with the "melancholy woman", as depicted by Kristeva as "the dead one .... Modest, silent, without verbal or desiring bonds with others, she wastes away by striking moral and physic blows against herself" (Kristeva, 1989, 30).

Laura is born in a family where physical and psychological abuse is highly frequent, where members relate to each other in a non-protective and non-affective way,

where loyalty and silence are insisted upon to maintain the family name. Laura is unable to verbally express the cause of her distress. She cannot even have recourse to her mother for “help. Safety. Reassurance. Love” (IW, 149). Thus, when Laura dares to reveal her secret to her female progenitor, yet her mother did not provide any soothing credit, helpful protection, or healing affection. The passive-dependent personality of the mother leads her to stand with her husband whether by facilitating, concealing or justifying violent actions against her daughter. Due to the huge power inequality between the father(s) and mother(s) in patriarchal families, the latter are aghast of any assertion of power, as stated by Caruth (2014, 133). This would explain how Harriet addresses her daughter when informed that she has been a victim of incest: “We have to carry on as if nothing had ever happened. ... Get up like a good girl, and go to school. ... Please don’t hate him, Laura. Think how frightened he must be” (IW, 177). This mother, who prohibits love, attention, help, baking, and sympathy when her daughter is sexually assaulted by her father, effectively participate in promoting the strong death drive that her daughter experiences. Here, her mother represents a type of devouring motherhood that has very little to do with the prototypical one, which is personified in the devoted and loving mother who continuously protects her offspring from any harm, and who instructs them how to keep themselves within the symbolic order by attaching to “positive” values and by preserving “a clean and proper body”. If “maternal authority is the trustee of the self’s clean and proper body”, as Kristeva asserts (1982, 72), then the mother of our protagonist fails to obey her responsibility.

For Laura, when life stops to make sense, language, which expresses it also loses its meaning. The person then drops into a worrisome silence: “I don't want to be forced to talk. I hate talking” (IW, 21), she states. The only person who accepts as a speaker until she confronts Dominic O'Hara, her husband, also does not permit him a satisfactory connection: “Maurice never listens when you tell him things.” (IW, 23). This is because Laura and Maurice, in Luce Irigaray’s expression, “neither speak the same language, nor share the same logic” (Irigaray, 2006, 7). While Maurice feels definitely comfortable employing a phallocentric speech, Laura expresses herself through what Luce Irigaray names a “fluent speech”, which distinguishes women, the “No ‘subject’” (Irigaray, 2009, 83). This discourse, because it is fluid, is automatically “unstable” (Irigaray, 2009, 84) and thus, as claimed by Irigaray, demands a greater effort on the part of the person who receives it, which consists in “knowing how to listen in a way that moves away from the due (s) way (s) to understand what is said” (Irigaray, 2009. 83). Consequently, and in order to avoid entering into controversial games that involve any conflict with her husband, Laura depends on the use of silence as a resistance strategy. Silence, yet, has another mission in the novel, that of maintaining the symbolic order through hiding its weaknesses, so Senator O'Meara obliges it on his daughter after raping her: “We have to keep our suffering to ourselves. We do. People like us” (IW, 56).

Laura will end up thinking, like the father, that it is more appropriate to silence truths than to speak words that may menace the established order since in addition the latter can arouse serious damages. Harriet O’Meara, who commits suicide just after let her daughter inform her of the incestuous outrage of the victim “I honestly don’t know, I

thought I had asked her for help and instead she went out and ran her boat on the rocks. Her body was never found, so nothing was ever finished (IW, 52).

"You killed your mother," he had said. 'I warned you. Warned you, warned you'" (IW, 37), the father rebukes her. It is not surprising, therefore, that silence is the natural haven of Laura or her cure to cope with difficult circumstances: "Silence was like the splint that held a broken limb tight, she thought –prevented pain, prevented truth, prevented dislocations, falling apart. Long live silence! " (IW, 102).

Besides, the victim of father-daughter incest becomes a marginal element not only within but also outside her family framework. Damaged, defiled, melancholic and silenced body, Laura cannot be included in the normal group or class of normal people. Within the imagination of these "normal people" who represent the patriarchal and Catholic order in Ireland, the body of Laura evokes an irrational fear which it associates with the abject, as defined by Kristeva as that "disturbs identity, system, order" (1982, 4). For Irish society,

Laura embodies that which is "is immoral, sinister, scheming, and shady: a terror that dissembles" (Kristeva, 1982, 4). To protect the symbolic order, social representatives not only spot and label the victims of incest as abject bodies; they also attempt to change these into "clean and proper" ones. Consequently, Laura is obliged to undergo, first, a process of purification and, second, a process of re-materialization to become "true" Irish girl and thus re-enter the symbolic order. Various strategies are invented for this purpose, and some of them, like confinement or medical treatment, constitute, once more, the appropriation of her body. Laura is locked up at home by her husband who wants to practice strict control upon her "sometimes I think they (Maurice and her father) would

lock me up" (IW, 52) because he believes she is "crazy" (IW, 15). Eventually, Laura is classified as an abject body, controlled for being insane and injured by hate speech, she develops a sense of mistrust, fear, and insecurity. Her supposed insanity puts Laura in a social position of refusal, denial, and distrust that she thinks can lead her to be held in a psychiatric hospital: "Sometimes I think they would lock me up" (IW, 52). Those who constitute that potential menace, "the normal category of normal people" as stated by Kristeva, (1989, 3-4), defend the patriarchal, nationalist and Catholic system planted in Ireland in the twentieth century, a system in which Laura does not appropriate, nor by her psychic weakness (which leads her not rarely to make inappropriate or incoherent comments), neither by her origin nor by her religion:

I hate that sort of carry-on.
Don't be silly. Do come. We'll have a …
No, thanks, Maurice. I'm all right here. I'm happy here. I feel like an unshelled snail when I go places like that … as if someone might stand on me at any moment (IW, 40)

From this perspective, Laura is obviously regarded as an abject figure. Concerning abjection, Kristeva claims: "It is thus not lack of cleanliness or health that causes abjection but what disturbs identity, system, order." (Kristeva, 1982, 4). Furthermore, from her abject state, derives her low self-respect: "Who wants someone like me? Who wants someone ... foul, like me? (IW, 131). Defenseless, just like "an unshelled snail" (IW, 40), Laura retreats to her home —very often to her bedroom— in search of isolation and protection. Laura is prototypically house-bound and agoraphobic, as she states: "People frighten me. Here (at home) I am protected from people. Causes frighten me. Here I am

protected from causes. The future frightens me" (IW, 94). She summarizes the "ego, wounded to the point of annulment" (Kristeva, 1982, 47).

Johnston characterizes the domestic place as something that, for Laura, becomes menacing because it is haunted from inside. As the heroine of one of Johnston's other Big House novels, "*Fool's Sanctuary"*, says, this house, too, is "full of ghosts" (IW, 2). Similar to a classic gothic heroine, Laura feels constantly disturbed by an old ghost that is her dead father, who shackles her to the house as the guard of its secret that happened on its land. Similar to an uncanny double to the distant Anglo-Irishness of Laura, her home is a ghostly exhibition that transmits bourgeois coldness and castle-like isolation: "No one visited her./ She was not presumed to be part of the visiting circuit. Standoffish./ Snobby./ Cold./ Different./ Indifferent./ Protestant" (IW, 20). Moreover, Laura is regarded as a historically invaluable thing, an ornament, by the powerful Catholic men surrounding her. Regarding her father's and her husband's marriage to Protestant women, Laura observes one of the advantages of 'being a Prod': "The glamour of being an endangered species" (IW, 121). It is this notion of her worth that her husband, Maurice Quinlan, also indicates when defending himself against Laura's harsh comments on his continual affairs with other women: 'I have fun . . . but you are my treasure. Like one of the objects that you love so much, crowding this house out' (IW, 146).

Eventually, this formal deception of privacy coats the "dark secret" that, like the invisible worm of William Blake's poem "The Sick Rose" (1794), which shaped the inscription for Johnston's novel, has ruined her life. It is exemplified by the emblematically overgrown summerhouse in which the crime of her father occurred, which

becomes a metonymical motto for the inaccessibility of her trauma. Father, mother and husband all of them participate in its destructive concealment; as Laura observes: “All of us carrying that secret, not able to speak or cry” (IW, 178). Vainly, Laura has endeavored to pursue both her parents’ command: “I have tried to forget … I tried so hard to pretend that certain things never happened” (IW, 158). But, it sounds precisely through the compulsory silence that the past keeps its uncanny existence on her current time; she clarifies: “I live with voices, touches, the violations of the past … there seems to be no escape” (IW, 57). Johnston’s protagonist is constantly tormented by her father’s phantom who intimidates and threatens her with the containment of her pain that, as claimed by Caruth, “cries out to be heard” (1996, 4): “My head is so full of pain. I would like to scream, but he puts his hand over my mouth” (IW, 127- 128). This forcible proscription of detection is not only intended to deny the existence of the horrible calamities themselves (Caruth, 1996, 4), but it is a negation of Laura’s actuality as the existence. Laura encounters this dispossession by separation: she turns into “an empty skin”, “drained of hope, love, confidence, even the ability to feel pain” (IW, 125), and is haunted by the portrait of the running woman: “I stand by the window and I watch the woman running./ Is it Laura?/ I wonder that, as I watch her flickering like brown leaves through the trees./ I am Laura” (IW, 1). whereas the events that drove to the death of her mother stay as yet unreachable to Laura’s consciousness, her trauma is personified in the figure of this fleeing woman; as stated by Caruth, she is ‘the other inside the self that maintains the remembrance of the “unwitting” traumatic event (1996, 8). It is she who holds Laura’s unattainable history inside her; herstory, which she is not permitted to admit and cannot possess. Remarkably, this dissociative division is also reiterated in the narrative formation

of the novel itself: Johnston utilizes an omniscient third-person viewpoint to recount Laura's present, which is continuously occupied by first-person stream-of-consciousness remembrances. This separation designing, referring to the incapability to merge the traumatic experience into what Pierre Janet names "narrative memory" (qt. Ross, 1991, 148).

Besides, Johnston's fiction, in all the narrative spaces, that it dwells, underlines frequently that one cannot take the Protestant out of the Irishwoman, the Irishwoman out of the human being, or religious and political cross-streams out of personal lives. Yet while her characters are incontrovertibly described, figured, and fragmented by the borders and restrictions (whether of nationality, status, sex, or religion) with which they must debate, it is their humanity, and their individual-if not always courageous or wise-responses to events outside their control that remain Johnston's paramount concern.

3.5. Building Identity:

The novel brings to light the partition of female identity, this time as Laura works through the trauma of her past. Johnston's *The Invisible Worm* takes the trouble of memory and space one step further into an almost claustrophobic, terrifying exploration of Laura's identity and its establishment in the past. Laura tries through her memories and then through her writing to renovate her 'self'. Only in this way can she obtain the freedom she needs to stop running. Laura's endeavor is one of self-integral, letting her develop wholeness and therefore start her life. She is haunted by her father's memory and her mother's desertion through suicide reveals the history of the past by working through her trauma.

The father's death institutes the reversion of the repressed recollections infiltrating into her daily life occurrences; of dogs barking and his hands shaking her sharply and "my own voice screaming, tears suddenly at the soft corners of my brain" (IW, 5). Laura from the current time is incapable to realize her past self in her memory and rejects to admit the portrait as part of her. In the psychological study, this is not exceptional in PTSD where the pre-traumatized self is often characterized as disconnected from the present-day self, and the moment of trauma characterized as death or burial of the immature self. Laura, dressing black is in mourning not for the death of her father but the death of her girlhood, mourning that is inflamed at her father's funeral. It is just by the death of the father that Laura is capable to find freeing to scout her trauma; during he stays alive, he and her husband operate together to remain her voicelessly imprisoned in her mother's house.

Laura's trip starts immediately with the death of her father. The trip is a recollection through memory, where Laura re-lives her childhood in the old house, her parents' miserable marriage and her isolated childhood. It is an inner quest and may be seen as a trip toward selfhood.

As such, the first step that Laura challenges on her journey is an inside dive into her 'self', where suppressed memories are brought to the surface, to the world of consciousness. The novel opens with Laura's imaging herself running across the garden. She is observing herself runoff. There is a sharp ego consciousness and at the same time a retreat or avoidance from her patriarchal society personified in her husband Maurice. Laura is not only suffered from self-isolation and inward-turning, but she is also a symbol of her Irish female society: enclosed, lonely, alienated, and patriarchal. As Laura attempts

to tell Maurice about her removal of the summerhouse, he cuts her off and orders her to "Go up and change ….." (IW, 69). Ironically, Maurice invites home Dominic to visit Laura because Dominic "seemed at a loose end" (IW, 13), and Laura mentally describes Dominic as an "unfinished man" (IW, 15) comparing him to Maurice who "blossoms and shine" (IW, 15). It is this unfinished man that Laura permits to break through her self-imposed loneliness.

The desire to be heard is as the re-narrating of tales takes on a life of its own. Because only in remembering, the trauma is relieved and identity is constructed. Laura exposes the necessity of telling her tale: "I want someone else to hear the whispers, the breaths from the past, as I have always done; someone else to be stirred by the tremors of memory" (IW, 4). With the death of the father, she starts to obtain a voice through the empowerment of joining her tale with that of Dominic's; the confession he gives during their interfering stories permits her to narrate her tale.

A decisive moment comes for Laura as Dominic ponders the matter of his dying father, how his father rejected to see or to be in contact with him since Dominic left the ministry. He tells her that his sisters are now standing safeguards beside their father, whom they "protection … from the likes of me." As he narrates his problem to her, he brings Laura toward her unconscious depths. Dominic does not control Laura. Even though they become lovers, Dominic only constitutes a stage through which she must pass. Laura immediately urges him to fight, telling him, "Barge in … Don't let them stop you … knock them down if need be. Fight." Laura observes "The words echoed in her head" (IW, 86). Kali Tal characterizes this as maintaining or obtaining dominance over the explanation of their trauma, by that means organizing it in its terms (Tal, 1996, 7). This is a highly

significant section of the operation of viewing as it provides the strength and the voice back to the traumatized. Tal also proposes that attestation purifies the survivor of the wickedness and bears evidence to the social or political oppression because the word 'testimony' is both the personal tale and the public announcement (Tal, 1996, 200).

Later in the discussion with Dominic, Laura links the concept of resistance with forgiveness; she tells Dominic, "You see we need to know how to forgive as well as be forgiven" (IW, 86). Through her sympathy for Dominic's abject status within his family, Laura imagines a significant presupposition concerning resistance as an indispensable to forgiveness; at both the political and the personal levels, Laura realizes, we cannot forgive those we are still permitted to dominate us. The second stage on Laura's trip is a face with the persons of her memory. Laura should come to terms with her parents within the frame of her recollections. She examines dispersed flashes of childhood images that grow into recollections of her past. When Dominic has left to confront his dying father, Laura sets about revelation the overgrown summerhouse, "stripped of its protection" (IW, 90). In this process of digging, she recalls dialogues and interchanges with her parents, worldly and dangerous. The memories that prepare her labors assert the implicit complicity of parents in the abuse of children and intergenerational suppression of mysteries that the obscure family's replication requires. Laura remembers her mother's complicity in her sexual exploitation. When she appeals to her mother to permit her to go boarding school to avert escalating abuse by her schoolmates as a "Prod" which her mother knows about and to flee her father's sexual abuse, of which her mother is merely strictly ignorant, her mother replies automatically that her father had said no. When Laura blurts out in despair,

"I know why he said no," her mother silences her, saying curtly that she does not want to hear any more about it. Laura remembers, "The world split into fragments as the tears burst from my eyes" (IW, 91). She recollects her father's preventions against talking – "Treading on dangerous ground there, Laura" (IW, 91)- and those recollections are interwoven with her husband's muted cautions against disclosing anything that might confuse or embarrass her father: "Just take care, he said, and lifted the fork to his mouth. He chewed in silence … Silence was like the splint that held a broken limb tight, she thought- prevented pain, prevented truth, prevented dislocation falling apart. Long live silence!" (IW, 102).

The modern trend in feminist aesthetic places centers on the gaps, holes in the discourse, spaces and silences in women's writings as impersonations of women's absence from culture (Ellen, 1972, 185). Laura's narrative is one that fights a direct narrative and a cohesive and consistent narrative form. "We paint our own picture of the past" (IW, 113), she says to Dominic, but the image that develops is so painful and Laura regresses into silence. Silence mirrors the interruptions that she suffers through her development when her tale cannot be narrated.

Early in the novel, we encounter Laura's conflict with her past and the home she shares with her husband, Maurice. The narrative opens with Laura's wishes to narrate her tale and the novel works this through in a meta-fictional technique. This is important in examining it in relevance to Laura's recollection and retelling, as well as her creative options as a writer. At times the novel presents her bifurcation of identity- torn between the past and the present, as Johnston establishes flashbacks throughout the novel. With

Laura as our only window into her world, her composition of the dialogue and the details give a vision into her disturbing conditions. The home, even with our conventional image of warmth and welcoming, is instead inevitably cold. The cold is within and around, and Laura wished to prevalence that sense and feeling to others. She writes, “I will infect this race with my hatred” (IW, 8). Yet, the retelling of her tale turns into the way for her to “infect” others with her feud and hatred, maybe spawning hatred for the untold quieted tales of those who have gone before her and unbroken their silence. At the very least, incest in a respectable family would cause great dispute. On a deeper level, the Anglo-Irish lineage that Laura is meant to exemplify is positioned as requiring to be less satisfied with the truths in their past, and maybe she is calling them to no longer conceal their pasts. Yulia Pushkarevskaya observes that “for Johnston the act of remembering is critical to one's sense of identity, both its personal and national aspects. Johnston’s protagonists frequently have to dig the repressed memories of their psychic traumas to critically reconsider their past experiences” (Pushkarevskaya, 2007, 74).

At the beginning of the novel, Laura's identity trouble is divulged as she appears to be in crisis to the point of apparently having several personalities. Her flashbacks show her identity crisis like her mother's daughter due to her mother's hypocrisy in loyalty with Laura but cowering against her husband. Moreover, Laura conceals components of her identity with her husband, Maurice, and is shown to be obscure to him. She is rightly disclosed with Dominic. Her having many-faceted roles are also multiplied throughout her flashbacks to the past where she points out to herself in the third person and sometimes in just simplistic “she” and “her.”

The relationship between Laura and her mother is evolved as utilitarian and during her early teenager, Laura prefers and admires her father, much to her mother's grief. Despite her mother's supposed weakness, the home was her space and in the presence of Mr. O'Meara's political position as a "former IRA man turned Senator in Ireland" (Ingman, 2005, 339), he is issue to criticism into the home. Harriet, Anglo-Irish, ridicules her husband and endeavors to educate Laura on his selfishness. As Heather Ingman says, Laura's mother like Laura in her dealings with her husband Maurice, still holds a sense of power in her heritage. Ingman notes,

> Despite Mrs. O'Meara's powerlessness in the new Irish nation, a certain air of superiority and supremacy hangs over her as a daughter of the Ascendancy.
>
> Harriett O'Meara is scathing and denigrating her husband's politics. (2005, 339).

Laura's mother seems to be conscious of the destructive nature of her husband's personality. Mrs. O'Meara asserts at her husband's consumption of her, "Haven't you got my house and my land and my beautiful body? What makes you think you should have my soul as well?" (IW, 6). The introduction of Laura's father is one of controlling and demolition. This part of the novel remarks to male dominance and control in the home, regardless of ownership. During a walk with her mother, Laura's mother enjoys the only freedom she has, devouring cigarettes. Laura reminds her mother of the hazard in her drug of choice. Mrs. O'Meara laughs and says, "Such freedom" (IW, 31). When Laura replies, 'Daddy fought for freedom,' her mother protests, "Don't you believe it.' Her words and the smoke and the sound

of her laughter reached back to me. That's what she always says 'Daddy fought for Daddy" (IW, 31). During the view on the coast, in which Laura notices her mother "watching the crashing waves devouring the land, sucking gnawing, always, it seemed, winning" (IW, 30), the connection between her childlike panic of her father and the reality she would come to realize comes to ahead. Laura continues to acknowledge the memory of her mother's persistence that her father was not the man the relics in his room announced him to be, bewilders Laura. She queries her age and the dependability of her mother's speech. Laura notes:

> It's hard to say; memory is like a kaleidoscope, repatterning, retricking the past in your heard. I didn't believe her when she said those words. I never really knew when to believe her. Daddy's room was filled with the proofs of his honesty: flags, badges… photographs of statesmen and heroes… Daddy, young, handsome, full of the glory of his own heroism (IW, 31).

Besides, and in contrast to traditional inheritance, Laura's mother inherited home from her mother's lineage when she had got married. This breaking of tradition, though uncommon, is important because while she is married, the wife had no right to possess anything in the case of divorce. The reader supposes this is likely why divorce was even less of a choice for Laura's mother, and as is showed later, is also a factor to Laura's decision to remain in the home. Interestingly enough, this declaration could be said about Laura as well, as her father haunts the home she now owns (passed down after her mother's death), the land she takes and her physical body. Laura's body, once damaged by her father, is decimated and disqualify for childbearing. Moreover, it could be disputed he overruns her mental space, even as she is remembering and re-narrating her traumatizing past.

What Laura could not have portended was her mother's forsaking at the disclosure of her father's incestuous violation. As she runs to reply Dominic's doorbell ringing in the current time, Laura remembers her mother's anticipation of her disturbance of the home's stability that depends on the undeclared remaining as such. Her mother cautions: "'Laura . . .' her mother's voice yelling in her head. 'The house will fall down.'" (IW, 20). It is here that Laura's running, a repetitive symbol in the novel, protrudes as a sort of disruption, both fleeing and running towards the truth as the catalyst for her honesty is revealed at the door (Dominic). In maturity Laura is very much conscious of how her narrating of the truth will disclose her mother's conceal brittle existence. Despite Mrs. O'Meara's biting tongue, she cannot cure the disclosure of the truth. Her mother's gestures or signs show the more brittle agile nature in the wake of the arrogant presence of her husband's deceitful existence. The wedding tree that is buried with the concealed summerhouse, a magnolia tree, is the position of proof of Mother's stifle nature. Handing a bough to Laura and forcing her to smell the sweetness, Laura cannot help remembering

> If it was raining, the flower would be decorated with trembling pearls and the smell would be diminished. I remember my surprise and disappointment when that happened for the first time. 'Still going strong,' she would say then. 'Amen.' (IW, 45)

Despite that Laura's mother would quiver, just like the tree, under the burden of her bonding marriage to Mr. O'Meara, Laura cannot help being astonished by her mother's being weaker than she appeared. Perhaps this explains why Laura could not think why her mother blamed her for lying about her rape. Even though Harriet obliges Laura to resist and fight her bullying at school, to fight back against the vexation, she disregards

to pursue through and hold her daughter's fight for her. Also, the ring that she leaves behind is a symbol of her mother's detachment from her daughter, leaving Laura to fight her own battle. Laura remembers, "I picked it up and felt its cold abandonment in the palm of my hand. I felt that cold reaching into me" (IW, 55). The smashing of the glass that comes as Laura throws her mother's silver glass hand, "heavy and decorated with twined initials and flowers" through the window is a devastating of the beliefs she held about her mother. She notes, "Glass cascaded, sprayed, like a torrent of raindrops, and I could hear the tinkling of the shards on the path below" (IW, 55). Just as when her mother's sailboat destroyed against the beach and washed up later, Laura is left to transact with the segmenting of identity from her mother. Johnston uses this destruction of identity through another novel, as Mara Reisman notices in her essay about Johnston's *The Railway Station Man*. As she comments on the significance of her symbolic shatter of another character, Helen. Reisman writes, "However, on an unconscious level, Helen recognizes that action is necessary, and she makes a symbolic break with her confining past by burning all of her artwork" (Reisman, 2003, 99).

Laura's resolution not to abandon her ancestors, and to stay in the inherited home is consciously made when Dominic begs her to depart with him. She realizes that her mother was afraid and coward in committing suicide, powerless to encounter the reality of her husband's incestuous relationship with their daughter. Laura clarifies to Dominic that her mother, "went out and drowned herself when she wasn't able to deal with things. I'll tell you something. 1 won't do that. I'm going to see the whole thing through. Life and all that, so I am, so I am" (IW, 140). She laughs and in the after breath, she speaks, "Did you hear. What l've just said? I've never said that aloud before. I doubt if I've ever even thought it.

I always knew there was that way out, l've always recognized that emergency exit. Oh Gad. 1 feel so brave to have made a decision" (IW, 140-141). Laura has made a conscious resolution to live, and her articulation of this decision will qualify her to find the words to tell her entire tale.

Though the narrative mingles the timeline of Laura's interaction with her mother, Johnston leaves the essential and central memory toward the end of the novel when her mother's chilliness is disclosed. In general, many critics might explain water as purification, refining, and the relief of a mother's womb, the bath view after Laura's rape shows Harriet's weakness and failings as a mother. After suggesting that Laura is now safe, she abandons Laura to walk into the warm bath on her own. She writes, "I was embraced by the kindness of the water. I was warmed. I lay with my eyes shut, feeling the warmth taking hold of me" (IW, 172). But her mother's desertion leaves her unfulfilled and empty. Without the mother figure to protect her, Laura herself is inhibited from living in the present or even reproducing. Vera Kreilkamp mentions that in the contemporary Big House novel, it's "psychological attack, not economic takeover" that is at stake (Kreilkamp, 1987, 459). Just as Laura is haunted by her father's recollections, her mother also turns into a symbol of the despicable as she is traumatized by detachment from her mother.

Her loyalty to her father all this time, and the awareness that her mother may have been right about her father's self-centeredness is too much for Laura to tolerate. Ingman says:

> As the abject hovers at the border of the self or nation, disintegrating boundaries and threatening identity, so Laura's mother never entirely

> disappears from the narrative, her voice and her laughter surfacing at odd moments in Laura's memory (Ingman, 2005, 341).

The indescribable in this meaning is Harriet's selecting of a man who would do such a thing; the mother's personality and the female body is situated to be the mediator of sexuality. A substitution reason for Harriet's suicide is not that she could not manage her daughter's disclosure, but the disclosing of such in public would have fallen back on her, with her world collapse as a result. Since women were assumed to have an elevated moral nature, as stated by Dympna McLoughlin, the women obeyed and served as the "moral army" for the men, involving their husbands (2001, 81).

Incompatible with the victimized place many critics have located Harriet O'Meara in, her extirpation from the tale is possibly an enlarge sight of what it means to martyrize oneself as an Irish mother and the extreme complexity of the "sentimentalized portraits of idealized mother-figures . . . which could have been occupied by attention to the realities of Irish mothers' lives" (Ingman, 2007, 187). Johnston separates the self-sacrificing mother personality and instead, the mother's personality sacrifices her daughter to negotiate the insidious home area on her own in the wake of the death of her mother. Bridget O'Toole discusses that Johnston's Big House technique is optimistic in its conclusion, as "a world of hierarchies and barriers, which love cuts through . . . For Johnston, it is possibly the most important subject, the love which breaks the specially reinforced barriers between Anglo-Irish Ascendancy and 'native' Irish" (1985, 137). As romantic as this concept is, Laura's mother shows the opposite could be true. Whether it is a need for a mother's love or a way of self-preservation of the uncorrupted status obliged upon her, love is not enough to protect Laura from her assault and more particularly, a

mother's love fails to stay her protected and secure in her own home. Mrs. O'Meara must know that what she has promised to Laura has now come to fulfillment. The disclosure of her rape has, lead to collapsing the house, but it comes crashing down around her, not her daughter.

Laura shatters her silence only once she has finished her inner trip. Her entree into the summerhouse indicates the beginning of her revival, healing, and strengthening. The summerhouse, the sting of her rape, exemplifies the mythic "belly of the whale," or grotto. It is the dark cavern of her mind into which Laura must come in, and her only fleeing is through the process of remembering. As for herself, a kind of grotto, as claimed by Gilbert and Gubar who tell us "every woman might seem to have the cave's metaphorical access to the dark knowledge buried in caves ... yet, individual women are imprisoned in, not empowered by, such caves, like Blake's symbolic worms" (1984, 95), reminding us of Johnston's title. Laura's revelation of the summerhouse and final entree into it lets her playback the images of "dark knowledge" that it holds. She is not half-blinded like Plato's* cave dweller, but rather aware and developed to reality.

…….

*Plato's cave Myth is an allegorical expression of thoughts about how to live and it is a presentation of thoughts about "things in the sky and below the earth"

According to Freud, as Gilbert and Guber in their book, the cave is a female place, a womb formed enclosure frequently called as a shrine (qt. Gilbert and Guber, 1979, 95). Gilbert and Gubar assert that "to this shrine the initiate comes to hear the voice of darkness", (1984, 93).They adds that the Victorians saw the cave as a jail in which evils may have appeared, vampirism, and the anarchy of what Victor Frankenstein names

“filthy creation”. They call the cave not merely as a womb but also a tomb where women are concealed in, and by, patriarchal definitions of their sexuality.

The method of working through trauma demands for Laura, a repeating or reliving of the incident by getting in the summerhouse and going back to the place of her trauma. Besides, it also demands to have Dominic as an eyewitness to this returning to the earlier life of her, and he is capable, through his traumas, to empathetically listen to hers. Just as she narrates her account to him, she changes it into the present time and relives the physical feelings as if it is re-occurring. Dominic perceives to her story and passively be attentive but: “He felt burdened by what she had told him” (IW, 160). Laura has in a meaning projected her trauma outward upon Dominic who has received on the function of her objectified multiple. His admittance of her tale permits Laura to be liberated from the recurrent dreams and flashbacks:

> I smile at the thought of that man, that Dominic. Perhaps my dreams will in the future be of him. I will see his smile. I hope he won’t carry my burden, as well as the present [of the model train] I gave him, for too long. (IW, 181)

When she is revealing the place of her trauma, Laura is reliving her past in the present time. She believes how harsh it can be to recollect her past as it was: “memory is like a kaleidoscope, repatterning, retricking the past in your head” (IW, 31). The recollection of her girlhood, through arouses like the barking of a dog, flashbacks in such a way that they are disintegrated and separated from one another.

Laura characterizes the resolution to reveal the summerhouse as if it was detached from herself, as a thing that reached in her mind, as a message conveyed to her consciousness:

> In a sheltered corner, way down below the house, someone about a hundred years before had built a summerhouse. … Since the drowning of her mother, Laura had not been near it. She had watched from a distance as brambles and ferns grew and shrubs became choked and the unpruned branches of the trees thickened out and finally the little house also was drowned. (IW, 41)

Eventually, Laura's realization of her mother's suicide is a rejection to be, and anti-inventive. Her offspring are made to be demolished, and Laura intuitively understands this. "When my father died," she says to Maurice, "and I hated him, l really did hate him… in spite of that l got this feeling that 1 was alone. No one was there to protect me any longer. From death, you understand, to protect me from death" (IW, 158). Although both, the father and the mother "kill" her soul, the father when he rapes her, and the mother when she gives up her, Laura still thinks her father to "save" her. He is, after all, her father. For this reason, she marries a replacement father, Maurice, who not only similar to her father but also accepts her physical distancing. As a father figure, Maurice protects Laura and cares about her when she is ill.

Laura's fear of the cave and the dark awareness it gives renders her sexually sterile. Her mother's abandonment of her at the time of her developing sexuality results in Laura's experience of self-disgusting and obstruction guilt. She rejects a life of important activities, such as running the will or learning the classics. Alternatively, "she makes very good cake." She is also unable to become pregnant, even though she says that she wanted a child to maintain the line, presumably a daughter who would inherit the house, another symbolic womb, a one that she later adopts and pledges never to depart.

Of course, the central to Laura's mental re-play of the past is her rape by the hands of her father. She recollects how he took her long hair "and winding it into a long, dark rope, he pulled it around her neck. He silenced the only word she could say. He pulled unti1 she thought she was going to faint" (IW, 156). When her mother discovers her a while later, moist from the sea and worried, Laura strives to find the "right words" ta clarify the incident. She feels that even if she knew the right words she "wouldn't know how to speak them" (IW, l71). Just as she cannot talk, her mother cannot listen, and therefore participate in Laura's sensed guilt by committing suicide. Thus, when Laura learns that her mother cannot "save her," cannot confront the truth, Laura cuts her hair as short as possible in an attempt to ruin her feminine potential, the source of her evil and the instrument of her silencing. Her hair, after all, is notable in her image of that disturbing event. Years later, her hair re-grown and her voice recovered, Laura reveals a sexual longing. She says, "she pulled her hair around them both, and in that cave of blackness and silence she fell asleep" (IW, 170). The hair, symbolically feminine, that was once employed to silence her as her father folded it around her neck is now affirmative, her femininity is no longer life menacing, and the dark no longer terrifying.

The incest between a father and his young daughter is an issue of power where the child is helpless before the authority of the parents. Laura now realizes this. Her returning to the place and her mental replay of the rape lets her take on her father's strength by no longer blaming herself for the action of either parent. Becoming conscious of her victimization, she can drop the guilt that she has nursed for too long. In dropping her guilt she also drops the self-hatred and feeling of emptiness that until now has obstructed her Bildung.

Eventually, her sexual relationship with Dominic is significant to her recovery to her 'self', yet she has no desire to go on in this relation. On the other hand, Dominic wants more than one night together that Laura offers; he wants to be in her life. However, unlike Sleeping Beauty, or Snow White, Laura's reawakening is self-immortalized. She is not waiting for a charming prince to carry her far. Rather, she decides to walk. Laura no more lacks generative strength as she schemes to write her book, her life. It is not to be given away. It is to be invented. She terms her future as "an empty page on which I will begin to write my life. I will try to establish the emptiness of living" (IW, 181). Writing a story, employing words, will be her way to save thought from forgetfulness, and so will save her life. Laura will fill the blank pages with a new sexual identity that has developed, not from loneliness, but as an outcome of social interaction. She will not let the past to obstruct her Bildung. In unburdening herself to Dominic she takes off the paralysis with which she has been troubled; her "letting go" of the past is represented by her gift of the toy train to Dominic.

Besides, Laura's resolution to stay at home is a decision to stop running off from herself, and her society. A significant aspect of the Bildungsroman is the protagonist's obligation to re-enter her society on her condition. Although Maurice has renewed the summer-house, Laura determines to demolish it. It is her house and she is prepared to take control of its ghosts and debilitating recollections. Laura characterizes the burning of the summerhouse as a "purge," and as the fire settles, she asks Dominic to spend the night with her. Her renovation includes a sexual re-awakening which she has nearly consciously initiated.

Only by the hand of Dominic O'Hara, can Laura succeed to encounter the ghosts of the past, only this teacher of classical languages succeeds to delegate her actions and the echo of her voices. When she eventually finds the right words to tell Dominic her tragic story, she not only unloads her conscience but, as Heather Ingman notices, she gains in determination and strength, the same that she needs to burn the house in which her rape occurred to purify it from the paternal spirit (Ingman, 2005, 343). In the achievement of this act that she thinks is definitive to overcome the trauma that anguish, Laura is empowered and takes charge: "I don't want you to speak. Not a word. I am generalissimo. I am in charge" (IW, 167). She directs him where to pour gasoline, then herself lights a rolled-up tube of paper and throws it in: "For a moment he thought the flame was going to go out as it hit the balcony floor, but after a pause there was a cracking noise and the door began to blaze" (IW, 168). She says to him, "You can talk now. Recriminate, if you wish. You've been so good not to try and stop me" (IW, 168). Dominic's assistance to Laura's recovery, which amounts to the fact that he has (different to other men in Laura's life) not attempt to prevent her from addressing and symbolically remedy the trauma of her past, may appear frustrated minimal to some readers. However, as an opposed Catholic who has split out from the desires of his special path, his involvement in Laura's ritual demolition of a structure that should have been extirpated at the moment of decolonization is essential. The cathartic impact of fire is very liberating that Laura determines to celebrate it with Dominic with a big feast.

The friendship, the affection and the attention that they obtain alternately will back to Laura the faith in a more promising future, not so marked by the tragedy of the past as by the participate happiness of the present: "I love you. I want to remember this evening.

I want to see you forever in my mind as you are this evening. No anger, only love" (IW, 180).

The summerhouse, then, is an extension of the inherited Big House of Laura's mother, which she describes as a "mad museum" where she resides as "the curator of [her] ancestor's folly" (IW, 24), incarnates the material excess, heaped during the process of colonization, that continues to frame Irish society. Such mottos of economic and cultural centrality - "Crests on spoons, book plates, family portraits"- rebellious her father's possessiveness in the face of a gnawing feeling of keep going displacement, while the conservation of the Big House as a prosperous, patriarchal controlled sphere also provided him with the strength infinitely to oblige his appetite for belonging on both his wife and daughter. Though her violation of the summerhouse, a representative part of socially empowering cultural capital, Laura blows back at the system that both encouraged and authorized her violation. The burning of Ascendancy possession by the daughter of a Big House and an opposing priest also refers to the republican burning of Big Houses through the revolution and symbolically indicates that the colonial order against which feminist and socialist republican fought at that time demands further demolishing and disassembling.

The story finishes with a scene similar to the one that starts, but with a different tone. Laura no longer sees her changing ego run through the trees, she no longer hides herself the initial melancholy. On the contrary, she schemes to take charge of her life and introduce changes in it that will help her enjoy it:

Out of this window I see the night white and empty. Like my future –an empty page on which I will begin to write my life. I will try to embellish the emptiness of living. Perhaps I may come alive.
Prehaps.
I smile at the thought of that man, that Dominic. Prehaps my dreams will in the future be of him.
I will see his smile. (IW, 180-181).

Laura can overcome her state of melancholy because her feelings are no more presided over by hatred towards the father, but by love towards Dominic. In this context, Kristeva declares that the defeat of sadness is possible thanks to a skill: "the ability of the self to identify no longer with the lost object but with a third party … such an identification, which may be called phallic or symbolic, insures the subject's entrance into the universe of signs and creation." (Kristeva, 1989, 23).

The last words of the novel form a new list that affects the previous idea. Laura desires to survive the trauma, imagine herself again as an integral being and enjoy positive feelings such as love, thus the first word that merges this listing corresponds to the name of the loved one:

Dominic.
Laura.
She will not run again.
The woman.
Whoever she may be.
Away.
Never away again.
Prehaps. (IW, 181)

As indicated by Heather Ingman, after years of silencing, Laura now has the opportunity to become what Kristeva names "subject-in-process," which gives us the sight of a person who ventures into unknown land through the invention and creativity intending to attempt of a rebirth (Ingman, 2005, 343). Besides, the open ending of the novel proposes that Laura will, on some level, re-enter her society. Maybe she will start with her marriage and ask Maurice to share her bed. Her quest for identity and meaning, whoever she may be, will persist, but she is reborn and she will likely go on to develop.

> Memoir: personal history; the personalizing of history; the historicizing of the personal.
>
> Memoir: the personal act of repossessing a public world, historical, institutional, collective … The memoirs are of a person, but they are 'really' of an event, an era, an institution, a class identity.
>
> Francis Russell Hart,
>
> "*History Talking to Itself*"

CHAPTER FOUR
MARGARET DRABBLE'S *THE RED QUEEN*
PSYCHOLOGICAL TRAUMA OF FEMALE CHARACTER IN A MALE-DOMINATED SOCIETY AND CULTURE

The chapter aims to discuss Margaret Drabble's novel *The Red Queen* (2004) as a novel of female survival through the act of writing a memoirs that represent and explore the fictional writer's sense of her 'self'. The function of this memoirs is that of negotiating the time and geographical distance and cultural difference between the main autobiographical tale from the eighteenth century and the reader's period in the twenty-first century, besides the novel reflects the impact of past upon present time.

Together, Drabble and her invented ghost (of the 18th century) appear to assert that this posthumous revision is done in the belief that the "universal exists" (RQ, 6) with a target to overpassing the gap between past and present. The Princess's autobiographical questioning voice is in continuous comparison with our age, to comply with the appeal: cooperate "with me in my immortal hunt for the meaning of my suffering and my survival" (RQ, 4).

The novel is a combination, universal story of power and madness in the Royal Palace of 18th century Korea, and of passion and academia in modern time Seoul. It is very much a novel of two halves, divided into two differentiated parts, ancient and modern times. It reflects how women experience a marginal existence and find it difficult to be an independent subject in the Joseon era as well as in 21st century time. To be a woman signifies taking an inferior or subordinating role in society, which is equitable merely to men, while for women it is a birdcage. Yet Margaret Drabble's protagonists are bright,

clever, industrious women, qualified for dictating their fate, attempting to stand on their feet in a men's society.

For Lady Hyegyong, to write her memoirs means to survive, thus writing is a means of expressing female thoughts and feelings that allow her to hold up against repressive reality, which resorts to force women into silence. It, thus, makes them feel like free and unconventional subjects. By recording her fluctuating lifetime, Lady Hyegyeong could explain her life's significance. This Princess wishes to be remembered. So, the woman who is chosen for this mission is Dr. Barbara Halliwell to reveal her tale.

The synopsis of the novel discloses that isolation, defeat, and frustration in women's lives have been brought through by cultural factors. Supposedly both women and men are a soul who can build a compatible environment and make good sexual chemistry. In that case, why are their love, honor, and identity grasped by a male-chauvinistic society where women have to suffer from abuse, insult, stress, oppression, and injustice? One of the main significant factors that are responsible for stress and mental suffering is the rules, ideals, and standards that are established by a male-dominated culture. Gill Jagger in Judith Butler: *Sexual Politics, Social Change and the Power of the Performative* (2008) states that Butler explicates the situation. She asserts:

> Gendered subjectivity is thus achieved and maintained through a primary and continued submission to the (unacknowledged) operations of social power and regulation. These are crucial to the formation of the psyche and the continued existence of the subject who is passionately attached to them and who is indeed dependent on them for 'recognition, visibility, and place' (95-96).

Indeed history is highly associated with identity. Therefore, the quest for a particular female identity has to move side by side with the identification of female history. This new female historical narrative sometimes distinguishes as a hybrid genre that emerges, as a result of its fluid borders between 'the historical novel, the Bildungsroman and (auto-) biographical writing', a keen association between history, memory, and identity.

4.1. Drabble's Life and Career:

Margaret Drabble is considered one of the celebrated contemporary English writers who began her career simply after she graduated from Cambridge University. She is a writer, lecturer, critic, and editor with a strong vision of women's experiences.

She was born in 1939 in Sheffield, Yorkshire. Her father, John Frederick Drabble, functioned as a lawyer (later a county court judge) and wrote narratives as well. Her mother, Margaret Bloor Drabble, was an educator (Freeland). Also, her younger sister, Dr. Helen Langdon, is an art historian, and her older sister, A. S. Byatt is a novelist and critic. Their relationship is important as the issue of sisters' relationships plays a significant role in the novels of both of the authors.

In her fiction, she offers a realistic picture of the social circumstances purposing mainly for the woman's role in the family. At that time, there were numerous changes in the social views that brought new possibilities and freedoms with a better concern for education. On the other hand, there were some obstacles in family connections and partnerships relating to child upbringing as well. Drabble was interested in the position of young women in the

current situation, how they deal with these issues and which factors and circumstances they have to encounter. As stated by Milada Franková her novels have many things in common: they introduce the stories of articulate, well-educated characters in the setting of London and university towns. The plots are interrelated with conversations about philosophy and responsibility. Even though Drabble's novels have been examined from the perspective of feminist criticism, she rejects being labeled as a purely "women novelist" because not any of her novels are indeed about feminism. But on the other hand, she presents a critical view of the women's condition and asserts that requiring fairness for women is not synonymous with feminism (Franková, 2011, 64-65). Her merged aims are indicated as follows:

> While her novels delineate the bitterness and sense of injustice felt by many women living in a patriarchal society, they at the same time dwell on the joys of motherhood, family life, and romantic love. This ambivalence on Drabble's part opens up her novels to a variety of interpretations regarding their message about contemporary women's situation (Moran, 1983, 7).

Besides, most of her novels are narrated from the female protagonist's perspective and are undoubtedly affected by women's issues. Some of them center on the quest of identity - the strife of a young woman to build a sense of self-identity. Other topics are relationships between siblings, sufferings of marriage as well as emotions related to maturation towards womanhood aiming chiefly at dealing with pregnancy.

She grew up at a time when conventional gender roles remain appeared to minimize women, as Gilbert and Gubar assert, to "the domestic world of the home" (1994, 212) and rather refused them a professional life. Having both a vocation and a family was a very improbable amalgam. This repressive perspective of a patriarchal society that

prevented women's ambitions and goals surely caused and created many a problem for independent-minded women. Drabble had to observe the resulting defeat and misery in her mother, who, once an aspiring Cambridge student, abandoned her dreams of a profession when getting married. It was not explicitly prohibited for women to endeavor for success in a career, but they were in some way anticipated to stay in their conventional sphere - and most women submitted to those commands obliged on them by society. Drabble's mother, like a lot of women of her generation, thus limited herself to, as asserted by Nicole Suzanne Bokat, "a traditional gender role, which placed her in a dependent and therefore socially inferior position to her husband" (Bokat, 1998, 102). As Bokat also indicates, Drabble's mother regarded herself as a victim of the gender inequality promoted by society and often regretted having sacrificed her education, knowledge, and potential for family life. Soon her defeated ambitions shifted into depression. In the psychoanalytical analysis of the writer Drabble and her novels, Bokat persists this thought by saying that the "mother's anger at being a housewife" ultimately "took its toll on her (Margaret Drabble) and her siblings" (Bokat, 1998, 102). Thus, when she has not been able to achieve her goals and dreams, Kathleen Marie Drabble, therefore, anticipated her children to do so and become someone great, as Margaret Drabble clarifies, "something spectacular" (Bokat, 1998, 104).

The 1960s was the time in which she was an adolescent and she testified the 68 movements and she pursued the first attempts of the feminists. As stated by Ellen Cronan Rose "[She] is a novelist because she is a woman. Had she been a man, she would no doubt have been an actor." (Cronan, 1980, 1). She labored in theater in 1960 with the

Royal Shakespeare Corporation. Her marriage to the actor Clive Swift continued 15 years, during which she reviewed for the Daily Mail and wrote *The Millstone* (1965), winner of the John Llewelyn Rhys Prize for its portrayal of the experiences of the educated woman. Yet, her acting career finished with her pregnancies and whereas she was raising her children she began to write. As she says in an encounter with The Oklahoma Review:

> I wrote my first novel when I left the university. I married the week I left Cambridge. I don't know why quite, but I did and I found myself suddenly in a situation where I couldn't get a job for various domestic and practical reasons. I wrote my first novel because I found a great gap in my life where I had been studying and reading. I was really puzzled by what was happening between being a student and being an adult person and that's when I wrote my first book. And I discovered while writing it that perhaps that's what I did want- I did want to write. So it came out of a mixture of circumstances. I sometimes wonder whether I would have written that first novel if I'd been very busy at that point in time- if I'd had more to do, if I hadn't been just a wife hanging around, if I hadn' t been in Stratford upon-Avon" "where I didn' t know many people. And I wonder whether perhaps ten years would have gone by before I thought of writing a book. But I'm very glad it happ ened that way. And as soon as I'd written one novel, I knew that's what I wanted to do. (2000, 1)

So, she began writing in the early 1960s and so far she has published seventeen novels. She also wrote many essays, short stories and two biographies of Arnold Bennet and Angus Wilson. In her forties, she dedicated her literary experience to editing *The Oxford Companion to English Literature* (1985), *Twentieth Century Literature* (1987), and *Studies in the Novel* (1988). Besides she was the editor of the fifth and sixth editions of the *Oxford Companion of English Literature*.

Margaret Drabble is one of the most enthusiastic traditionalists among all the contemporary English women novelists. Her sense of relation to women tradition, "the sexual destruction of womanhood, its regrettable inheritance" (Drabble, *The Waterfall*,

1969, 184) comes first of all from her past (Showalter 1977, 304). Simultaneously she has been a pioneer of modern events, as claimed by Grosvenor Myer that an entire generation of women readers resemble her characters, who they feel symbolize their issues. Her protagonists were involved with the difficulties of achievement and self-definition in a man's society, the conflicting asserts of selfhood, wifehood, and motherhood, long before the women's liberation movement indeed got going (Myer 1974, 13). Besides, Drabble displays the effect of the novelist and theorist Virginia Woolf. Drabble deviated toward feminist fiction with *The Witch of Exmoor* (1996), a study of an aging woman's revenge on her malicious family, and *The Seven Sisters* (2002), a meta-fictional seeking novel describing the renewal of a 59-year-old divorcée appropriately named "Candida Wilton" (Ellen, 2006, 153).

She is a famous author because her writing is about real events, real-life around her. She gives the reader practical imitations of the true world. She has characterized as bleak all critiques of her close attention to the daily life realities that she humorously calls "the nose-in-the-washing-machine school of fiction". A lot of her protagonists reject the domestic restricts and chains in support of some text of individual freedom. Sometimes, even though, as stated by Miles, this exemplifies the traditional supplying of a merry ending very closely to be persuasive (Miles 1987: 124).

Her novels depict mostly female characters who are well-educated, intelligent, have a strong and effective personality but as for centuries, women have been depressed and oppressed by the society and her purity and skills have been undervalued, even in the female character with the powerful personality we feel the lack of self-confidence.

Besides, most of her characters suffer silently, not many of them rebel. Drabble provides us the accurate portrait of any Western society that is why readers see her novels very familiar and realistic. Each woman in real life finds a common point with one or more characters in her novels.

Also, she was strongly influenced by Simone de Beauvoir and her smart work titled *The Second Sex* (1984) through her last year at Cambridge. As stated by Rose that *The second sex,* for Drabble, is a dissection of what she has named the condition or circumstances of being a woman in male society (Rose 1980, 2). In this important work, Beauvoir writes that "humanity is male and man identifies the woman as nothing by herself but as a subordinate to him…. He is the Subject, he is the Absolute - she is the 'Other'". Therefore, in the light of this patriarchal concept, Drabble invents female characters that are seeking their identity and bodily structure, employing Beauvoir's practical implications.

It was inevitable that Drabble was influenced by a lot of British writers, as she studied English at the university. She remarks that she did not attempt to be one of the famous yet she did not deny that she esteemed those of them is Arnold Bennett. She says that she refuses to be an experimental author to be read in fifty years. So she says "I'd rather be at the end of a dying tradition which I admire, than at the beginning of a tradition which I deplore." (Rose, 1980, 40). As claimed by Allan Massie:

> The strength of Drabble's fiction rests in its nineteenth-century seriousness. She never doubts the importance of the social world in which we live and which she seeks to reflect. Like Byatt, she never doubts that the novel has a part to play in deepening and refining our understanding of society. She cares passionately about the way we live, and credits her readers with a similarly intense concern… She has a respect for the physical reality that is admirable and invigorating. (1991, 22)

In the years of war in parallel with the economic development the number of universities rose, educational chances widened, new subjects and new cultures started to be educated. While the literature field was in a sort of awaiting condition. John Barth named this epoch "the literature of exhaustion" where all the forms were used up. (Bradbury, 2001, 370). In this epoch, starting from the 1960s, women writers became increasingly prominent, and womanly experiences gained prominence and popularity. The social changes led to greater freedom for women and they employed this freedom with a feeling of responsibility. Drabble was one of these women who set on the stage roughly at this time.

4.2. Introduction about *The Red Queen*:

"The dead weep with joy when their books are reprinted."

Drabble has selected the above quotation from Alexander Sokurov's critically admired film Russian Ark (2002) as an epigraph and prelude to her novel *The Red Queen*. And there are many resemblances between the film and the novel. The first-person narrator of the film suggests that after he had died in a mishap, his ghost now haunts Saint Petersburg's Winter Mansion (which is at the end of the film seen as an ark maintaining

Russian history). Throughout the film, the spirit stays invisible. Accompanied by a man named ‘the European’, it facing in every room of the palace different real as well as fictional characters of Russian history and the ghost and the living man thereafter debate Russian history and culture, a talk degrading between criticism and defense. ‘The European’ is designed on a 19th-century French aristocrat, the Marquis de Custine, who indeed saw Russia in 1839 and issued a rather popular book about his journeys.

The Red Queen is considered as a metafictional fiction takes interest in intertextuality and also in intermediality that is indicated by the similarity between book and film. Drabble, also, has selected a ghost who presents with a first-person narration of history and who interfaces with a living human being to explain the impact and importance of the past. Drabble and filmmaker Sokurov alike subsequently point to the inseparability of space and time.

Yet the quotation not just works as an intermedial reference but also sums up the novel’s concern. The novel concerns with recollection and what it signifies to be remembered. Memory is the core that maintains the history, public as well as the individual. The Red Queen herself wants to be recollected to live on. She desires new descents to read her tale and assist her to attain and keep her status in history. The novel consequently asks “questions about the nature of survival, and about the possibility of the existence of universal transcultural human characteristics” (Drabble, 2004, iii), therefore emphasizing the impact of the past on the present:

> Time past arches over and then thread it's way beneath time present. The ancient and the modern coexist and bypass one another, like the curving spirals of a double helix, but they do not touch. They are simultaneous but discontinuous. The path is a metaphor of memory, of the interweaving of disparate strands (RQ, 312-13).

That past and present situated on two various scales are also reflected in the novel's sub-division to two sections. The first section, named "Ancient Times", is the story of the Crown Princess's history that spreads out its touches to Modern and Postmodern era (part two of the novel). In the second section another narrator narrates the tale of Barbara Halliwell, her confrontation with the past and how she ultimately realizes that the past resides in the present.

In "A Note on Sources" Drabble describes that she has read the three obtainable translations into English of the several different existing copies of the premier memoirs now lost (RQ, 329). The process of copying and translation puts many interpretative sounds between the Princess and Drabble. Away from restoring the Princess's voice once more in her novel, Drabble has given the Princess a further voice, as her ghost wandering in our time. The posthumous voice is two-hundred-years older than the adult speaker of the main memoirs. Furthermore, both Drabble and her invented ghost appear to assert insistently that "this posthumous revision" is made in the "belief that the universe exists" (RQ, 6) and that it can overpass the space between past and present. Drabble, therefore, involves the Princess's autobiographical questioning voice in persistent comparison with our time, to reply to her request: collaborate with her in her undying search for the meaning of her sufferings and her survival. Her outcoming doubtfulness of interpretation, too, reverberates with our time: "I still cannot be certain. Death does not bring full light" (RQ,

3). What is further, the ghost also discloses that the many authentic memoirs followed special schedules, further triggering the truth of the narrative:

> During my lifetime, I wrote over a period of ten years four distinct memoirs, each time with a slightly different aim, each with its own revelations and evasions, each with its own agenda. I am trying to be truthful now, though I am not sure what agenda beyond truth a poor ghost might have. Perhaps even ghosts deceive themselves and others. However it may be, I find my ghostly memory is faulty and at time confused (RQ, 69).

This reality in addition to the Crown Princess's inquiries and doubtfulness equivocate the opinion that a memoir inclines to treat, in differing from a diary, which is more possible to display the Kristeva "'subject-in-process' ... 'constantly called into question,'" as Anderson remarks (2001, 94).

In the prologue to *The Red Queen*, Drabble declared that "this is not a historical novel" (RQ, iii) and the Crown Princess expresses this worry as well when saying about her memoirs that "[t]his is not a history book …" (RQ, 61). Drabble did not, as she resumes to clarify, propose to rebuild a "real historical voice" (RQ, iii) or reverse her concern to a real historical environment. To alienate herself from a conventional historical novel, Drabble selected the Crown Princess's ghost, who lives in the present, to tell her life history. Furthermore, in the prologue, Drabble asserts: "I have not attempted to describe Korean culture or to reconstruct real life in the Korean court of the late 18th century." (RQ, iii). she has done instead was to build an occasionally discomfiting hybrid in which the princess does -being came as a child in a royal-wife lottery through her ambitious parents- but with occasional clashing modern accents. But the princess, when

she has a baby, suffers from “postnatal depression” and melancholy. She talks about her husband’s “phobias”. She talks of “anorexia”, indoctrination”, “social protest”, “obsessive-compulsive disorders” and points to herself as a “battered wife”. Furthermore, she deems herself a smart and eloquent woman: “I am an intelligent and an articulate woman, by any relativist and multicultural standards that you may choose to invoke” (RQ, 3). What the reader is encountered with is, therefore, a member of 18th-century Korean monarchy talking to an English-language-speaking, middle-class reader familiar with the “psychological” and “sociological” idiom of the 21st century. The author spots light, therefore, on “the sense of the clarity of the individual self, speaking clearly and directly and personally, across space, time and culture. The Crown Princess speaks with dramatic urgency, as though willing posterity to listen to her.” (RQ, iii).

The novel portrays the two different levels of past and present, and Drabble places them separately. She does not try to revive the voices of the dead by mimic them. She does not want to renovate a voice of the past using ‘real’ 18th-century language, words, or manner. A.S. Byatt has once said that any author, through reading, begins a sort of ghostly parody” and questions him-/herself “can I do this kind of sentence?” (Reynolds and Noakes, 2004, 19) Drabble, who read the red queen’s tales and different other books about her and her life and times, came to the result that she cannot speak in the queen’s sound but had to employ the queen’s sound. Nevertheless, the employer of this ghostly teller represents how a reader can be haunted by what he/she reads: “one is haunted by the rhythms of the speech, and therefore of the thought of dead people. And the rhythms inter into your blood and this is the means a ghost would get into your body” (Reynolds and Noakes, 2004, 28). Having selected a ghost who lives in present times as a storyteller thus

smartly indicates at ventriloquism* and at the same time serves as a wordplay on it. By reviving a

……..

*In Cambridge Dictionary the meaning of ventriloquism is someone who entertains people by speaking without moving their lips, to make it seem as if the voice is coming from somewhere else.

dead sound to narrate her tale, Margaret Drabble has taken the expression 'ventriloquism' entirely literally, as states by Reynolds and Noakes.

The Red Queen was consequently a departure for Drabble who has never before written a narrative place so far back in time. Confessing that, even though she has done a study to know more about that special time in history and Korean culture, she has made intentional but also unintentional mistakes in connection with her historical material (RQ, ii), Drabble rejects that she has written a documentary historical narrative. However, at least the first section of *The Red Queen* is undoubtedly a historical narrative and, taking a closer look at different definitions of the expression "historical novel", Drabble's announcement does not seem valid. David Cowart, for example, clarifies: "I myself prefer to define historical fiction simply and broadly as fiction in which the past figures with some prominence. … Thus I count as historical fiction any novel in which a historical consciousness manifests itself strongly in either the characters or the action" (Cowart, 1989, 6). *The Red Queen*, personifying many of the genre's features, is indeed a historical novel. It is, with the words of Richard Todd, one of those novels "that take place in a historical period juxtaposed with the 'present', and write back into history (thus augmenting it) those voices, often but not exclusively those of women, that have been

excluded by patriarchal, societal and colonial tradition, literary tradition and interpretation" (Todd 1996, 204-205).

The query remains as to why Drabble had endured all these troubles to try something she had not attempted before, which her biographer Glenda Leeming indicates as an amazing venture (Leeming, 2006, 8). Nevertheless, *The Red Queen* is not merely an exceptional "historical reconstruction" of transcultural material that Drabble happened to encounter. Rather, it is an earnest response and questioning put forward by an artistic woman writer opposed to contemporary criticism and theories that she believes are limiting barriers for writers that oblige limits as to what a writer can and cannot write about. She believed they were seriously hindering not only the single voices of the writers but also their mutual connection.

Drabble confesses in the Prologue of her book that what at first promoted her to start *The Red Queen* was the questions she came to have about "modern (and postmodern) uncertainties concerning universalism and essentialism" (RQ, ii).

> What struck me most forcibly about the memoirs, when I first read them, was the sense of the clarity of the individual self, speaking clearly and directly and personally, across space, time and culture. This … made me ask myself questions about our modern (and postmodern) doubts about universalism and essentialism. … I believe that she was a prescient woman who lived out of time. In this postmodern age of cultural relativism, that should be an untenable belief. Nevertheless, I have felt the need to investigate it, and this book is the result. (RQ, ii)

Drabble was much attracted to the story itself, but it was the intensity of Lady Hyegyeong's narrative voice and her vision into human nature that had captivated and talked directly to her heart. She felt that her strong attraction to and identification with

Lady Hyegyeong's memoirs despite the temporal and spatial gap between them is itself fundamental evidence that could confirm her satisfaction that the "universal exists", upon which people across time and space can participate their sympathies. And Drabble argues that from this shared comprehension cross-cultural and temporal communication can participate and her work is one of those endeavors for that kind of communication. Eventually, she finds and encourages Margaret Drabble to start the challenge, and this is where the genres of biography and autobiography bridge, ultimately to integrate. Drabble's use of literary references and allusions is not parasitic or just repeating. Nor is it what Jameson calls postmodern "pastiche" which is merely an imitation in "a dead language" or "blank parody". On the contrary, it is something comparable to what Bakhtin had named "interillumination" which is built on polyglot dialogism.

> The new cultural and creative consciousness lives in an actively polyglot world. The world becomes polyglot, once and for all and irreversibly. Languages throw light on each other: one language can, after all, see itself only in the light of another language. All this is set into motion a process of active, mutual cause-and-effect and interillumination. … Words and language began to have a different feel to them; objectively they ceased to be what they had once been. Under these conditions of external and internal interillumination, each given language … is, as it were, reborn, becoming qualitatively a different thing for the consciousness that creates in it. (Bakhtin, 1996, 12)

As literature of the past is frequently lightening or directing for her contemporary life, she brings in many reverberations of her literary convention to better understand the globalized multicultural situation of her contemporaries and to explore into the possibility of "vast dialogue" among the East and West through this "interillumination." Hence, she proposes that her book works as a palimpsest* where this advanced and inventive communication can happen. Like a palimpsest, her book will take in various layers of

trails and voices of her literary foremothers and contemporaries and it, many cross illumination and dialogues will happen in different languages and shapes. And this palimpsestic novel is what Drabble describes as “universal narrative”, when she attended a conference in Seoul in 2005.

The sometimes critical viewpoint to Drabble’s (auto) biographical infringement *The Red Queen*,

……

> *According to Collins English Dictionary (Copyright © HarperCollins Publishers), a palimpsest is a manuscript on which two or more successive texts have been written, each one being erased to make room for the next.

jointly with her Prologue to the text, confirming the need to clarify and defend her resolutions, are

evidence of the argumentative nature of the subject. Drabble’s style of pastiche, both in the significance of rewriting the eighteenth-century Korean memoirs and in the significance of a patchwork of patterns, voices and metafictional intervention, is an intentional, rich postmodern merge of genre crossings. As clarified by Milada Frankova, cheerful experimenting, yet, does not seem to be Drabble’s essential aim. She empowers The Red Queen’s narrative voices with intuitive contemplation, focusing shared human values, regardless of how varied the cultures of the remote countries and times, and regardless through what voices or way of writing they are transferred (Frankova, 2011, 85).

Early from the beginning of the novel, M. Drabble declares her determination to write a transcultural tragedy and to ask questions on the nature of survival and about the

possibility of the existence of global transcultural human features. Using the actual memoirs of the Korean Crown princess Hyegyeong, who lived in the 18th century, as her origin of inspiration, Drabble creates her copy of these memoirs, as stated by Anderson, designing subtle similarities between eras and cultures whose red thread is the feminine/feminist discourse (Anderson, 2001, 127).

The Red Queen is the tale of two women located centuries and miles away striving for survival in a patriarchal world, controlled by madness, death, and suppression. The first part of the book starts with the red queen, or Lady Hyegyeong as she is called in the version that is used by Drabble, a Korean woman married to the Crown Prince as a child and obliged to sail through a series of political and familial struggles that eventually lead to the prince's madness and death. The second part focuses on Babs Halliwell, an academic who has also lost her husband to madness and who endeavors not merely to flee from her past but also to embrace and benefit from her present. Dr. Halliwell is given an unexpected parcel, shipped namelessly from an online bookseller, Amazon. She reads the ambiguous memoirs, which is about the Korean Crown Princess. She is profoundly affected by the Princess because Barbara discovers that her situation is similar to that of the Princess. The red queen haunts her throughout both her physical and spiritual journey. Thus, *The Red Queen* not merely sets out beyond the temporal and geographical borders of contemporary Britain but overrides the generic borders between autobiography, biography, and fiction. The novel depends on a first-person narrative voice, which is that of the Princess and also her ghost talking to twenty-first-century readers, re-telling her life-story from two vantage points - the past and the present.

The Korean Princess, Lady Hyegyeong, desires to be remembered. A smart woman, slightly ahead of her time, she recorded elaborated diaries of her stressful years inside the palace in Seoul. Though extremely interesting, there is something rather scary and matter of fact about this first part; it is difficult to warm to and is peppered with clearly contemporary references such as “neurotransmitters” and “obsessive-compulsive tendencies” which are more than merely clashing. These have been included to stress the fact that Lady Hyegyeong is looking back on her life from a viewpoint some two centuries after her death, longing to find an appropriate envoy for her life’s story. The second part is more representative of Drabble. Set in the present, Dr. Barbara Halliwell who reads the memoir 35,000 feet above the air in her way from Heathrow to Korea, where she is to participate in a conference on globalization and medicine to be held at the “Pagoda Hotel” in Seoul- just like Drabble who participated a conference on “multicultural literature in Seoul in 2000”. Barbara, or Babs as she is familiar to her friends- just like Margaret Drabble is familiar as

“Maggie”- is at work on a book on “triage” for the “National Health Service”. But her attention is grasped by Lady Hyegyeong’s narrative.

Following an accident including an exchange of corresponding Samsonite suitcases, Babs Halliwell meets Dr. Oo, a representative at a conference on stroke patients being held at the Pagoda Hotel in a spookily accidental echo of Carol Shields’s 1982 novel *A Fairly Conventional Woman*. Oo suggests taking Babs to visit the historical palace where the Crown Princess lived her bizarre and precarious life.

Ironically, Lady Hyegyong, known as the Red Queen, where her husband died before he could reach the throne, never did become Queen, but only, eventually, Queen Mother. Red was her preferable color, and she starts her memoir by revealing that as a child she yearned for a red silk skirt. Babs also admires red and asks her lover Jan van Jost to buy her red socks decorated with "little gold butterflies". In a concluding section of the novel, Drabble confesses that she had a red dress as a child that led her to correspond with the Crown Princess. She adds that she is dressing a red dress while writing the note of the novel.

Through her stay in Seoul, she meets Professor Jan van Jost. After some meetings between them, a love affair, passing over the three days of the conference, grows between the good-looking but aging universal famous person and the middle-aged Babs. On their third and last night, he gives up to a heart failure and dies. Van Jost was in the process of placing a deposit on a Chinese child to calm down his crazy wife, who desires to adopt a baby. Babs, who lost her only child when he was the same age as the Chinese orphan, feels regret and forced to achieve Jost's wishes. The child seems to be destined to become the Red Queen's new messenger. In section three, "Postmodern Times" Drabble expands the metafictionality by mentioning herself into the last scene where Babs Halliwell and her best friend, Polly Usher, who met when they found each other reading the same (unnamed) Drabble novel, meet the novelist herself, Drabble, at a launch- remembering John Fowles's original meta-fictional 1969 narrative *The French Lieutenant's Woman*-bringing the novel full circle. The different levels of Drabble's story undoubtedly make for fascinating and interesting reading.

4.3. Psychological Trauma of Female in a Male-dominated Society and Culture:

The essence of Butler's theory is that women's psyche is restricted by the power structure and cultural components that link them to pursue gender-stereotypical criteria. These components play an important role in causing psychological troubles for women. Besides, the hypothesis of Butler's gender performativity theory assists women to deal with their psychological troubles. Therefore, there is a need that women should fight those gender stereotypes that have determined their dependent status. They should also feel free to do what they wish or want. They should struggle for equality with men.

Indeed, the gender and performativity theory of Judith Butler could be the best reference to help in realizing the complex state of women represented in Drabble's *The Red Queen*. Before I start to analyze the work, it is important to talk about Butler's theory. Judith Butler's gender theory is probably considered as her most critical interference in the various array of academic areas in which she has proved interested. Her most decisive gender interest is that gender is not what one is, but is something that one acts or performs. She is also interestingly attentive to the psychic part of identity. Also, she explicates the function of social regulations and power in the shaping of the psyche. Gill Jagger in *Judith Butler: Sexual Politics, Social Change and the Power of the Performative* (2008) says that for Butler, gender identity for both masculine and feminine is the outcome of continued subjection to the process of social and power regulation. These are relevant for the forming of the psyche and continuous existence for the subject who is passionately connected to them and who is truly subordinated to them for their survival. A woman being a subject

is subordinated to them for confession, visibility or place in society. So, women's psyche is restricted by an influence structure that is male-controlled and dominated. This influence structure controls women's psyche coercive them to follow their gender-stereotypical criteria such as submissiveness, obedience, toleration, and melancholy. On the contrary, men are observed as more likely to show feelings of a more dominant nature like outrage, daring, bravery, insistence, fanaticism, activeness, and fearlessness. The influence structure is important to masculine characteristics more strongly than feminine ones to construct male supremacy. Since childhood, boys and girls are instructed in suitable gender particular forms of behavior, play, dress and so on. For example, if girls do not love puppets, then, they are obliged to love dolls. Therefore, these cultural elements play an important function in defining and separating the psyche of males and females. This training is continued and mainly subtle, but when necessary can require punishments for those who do not act their gender role correctly and suitably. Women are forced to follow these characteristics that are expected of them, willingly or unwillingly. Butler in *The Psychic Life of Power* explains: "The desire for desire is exploited in the process of social regulation, for if the terms by which we gain social recognition for ourselves are those by which we are regulated and gain social acceptance" (Butler, 1997, 79).

Moreover, wish for recognition, clarity, and place is also understood in linguistic terms because it is discussed that it is merely through language that individuals become understandable as subjects. They become understandable to the range that they are first established in the language. Gill Jagger in Judith Butler: *Sexual Politics, Social Change and the Power of the Performative* (2008) observes that as stated by Butler, "the categories

through which we give shape to the world are not given in the structure of the mind but are the products of language" (Butler, 2008, 71). Butler in *Gender Trouble: Feminism and the Subversion of Identity* (1990) also borrows the demand Monique Wittig who is also interested in the power of language. Wittig says that a language is a tool and device that is antifeminist not only in its construction but also in its usage (Butler, 1990, 35). Language corrupts women. In this way, desire becomes the desire for survival and the way to this is through cultural rules and social organizations that work through the institution of essential dependencies on power and language. Besides, she argues that the notion of masculinity and femininity is constructed through the absence of specific sexual limits in the oedipal stage that are not depressed but are prohibited as a possibility from the beginning. Butler in *The Psychic Life of Power* (1997) explains that these acquirements could be simply understood in terms of the workings of heterosexual grief:

> the melancholy by which a masculine gender is formed through the refusal to grieve the masculine as a possibility of love; a feminine gender is formed (taken on, assumed) through the incorporative fantasy by which the feminine is excluded as a possible object of love, and exclusion never grieved, but 'preserved' through heightened feminine identification (Butler, 1997, 146).

Therefore, gendered subjectivity is not a person's option but the consequence of social arranging. Acting out of social and cultural standards brings banishment, penalty, and violence. The scare of homosexual desire in a woman may encourage the terror that she is losing her womanliness or she is not a suitable woman. Furthermore, Butler shows radical opinions about the notion of power. In this context, in Judith Butler: *Sexual Politics, Social Change and the Power of the Performative* (2008) remarks on Butler's notion of power. Butler explains that the ability is shaped of the psyche is social in basis

and so open to opposition and resistance and alteration (Butler, 2008, 99). The individual's relation to power is ambiguous because it depends on power for its presence, and yet it also utilizes power in unexpected and potentially devastating ways. Butler states, "Power itself possesses an unconscious that provides the conditions for radical reiteration" (Butler, 2008, 128). She also in *The Psychic Life of Power* (1997) interprets the premise of how destructive acts can be passable in society through Althusser's* example of the officer. An officer on the street shouting "Hey you there!". Here this performative potential of naming can merely endeavor to bring its recipient into existence. But, there is too the probability of specific misidentification. therefore, the one who is called may fail to hear, turn the other way, answer to another name and insist on not being addressed in that way. So, fanciful is an arena that makes recognition possible. Butler also borrows the plea of Jacqueline Rose**. As claimed by Butler, Rose asks:

> The unconscious constantly reveals the " failure" of identity. Because there is no continuity of psychic life, so there is no stability of sexual identity, no position for women (or for men) which is ever simply achieved. Nor does psychoanalysis see such "failure" as a special case of inability or individual deviance from the norm. " Failure" is not a moment to be regretted in the process of adaptation or development into normality; "failure" is something endlessly repeated and relived moment by moment throughout our individual histories. It appears not only in the symptoms, but also in dreams, in slips of the tongue, and informs of sexual pleasure which are pushed to the sidelines of the norm . . . there is a resistance to identity at the very heart of psychic life (qt. Butler, 1997, 97)."

Moreover, Butler in *Excitable speech* (1997) states that language can enable social existence

and can also injure. There is a sort of linguistic vulnerability at the center of subjectivity. This vulnerability carries inside it the possibility of resistance (Butler, 1997, 11). This

novel reflects Butlerian thoughts presenting many examples. Butler's gender and performativity theory are very complex, but some structures of Butler aids us to study how women are getting stressed and how they are attempting to raise their status. Here, certain attentiveness is centered on the female gender

that is stressed in a male-controlled culture. The most crucial worry of Butler's theory is that women are not getting exhausted in a male-controlled and dominated society because they are born as females but they are exhausted due to performative standards predominate in the culture that surveillances women's psyches. Some postulates of Butler's gender performativity theory also give resolutions for traumatic cases of women. Thus, it is natural to stratify Butler's theoretical notions on the subject in relation to the novel to analyze women's status in a male-dominated society. With the assist of these theoretical notions, we can well understand the novel.

In this novel, Drabble provides perception into the psychological distress and hardship of women characters. The work is a complicated story, split into two different parts concerning ancient and modern period as I mentioned already. In this section, I will deal with the Crown Princess's traumatic experiences in the royal palace, and her suffering and stress in a patriarchal society. Thus, the first part is about the tale of 18th -century Korean Crown Princess. Here, Drabble portrays the unusual and exceptional life of the Crown Princess, Hyegyeong who is subjected to and lives in a tragic regime that has left her a widow and sorrowing mother. This part begins with an exemplary autobiographical sentence, "When I was a little child, I pined for a red silk skirt" (RQ, 1), as the narrator introduces herself as a ghost of the Crown Princess who has been dead for two hundred years ago. The story begins with a confirmation that the ghost narrator will speak about

her life with the awareness and insight of a ghost. The ghost narrator names herself the survivor, yet the very condition of her survival is language. This ghost is not visible, without a physical body, she only lives as a voice or a text. As stated by Hutcheon her narrating of her tale is literally; the process of constructing the self, and it could be said that her personality, which is the ability of the speaker to place herself as the subject is based on language (Hutcheon, 1988, 38), as declared by Benveniste "It is in and through language that man constitutes himself as a subject because language alone establishes the concept of 'ego' in reality, in its reality" (Benveniste, 1971, 224).

The Crown Princess's life or Lady Hyegyeong, is that of extreme confinement. She is submitted by the strict standards and ideology of the patriarchal Confucian order of the Chosen Dynasty. Heavily exhausted by the royal obligations and laws of conduct, Lady Hyegyeong endured and experienced not only as a woman but also as a member of the royal family of Chosen lineage. The palace in which she was enclosed for life is itself "the architecture of patriarchy" with its dehumanizing and repressive effects. As remarked by Poovey this prison is doubly confining for the female inmate in that the outer world beyond the walls only grants a negative social outlook disabled by the morals and codes that "cypherize" (Poovey, 1984, 45) its citizen. Lady Hyegyeong's description of the sharp and restricting scenery of the kingdom also has resonances of Drabble's portraying of Britain in previous texts. The severe landscape effectively restricts female inmates.

> Outside those walls, ours was a hard land with a harsh climate, a land of gneiss and granite and petrified waterfalls, a kingdom surrounded by water, a country of mountains and of cold peaks and wastes, of banishments and exiles and brambles. (RQ, 150-51)

Lady Hyegyeong also depicts the rigidity and suffocating feature of the Confucian standards is incarnated by the dresses and clothes. The highly complicated laws and manners of dressing practiced in the court are, in her expression, the "psychotic expression of a deformed society" (RQ, 11). Her opposition and resistance to being measured for her ceremonial clothes and Sado's abnormal hate and insistent fear of dressing indicate their strife against the oppressive forces of the society. Similar to stuffed animals, they are "two dolls in a distant pageant. Two small, overdressed, unhappy, innocent dolls" (RQ, 78).

Drabble shows how the inability to resist against the restrict standards of the society can have devastating effects on the people. By adopting the socially imposed perceptions they either go mad and lose themselves like Prince Sado, "At first it seemed like a monstrous parody of childish pique or girlish indecision, but soon it took on a more sinister light, for he started to burn the rejected garments, or to slash them to pieces" (RQ, 79) or lead their lives in living death, degrading themselves. Numerous women in the Crown Princess's narrative are literally killed by the strict ideals of the patriarchal order. Princess Hwasun, her sister-in-law starves herself to death after the death of her husband, "like a dutiful model Confucian wife" (RQ, 83) The Crown Princess's sharp observation of the dying Queen Chŏngsŏng, her mother-in-law clarifes how the system slowly kills people who live by its death-dealing standards and ideals.

> The death of Queen Chŏngsŏng was terrible. It was natural, unlike so many of the deaths that followed, but it was terrible. …one night she vomited enough blood to fill a chamber pot. The blood was not the clear red of a patient suffering from lung disease: it was thick and black. It seemed to us as though many years of poison had been gathering in her body and were now being spewed out. (RQ, 71)

Drabble also emphasizes and focuses on the importance of the body and how one's perception of one's own body has an impact on one's self-respect. But the Crown Princess could not lay claim to her own body. She was obliged to "submit silently to the act, and to continue to respect" (RQ, 24) her husband in her marital sex. The sexual act itself is depicted as "so bound, so circumscribed, with deadly importance" (RQ, 35) since it was directly connected to the conservation of the royal line.

Although her heart and mind are hardened by the cruel life she had to lead in this palace, the misery had not entirely petrified the life's-blood of humanity from her. The ability to see oneself maintains them alive, to tolerate and to actively struggle against those very numbing forces. Lady Hyegeong asserts "I was designed to be a poor and helpless woman, in a world where men held the power - and power was absolute, in those days - but I had eyes in my head, and a quick brain, and could see what was happening around me" (RQ, 4). Throughout the tale, Lady Hyegeong declares a strong desire to see the world beyond the palace walls. Nevertheless, the first tip, or rather a caution the King gave her was to shut her eyes even to this enclosed world of the palace, "The king also warned me to be wary at court. He said I should pretend not to see some of the things that I saw. However strange I found them, I should ignore them. He did not say what these things were" (RQ, 17). Thus, Lady Hyegeong always carries on in psychological panic and risk, besides mental conflict. Before being the Princess, she was only a young girl from a Hong family. She was strongly aspirant to dress a red skirt. She states, "I loved it and I fingered it. That skirt spoke to my girlish heart. I wanted one" (RQ, 1). But, it was her wish for the red skirt that made her life traumatic and brought catastrophe upon her. Her desire was achieved, "For my desire was fulfilled, but no good came out of it", and it brought her "no

happiness" (RQ, 1). It also brought anxieties, stresses, scares, panics, and melancholy. During her life, she could not defeat them. In essence, the red skirt showed to be a curse for her.

Besides, the foundations of marriage brought fears, panic tensions, and anxieties instead of bringing delight, gladness, and freedom. Marriage between the Princess and the Prince, Sado, was indeed a hardship and misery. After she had got married to the Prince, she needed to pursue courtly instruction and behavior. But she was not comforted in that way of life. As she clarifies: "I was robed in stiff and uncomfortable court clothes of green and violet, and a slave of the bedchamber painted my child's face into an adult mask with unfamiliar cosmetics. I did not recognize myself" (RQ, 12). The aristocratic lifestyle in the palace was extremely suffocating, but there was no fleeing possible. As she stated:

> I wished to die, and so to avoid my fate. I cannot describe the intensity and terror of my apprehensions. I felt like a criminal, though I did not know what offence I had committed. I cried and cried, and would not be comforted. I was only a child and had not learned the arts of concealment (RQ, 13).

But her harsh destiny walked towards her, "with an army of regulations" and her life was totally like a jail (RQ, 13). After the accomplishment of their marriage, Sado took two secondary consorts, by both of whom he sired children. There was nothing uncommon in this because it was their habits and tradition. She was finding it hard to accept this habit. She details: "I will not say I did not suffer some jealousy and resentment, for I did, but I did not indulge them inwardly or reveal them outwardly" (RQ, 54). So, this married

relationship leads to suppress the queen's feelings because she anticipates finding some consolation in someplace.

Ironically, the Crown Prince and the Princess were married in childhood, at the age of ten for both, but, their real marriage was complemented at the age of 15. The Princess was also educated and instructed by her mother how to act in the married relationship. So, she passively capitulated in front of her husband like a slave. She regarded herself as a powerless woman because she had to live in a society in which men had a unique power. She passively endured everything that was occurring with her and surrounding her. Besides, she was not able to protect her husband and her son. Her first child suffered from a weakness of the immune system, and "my first baby Ŭiso suffered from a weakness of the immune system. … no cure would have been available" (RQ, 54). Consequently, she was not capable to save her first child.

Unfortunately, the second boy also died, he was killed as the Red Queen supposes. The death of her second child ruined her heart. She was very sorrowful because she believed herself responsible for her son's death. On the other hand, Prince Sado was an insane person. His behavior towards his parents, wife, and children was very peculiar and abnormal. On his 25th birthday, Prince Sado lost his temper. He abused his parents severely and also screamed at his young children. When his innocent children came into his room to wish him a happy birthday, he "shouted at them to get out, crying out that he knew neither father nor mother, nor son, nor daughters" (RQ, 85). Seeing this sight, the queen stated: "I felt completely impotent, shrunk to nothingness. I wished to turn to stone, to vanish from this world. Poor children, poor little dolls in their best clothes. What harm had they done to him? They tried so hard to please" (RQ, 85). She wished to protect her

children from her husband's insanity, but she was helpless to do anything except endure what was occurring around her.

After the death of her husband and son, she lost her rank as the Crown Princess. She states: "I have no name, and I have many names. I am a nameless woman. My true name is unknown to history. I am famous, but nameless" (RQ, 21). She adds "I did not know how to look to the future at this point. No clear path lay before me. I had lost my role and my purpose and my status at court" (RQ, 127). So these examples show that the queen's life was full of sadness, fear and mental anguish. She was incapable and helpless to conquer them until her death. But no one asked her how she survived these years. They were so frustrating and stressful that it was better to die than to live. She says:

> I managed to live long, in such turbulent times. But how could I have allowed myself to die earlier? Many times I wished to die, and sometimes I thought it my duty to die. But in universal terms, in human terms, it was my duty to live. My life was needed. My son and my grandson needed me. I could not abandon them. I survived for them. … And now, 200 years later, with the knowledge of two centuries added to my own limited knowledge on earth, I intend to retell my story (RQ, 3-4).

So, in the novel, Lady Hyegyeong is seen as an unhappy woman who undertakes the conventional function of an obedient, dutiful and submissive wife, silently living her life without raising questions and without having room for indulging and thus getting rid of her repressed and suppressed feelings.

Besides, motherhood as substantial womanhood is the vision that Lady Hyegyeong, and Drabble deeply participate in. And this is the starting point where these women could make connections to the exterior world. Parental love, particularly the

mother's emotion, has an essential role in forming the self-awareness of these characters, and therefore, their perspective of the world. When denied this love, they appear to shape a deformed perception of themselves and their status in the world. Lady Hyegyeong assigns Prince Sado's insanity to the coercion and enmity he received from his father, and more so, to the disregard of his mother. Without this "grand support of life," he considers himself not only as a banishment being cut off from the world but at the same time as a slave to the world. The motherly love of the female characters is powerful in that it makes them feel compassion for themselves, their children and the world outside of them. She considers the connection to the child as her "only tie to life." Thus, in the extremely terrifying world of the palace life, the powerful feeling of Lady Hyegyeong towards her

child keeps her vitality and energy alive. "I was that mother cat. When my first son was born, in 1750, such a passion for adoration and love broke in my breast, like the breaking of the waters of my womb. I was suffused with warmth. I reached out my arms to him and wept with joy." (RQ, 37).

However, the world they are born into not only denies them motherly love, but also the chance to become a mother, despite the utmost love and compassion she had felt for her child. In the case of Lady Hyegyeong, with the death of Sado, her son had to be adopted by Sado's dead brother that he could be secured the crown. An executed criminal's son could not receive the throne. Nonetheless, by this "strategic false adoption," it was not only Lady Hyegyeong herself who was annihilated but also Sado was "annihilated and written out of the record" (RQ, 103). As a consequence, she lost her status as a mother, as she states it was a sort of matricide that canceled her "as a mother

in the eyes of the world." She adds "I was demoted, my status as crown princess and legal parent of the future king denied. I was no longer my son′s mother. This, surely, was a form of matricide" (RQ, 131). With the detaching and discriminating system of the patriarchal and Confucian society, the male-controlled adoption prevents the mother's share in the family line.

As clarified, society always threatens to remove to be themselves and to the rights of female characters be mothers to their children. Nonetheless, they do not surrender. In spite of the deep oppressions and sufferings she had to tolerate through her long life, Lady Hyegyeong persists her life for her son, and then, through him, who later becomes King Jŏngjo. The gift that Jŏngjo gives her on her sixtieth birthday is quite suggestive.

> It portrayed a solitary Western human eye, an expressive female eye with a light hazel iris, set in a wide brow, and surmounted by a white forehead and curling locks of bright brown hair. … He said it was a good-luck eye, a long -life eye, an eye to pierce the clouds of the future, an eye with which to see the unseen world. (RQ, 145-6)

Besides the portrayal of physical and mental prisons for females, Drabble also extends her sympathy to the male characters. Although the fact that the Confucian values were mainly counter to women, filial piety which holds the extreme priority in Confucian society works as painful suppression both for men and women in the book. In its original sense of virtue, it is employed by King Yŏngjo as a method or technique to effectively suppress his possible competitor Prince Sado and therefore, to promote the basis for his monarchy. The royal family line itself pastures murderous impulses and sentiments that eventually push both the father and the son to the edge of integrity and sanity.

Nonetheless, Prince Sado's emotions could not be so easily embraced by normless games as the desires of the ladies. Described as he is through the compassionate eye of the Crown Princess, Prince Sado is not only a sequent killer who murders Lady Pingae but also the most tragic victim himself who was not allowed to be himself. He also, was once a person with a sensitive mind and soul with artistic imagination as portrayed by the Crown Princess.

> Sado wanted to see with his own eyes the Peony Peak, the Green Lotus Hermitage, the Magpie Bridge, the Cold Jade Pavilion, the Hot Crystal Springs, the Diamond Mountains. The very names of the places enchanted him. He painted them from his imagination, as he painted bamboo and chrysanthemums from life. Later, he destroyed most of these works himself. He was a great destroyer. All that we remember of him now is his destructive madness and the manner of his death. (RQ, 28)

With sympathy and intelligence, the Crown Princess narrates how the sensational but innocent games that the two of them played together develop into violent games of anguishes, beheadings, and fights. Besides, blaming Sado for this, she criticizes the distorted patriarchal society and the disregard and abuse of the adults responsible for his nurturing. As she severely refers to fully "modern" psychological insight, Sado's tomblike underground room and his psychotic murders are the outcomes of his incapability to distinguish play from the real world, "from art to execution." "As we have seen, even wise children play strange games. It is when adults play these games that we should fear them" (RQ, 95). The horrible style of his death- to be buried alive in a rice chest- and the way his dead body is treated can be explained as an extreme state of societal punishment and sanction on an individual who broke its norms.

> The body of the Prince of the Rice Chest had been washed with wet towels and laid upon a box of ice upon a coffin table. The nose and mouth, the eyes and the ears had been covered and tied, and he had been clothed in a complete suite of burial garments. (RQ, 126)

The King's overstated and frustrated expectations of his son turn into persistent disparagement, which in turn leads to the Crown Prince's serious and deadly megalomania. The King sentences his son to death in a rice chest, where, without a drop of his royal blood being shed, it takes the ill-fated young man eight days and a heavy thunderstorm to die. Even though the Crown Princess survives and tells her tale, and through it, her own story, Prince Sado was killed and silenced. He, who had yearned for warmth and freedom, was chilled, tied, and stuffed.

During Princess's life, after her husband's drastic death, her name and her photo were wiped out from records: "The silver throne is empty. I am not depicted. I am not there. I have no name, and I am not there. It was forbidden to depict me. No queen could ever sit for a male painter" (RQ, 25), even though the image with the silver throne chronicled a splendid ceremony wasted on her by her grandson the king to mark her 75th birthday. The secret name "my little Red Queen" (RQ, 42) was only a granulation granted on her by her husband Prince Sado when she was his child-bride aged ten and wearing her once desirable red silk skirt. His wife remains alive him by fifty years, as the mother of their son, the new Grand Heir and later King. Through the seventy years of her life at the kingly palace, she never left the palace grounds, as was required of her by the protocol and custom, in addition to the risks of palace plotting and unforeseeable royal whims and politics.

Anderson states that the Memoirs of the Korean Crown Princess and their afterlife find their place in modern criticism the dispute about the genre of autobiography, between the nineteenth-century, broadly male example of it and the latest uses of autobiography as "the text of the oppressed" (Anderson 2001, 104) or a text conveying the problems of variation in terms of race, class, and sexuality. In contrast to either of the two, the Princess's Memoirs are not struggling with how to build herself as an individual, to utilize the now invaluable and necessary cliché, but rather with her experience of what was occurring for her and around her, the drastic events in the similarly extreme environment crushing all else. Whereas it can hardly be debated that in all writing, autobiography not excluding, the social and the political underlie any subjectivity, in *The Red Queen*, the social and the political condition is highlighted and the narrator herself as a subject all but destroyed by the circumstances and the overwhelming happenings. This puts the text close to Shoshana Felman's feminist perspective of "autobiography as a place of witnessing, to be differentiated from recognition" (qt. in Anderson 2001, 127), especially in connection to trauma, which the Princess's life story proliferates in. Profoundly traumatic were the many losses she sustained early in her life: the loss of her family when she left them at age of ten and became the Crown Prince's wife, confined in the cruelty of palace life; the loss of her first-born baby boy; her husband's mental illness and his cruel death. No less traumatic were the risks of palace life amounting to a persistent fight for survival.

As indicated by A. Robert Lee that the tone of the memoir's sound is measured, but it transfers the drama, suffering, panics, and terrors of the fatal power games that comprised the branch nets of royal wives, consorts, mistresses and their children. But this is not an intimate admission, a self-seeking identity quest. It is an only coincidence, to which no

prominence can be connected, that the authentic Korean memoir was written in the Princess's old age, almost at the time when the English idiom "autobiography" was molded by Southey in 1809. What appears more interesting to see is that the much older genre of diary and memoir resorted to be more interested in contexts and events than a later autobiography and other modern shapes of life writing greatly focused on the 'self'. According to A. Robert Lee, among others, the center on the self is especially potent in the American tradition (Robert, 1988, 7-14). In contradiction to that, *The Red* Queen's first-person voice seems to be oddly selfless and even nameless, clarifying that the names Lady Hong or Princess Hong has given to her in the West are not her real name and that she lost her entitle of the Crown Princess immediately with the death of her husband. She states:

> I have no name, and I have many names. I am a nameless woman. My true name is unknown to history. I am famous, but nameless. And I was never a queen in my lifetime, red or otherwise. I became a queen after my death. So much happens after death. (RQ, 21)

The biography or life history of the Red Queen herself is the rather tragic counterpart. Constricted by her time and culture, she never had the opportunity to find an identity of her own. Alternatively, it was by some means assigned to her. Being married as a child and distant from her family, she had to strive to find her position in the royal palace where affairs and machination made life dangerous. Lady Hyegyeong is submissive to the depressing impacts of the institution of marriage. She sees her life as detention, due to the army of rules she has to encounter, to the passive submitting to her husband and to the repression of feelings she undergoes. Her recognition after his abusive behavior to

herself and her children bears witness to this: “I felt completely impotent, shrunk to nothingness. I wished to turn to stone, to vanish from the world.” (RQ, 85). As a result, the protagonist embarks on the conventional function of submission, without any room for asking questions and discharging her repressed feeling.

The Crown Princess, without supporters and allies, but also to some extent independent and courageous, afterward sought to find refuge and fulfillment in motherhood and later on in the function of granny.

4.4. Female Survivor through Writing:

The novel displays an outstanding feminist subtext. Having appointed to renarrate the memoirs of a woman, Drabble once more pays attention to the personal and female aspect of history. She has picked off the Crown Princess from ambiguity and assumed her a name, therefore assigning her a space in history:

> In its treatment of women, our society and our civilization resembled most that the world has known. These days, women sift through the sands of the past time for cultures when women were learned and held power, but they have not yet discovered much … But, for the most part, women’s power was exercised through men. As mine was, for I lived in repressive times. I take no little credit for the survival of my son and my grandson. I fought for their lives. They owed their lives to me in double trust, by my blood, and by my wit. (RQ, 30-31)

Women’s writings were rare in the Joseon society controlled by Confucian standards. Writing is a distinctive and unique work of expressing understanding and impact connected to a particular issue. Nevertheless, women were not permitted to write because society did not even consider them as intellectual subjects. While writing was only related for males who were able to be independent subjects in the matters of preparing

to direct for life and putting it into practice, females were seldom treated as subjects because their social functions, wills, and even lives were highly subordinate to men according to the patriarchal Confucian standards. Lady Hyegyeong composed Hanjungnok (Memoirs) under these strict circumstances. Since being selected as the Crown Princess at the age of ten, her life at the royal palace had all the makings of a calamity: her first son, Uiso, died at a young age; she witnessed her husband's horrendous death in a rice box; her second son, Jeongjo, who was her only pillar, was lawfully adopted by Crown Prince Hyojang. The status of the crown princess in the pre-modern time, where a king had complete power, could have guaranteed her a rosy future if her husband had become king. Notwithstanding that, a queen was the highest rank a woman could reach that era, yet Lady Hyegyeong lived with the position of crown princess until she died at the age of 71.

As illustrated by Lee even though the number of women writers in the eighteenth-century London was increasing fast with the rise of narrative fiction, they also had to defy formidable punishes of the society which considered and seen their writing as invasion and violation of women's "proper" territory of the domestic sphere and also as menaces to the stability of the social system. The condition was similar in the Chosen Dynasty, the literary tradition of Korea that was solely shaped by men who only wrote in Chinese confronted an important change as the Korean script, hangŭl (the Korean alphabet) was invented in the fifteenth century. Hangŭl was speedily adopted by the ladies at court and aristocratic women, allowing them to take part in the literary actions. With the late seventeenth and early eighteenth century, educated women, including kisaeng, the prostitutes of the time, began to shape a novelistic culture of their own (Lee 21-22).

Nevertheless, like their western literary parallels, the content, and shape of their writings were severely limited to domestic fields, emphasizing "familial or social virtue" restricted as they were by the Confucian standards of the time (Haboush, 1996, 8-9).

We can notice that the Crown Princess challenging gender stereotypes, to a certain degree. In the 18th century Korea, education was not freely obtainable to women, it was mainly obtainable to men. The Princess voices: "learning was not forbidden to women, but nor was it freely offered to them" (RQ, 30). She was very keen to get an education. Therefore, education came to her as a grant or surprise. She observes:

> I stole learning from my clever young aunt, who was willing to teach me. I stole from Prince Sado, who in those early years was willing to talk to me about history and literature and the Confucian texts. I was an eager and secret scholar (RQ, 30).
>
> But, for the most part, women's power was exercised through men. As mine was, for I lived in repressive times. I take no little credit for the survival of my son and my grandson. I fought for their lives. They owed their lives to me in double trust, by my blood and by my wit (RQ, 31).

Here, the Princess attempted to defy her gender-stereotypical function and became a fountain of revelation for other women.

Consequently, *The Red Queen* displays the complex status of women's stressful and frustrating situation and at the same time displays cases of how women's psyche is changing and that is helping them to improve and develop their situation. Butler's theoretical perceptions assist to understand women's status from this viewpoint. The depiction of women characters in this novel emphasizes that women are to be liberated and independent not only from men but also from their psychological fears, anxieties,

oppression, and enslavement. As noted by Lee, Lady Hyegyeong's memoirs were not merely remarkable but also astonishing in that she challenged to speak of the psychical insufficiencies of her husband and her husband's father who were dignified public personas, being respectively the crown prince and monarch of the kingdom (Lee, 2006, 16, 44).

Besides the social restrictions she had to encounter as a woman and member of the sovereign's family, writing itself was distressing for Lady Hyegyeong where she had to address her agonizing recollections of the past. But her determination to put things straight against the deformed hearsays and ill-intentioned intrigues that enclosed her motivated her to take embark on this mission. As she declares in the Memoirs, her main and important motivation for writing them was to let others know and to talk about what occurred in the past. This indicates that like Drabble, she also attempted to override the social barriers by writing. She also has a passionate faith in the power of narrative.

> My writings survived. At first, they were known only to a few. The tragedy of Prince Sado has always been a legend in our land, but my writings, which give the true account of one who was both an eyewitness and a chief player in the drama, were not so widely known. But now they have found their way into the wider world, and other languages. I have watched the process of their dissemination with interest and amazement. My story has seized the imaginations of generations then unborn. Artistic renderings of my life in media then unknown have been projected. My amanuenses and translators discuss and at times misinterpret my affairs in cyberspace. I prompt them, I prompt them. I am not a jealous ghost. I am proud, but I am not jealous. I wish you all to know my story. (RQ, 150)

Her determination for the memoirs is clear as she states in the preface of the book. Her main object is the desire of displaying the unhappiness and subjugation, special to women that emerge of the partial codes and traditions of community.

Hanjungnok (Memoirs) copes with common human affairs, such as family problems, political strife, and natural human desires. Because this work is filled with dramatic figures, including particular individuality as well as dramatic elements, it has been dramatized in different shapes, including soap operas, film, theatre, and musical. As I stated previously that Drabble admitted in the prologue to her novel, *The Red Queen*, that it was sparked by Hanjungnok's English copy, The Memoirs of Lady Hyegyeong (1996), she writes influential and with much respect towards Lady Hyegyeong after having read the version: "… when I first read them, was the sense of the clarity of the individual self, speaking clearly and directly and personally" (RQ, ii). Drabble is astonished by the female narrative's ability and its literary importance, spotlighting a Korean woman's issues as having a strong relation to a modern English woman. The exploration of common human themes such as family affairs, power strife, and natural human desires in memoirs reflects Lady Hyegyeong's vicissitudes life and high literary value, guiding Drabble to see memoirs' modernity "across space, time and culture" (RQ, ii). As a consequence, memoirs is a rich store of cultural contents with regards to its many elements to be appropriated into different genres.

Particularly, Lady Hyegyeong endeavored to access a place in which women were not permitted. Writing about her 60 years of special life at the kingly palace went against the general direction in that women's silence was regarded as one of their prime virtues. Besides, writing drove her to build her personality. Women's writing was a way to gratify their desires against their marginal existence in the male-dominated society. Moreover, the genre of autobiography provided Lady Hyegyeong with a decisive political power. As

stated by Anderson; considering gender, despite her royal position, writing an autobiography works as a strong political meaning in terms of a means of testimony (Anderson 2001, 104). It allowed her to challenge social repressions. The book also achieved her long ambitions of retrieving the impaired reputation of her family. Memoirs played the main role in reestablishing her family's reputation, with a highly emphasize that the Hongs were an innocent political party that was not engaged in Crown Prince Sado's death. The book also assisted to raise the official royal rank of Lady Hyegyeong. Eventually, this book has significant historical literary meanings, being an unusual written example by a woman in the Joseon time; as such, it has not merely artistic importance, but also numerous social, cultural, and historical elements for study.

Concerning women, writing is a means of expressing their thoughts and feelings that enable them to hold up against brutal and oppressive reality, which leads to force women into silence. It, thus, makes them feel like independent figures. By writing her fluctuating lifetime, Lady Hyegyeong could make clear her life's meanings.

> I began to write. My memory was awoken, and I was moved to search and re-examine the past. Things were good for me, when I wrote this first draft of my life's events. I had a sense of triumph, and of survival. It was in this mood that I wrote my first account. (RQ, 46-47)

To get an opportunity to write her memoirs in a patriarchal society and Confucian norms, she must use her intelligence and tricks to reach her purpose, thus lady Hyegyeong used many impersonification strategies in Memoirs. First, she searched a way of undermining men; though being a person of the royal family, she remained a woman suppressed in a male-dominated society. She deliberately disclosed the stimulus of her

writing so that it could be adopted by society to some extent. At the beginning of the book, she says that she started to write at the desire of a man:

> I began to write the story of my life and times. I started this project ostensibly at the request of my nephew, the oldest son of First Brother, and thus the heir to our house. I have said, in this memoir, that it was he that urged me to write, and so he did, but in truth, the impulse came also from an inner prompting. The visit to Hwaseong inspired me, and, when I returned to Seoul, (RQ, 46)

As a consequence, Memoirs includes both feminine and masculine writing patterns in a mixed way. Lady Hyegyeong did not depend exclusively on her memory; she pursues an accurate timeline by indicating to other documents, which introduced the autobiography a logical narrative established on a masculine writing pattern. The timeline of the important events and accidents in Hanjungnok has entirely corresponded with the official historical records. At the same time, it contains emotional, subjective, personal, and defensive stories- namely, a feminine writing technique. She kindly portrays her family, from her father to even remote relatives, as having strongly respected personalities. Even though she also warmly describes her servants, she did not disguise her enmity and outrage against opposing groups who were involved in her family's collapse. For instance, although she did not utilize their official names, she characterizes them in a belittling manner. The employment of both masculine and feminine writing technique is reflected in the then-current social circumstance in that women were repressed, regardless of status. In other words, it displays her marginal status as a woman.

Lady Hyegyeong pursued in her writing the standard of the morality of justice and rights abide to in the masculine community. As discussed by Carol Gilligan two sorts of

morality affect men's and women's resolution making in various ways: "the morality of justice and rights and the morality of caring and responsibility". The development of males' moral notion is built on the former, as men regard personage rights and rules as the most valuable factor in morality. This concentrate more on detach and autonomous individuals than relations and relationships. Furthermore, the development of women's morality is built on a compassionate relationships and care nature. The two tale in the Bible -Abraham's Sacrifice of Isaac and the Judgment of Solomon- support clarify the nature of each morality. Abraham attempted to sacrifice his son because of his absolute faith; the real mother in Solomon's court selected a way to rescue her child by giving up the truth. According to the mother, the baby is the one providing the primary norm of value (Gilligan, 1979, 442).

Against this background, Lady Hyegyeong's conformity and obedience to her father in- law's resolution could be questioned in that her real aim must not have been to protect the crown prince but to pursue her family's political situation. However, her resolution was strategic. Her intellectual choice to give up marital loyalty is closer to the morality of justice and rights, which can be known as a masculine feature according to Carol Gilligan's definition, where she attacked the interpretation that just men can perform moral reasoning. Her book *In a Different Voice* (1982) defied the psychological concepts that excluded and devalued women and generalized study results to women that came from studies performed only with men (Gilligan, 5). This is also clear in Lady Hyegyeong's writing.

Nonetheless, the essential reason behind Lady Hyegyeong's masculine feature stemmed from her common life. What she needed was not the usual life of a woman as a daughter, wife, and mother; instead, she sought forward to living a public life as a crown princess and the future king's mother. As she evaluated public life, she selected the masculine values. This inclination persistent until she started to write, which is why Lady Hyegyeong is still considered as cold-hearted, particularly by those anticipating her to have feminine values and the morality of kind-hearted and responsibility. It is a kind of technique to enter male society and to write her memoirs. To follow political authority through the truth

Besides, the purpose of Lady Hyegyeong's writing was to follow political authority through the truth. In other words, political authority will pave the way for her to find the truth. As explained by Ramazanoglu her effort to illuminate the path of the Incident of the Imo Year can be regarded as a resistance against the political oppression of her family, the Hongs, which drove her to take a political attitude on the issue. It also supplied a new political effect on the current discourse, which accused the Hongs of the crown prince's death (Ramazanoglu 1997, 38). As the following extracts show, Lady Hyegyeong regarded herself to be the only one who knew what occurred and insisted on the power of authority upon the truth:

> If one understands this basic principle, it is not too difficult to be just to all concerned (Lady Hyegyeong, 1996, 243).
>
> If I do not record events as they occurred, there is no way in which he will come to know of them sufficiently (Lady Hyegyeong, 1996, 198).

> If he were, someday, to realize the sadness of my life and the unjustness of my family's plight, and if he were to appease my thirty years of accumulated bitterness, my departed soul would be able to meet with the late King in the netherworld; mother and son would console each other on our great good fortune in having a virtuous son and a godly grandson who has fulfilled our lifelong desire (Lady Hyegyeong, 1996, 198).

Her high rank at the royal court permitted her to demand authority over the truth. Few official documents of the Incident of the Imo Year exist. Most documents on this issue were wiped off, even in the Seungjeongwon ilgi "Diary of the Royal Secretariat", an official diary of the king's every day affairs registered during the Joseon period "Park, Lee, and Choi 2009, 289". In this meaning, Hanjungnok strengthened its authority as a historical source.

Yet such authority required the consent of the androcentric society. Lady Hyegyeong hoped Sunjo could understand the meaning of Memoirs- that is, retrieving the ruined reputation of her family. The book's authority could only be given by His Majesty Sunjo. Without men's agreement, her book might have been regarded merely as an old woman's complaints. This reveals Lady Hyegyeong's paradoxical social position: an elder in the royal palace, yet a woman with marginal existence.

As clarified by Hye Choi Won three significant subject positions can be attributed to Lady Hyegyeong in Memoirs: the existential self in history, the storyteller, and the 'I' improved through her writing. An author who composes an autobiography constantly attempts to look at the narrator in the same light as the existential self in the book, but it is extremely difficult to do so. In an autobiography, the pronoun 'I' does not indicate to the existential self, but a signifier for suitability sake in the linguistic context. In other

words, the signifier ‘I’ only explains the subject as having exclusive characteristics in a particular context of the autobiography (Choi 2007, 187).

An autobiography includes a writer’s personal aim to obtain any meaningful result through how the self is represented in the text. A subject represented in an autobiography is a figurative one from the existential self; the same is true of the world represented. The tale in an autobiography, although built on the truth, is a tale metaphorically recreated; so, it is to some extent far from the truth (Choi 2007, 188-189). Furthermore, when a woman is a subject, it has another facet, and there can be double metaphors. While males are generally plain and unified subjects in narratives, females are strangers even in their private tales. Reflecting their marginal, separated existence in society, women have not merely been non-independent subjects, but also submissive ones in phallocentric languages. Nevertheless, Lady Hyegyeong attempts to overcome these restrictions. Also, as a senior at the royal palace, Lady Hyegyeong attempted to register the historical events in the right manner to gain the power of truth as well as to status herself in the political discourse. She was well conscious of what had occurred at the palace as she had spent 71 years living there. Her status- daughter-in-law of Yeongjo, mother of Jeongjo, and grandmother of Sunjo- allowed her to be closely familiar with the royal family’s private affair. When she began writing Memoirs, she was already the eldest amongst the royal family, which allowed her to frankly criticize everyone’s mistakes, including even Yeongjo’s temperamental features and the oddities of her late husband, Crown Prince Sado.

Nonetheless, the power of the book also comes from her referencing other different sources. Although Lady Hyegyeong knew much more about royal issues than others, Memoirs was not constructed merely on her memories. This vested her work with great historical value. The historical creditability of the book presented her with the political power that an elder could possess. Females, who had been differentiated against both socially and politically, could not gain a destiny as individualistic subjects. In this respect, her endeavor towards an existence with political authority in the real world through her writing deserves more attention. Besides, Lady Hyegyeong wanted to be a practical subject accessible to the then-prevailing ideology, Confucianism, which asserts four standards: royalty, filial duty, virtuousness, and benevolence. In the below passage, she mourns that she could not achieve these standards:

> Then I lost my son. Soon afterward, I let my guiltless brother meet that cruel end. Thus I have become one who failed in loyalty [to my husband], affection [to my son], filial piety [to my father], and sisterhood [to my brother]. With what face can I remain in this world for even one more days? (Lady Hyegyeong, 1996, 199)

Although she blamed herself because she could not be a perfect woman appropriate to the Confucian standards, her speech in the below quote shows that she did all she could to follow the four standards:

> The illness [of Prince Sado] reached such a point that the safety of His Late Majesty's person and the dynasty hung in the balance. Though immensely grieved and pained, His Majesty had no choice but to resort to that act (Lady Hyegyeong,1996, 335).

Just similar to Louis XIV of France, who used to state, "L'état, c'est moi" (I am the state), Joseon kings identified themselves with their royalty, as Yoo Jin Wol and Lee

Hwa Hyung refer. Therefore, it was Lady Hyegyeong's royalty that caused her to follow Yeongjo's will by abandoning her husband. Consequently, the purpose of two chapters in Memoirs- namely, Euphyeollok (Records of Tears of Blood) and Byeongin churok (Reminiscent Records of the Byeongin Year) - was to reform the standing of her family, the Hongs, through her writing, which was banned for women at that time. This certifies to her devoted duty. After being selected as the Crown Princess, her family- who once lived in fortune and honor- eventually met with catastrophe in the course of political strife. She thinks that her last task was to reveal the Hongs' honor. Her virtuousness (yeol) toward her husband is also well characterized in Hanjungnok. She had never been consumed with jealousy. Although she characterized her insensitivity towards the mistresses and their children in Memoirs, which stemmed from her pride of being the only crown princess chosen and having a much smarter son than theirs, she, as a woman in a polygamous community, also accepted other royal mistresses of the crown prince. Such toleration was one of the virtues women were demanded to have at that time. Lady Hyegyeong's virtuousness can also be noticed in her endeavor to keep the honor of Crown Prince Sado. She asserted the reason for his execution as being due not to his personality, but his mental illness. After his death, she hesitated to speak about it overtly and was conscious of supporting Sado's dignity.

> As for Prince Sado, when he was his true self, he was deeply concerned lest he commits misconduct. Frustratingly, illness deprived him of Heaven's endowment; he did not know what he was doing. It was lamentable that he fell victim to that illness, but there is a saying that even a sage cannot escape illness. Under the circumstances, he cannot be charged with misconduct in the slightest degree (Lady Hyegyeong, 1996, 335).

At last, she achieved the standard of benevolence through her son. After Lady Hyegyeong heard her son had been officially assigned to take the place of the previous Crown Prince Hyojang, she had to experience through the calamity. When her husband was killed and her son was taken away from her, she thought about death but kept control of her outrage as she was planning to protect her son.

> Without me, he would be even lonelier and more isolated. As the situation became more precarious, it grew ever more vitally important that I protect him. Having resolved not to kill myself, I consoled the Grand Heir (Lady Hyegyeong, 1996, 333).

Given that women's lives in the Joseon time depended on their male family people (i.e., father, husband, and son), she was a marginal person who could not dictate her views. As a biological mother, all she could do was to express her kindness for her son.

Through passionately accepting and dealing with the Confucian standards women needed to pursue, Lady Hyegyeong shows an ideal example of a female in the Joseon time. What she pursued was not the personal relationships (i.e., daughter, wife, mother), but the public life that corresponded with her rank as the crown princess. This enabled her to be a subject with dignity and respectibility. However, it was hard for a woman to be an independent subject in such circumstances highly affected by Confucianism. Confucianism differentiates against females as well as obliges uprights relationships in human society (Li. 200, 14). In this meaning, her representation strategy in her writing was performed in the manner of preserving to Confucian values to be acceptable in a male-dominated society.

Just similar to their writings, their plays are the keen expressions of their hopes and dreams to be free from their prison. As the Crown Princess clarifies, the swings

represented their inner desires to see the world. However, the swinging movement which permits only swift gazes of the world outside the walls of the Palace but unfailingly return the swingers to the constricted space epitomizes their desperate fate. But these plays are also evidence of their immortal struggle and protest against the suppressing world. Lady Hyegyeong and Lady Pingae's making of a miniature world of their own provides an opportunity for actively exercising their minds and inventively imagining alternate worlds. Although these imaginative worlds are not real, these women could prohibit themselves from suffocating to death by rejecting to be overwhelmed by their claustrophobic lives.

> Pingae and I used to make little trays, à la japonaise, with miniature landscapes and seascapes, with silvered water, and amethyst hills, and coral trees hung with gem-like fruits. We designed forests of freedom, and lakes of deliverance, and mountains of escape, where our free and tiny spirits could wander in a miniature paradise. (RQ, 59)

Not merely does the Red Queen wish to be recollected but she furthermore wishes her progeny (her grandson, whom she frankly talks to, appears of particular significance to her) and the unlimited public to know her real story - how it indeed was and not what the history books say. She discovers mistake with historiography which heads for narrating only facts or simplify events to brief and empty passages. "some historians have reduced the whole of this period to this single sentence … suppose there may be some truth in that reduction. … In my lifetime, I tried to write true records of this period and its dangers" (RQ, 134), she, therefore, deletes historians: "A power struggle for the succession." "The tragic story of a succession dispute." That is how the history books and the "Encyclopedia Britannica" judiciously characterize these confusing events (RQ, 111).

Yet history is not quiet, there is terror, panic, passion, tumult, anarchy; therefore "… – how can history keep a reliable account"? (RQ, 112).

Nonetheless, the Crown Princess or Lady Hyegyeong does not completely quit her will to see, and eventually after her long life of imprisonment, on her sixtieth birthday, she gets out of the palace to see Hwasong as the mother of the King. Though she had to look through the drapes of the palanquin, she viewed her people and land, and now as the ghost teller, she eventually has an approach to a vast world transcending time and space. This ability to see enables Lady Hyegyeong to write her own story and thus, to penetrate and communicate through the impediments surrounding them. It is not a coincidence that what Lady Hyegyeong writes is a Memoir. Writing about her life is an act of strong resistance against the society that had confined her into prison but at the same time, it is an expression of her will to be the mistress of her life which has been forbidden to her so far. Looking back and recollecting things of one's past with heightened "sentiments" and knowledge acquired from the sufferings is a way of recreating her life. Writing the self can be regarded as an act of retrieving the self.

However, her writing is not a solipsistic activity that segregates her in the act of writing itself. It is a means of speaking back and an endeavor to write herself onto the world and to the history that silenced her and thus, wiped off and denied her existence. In describing the picture of her birthday celebration, the Crown Princess speaks about how she was written out of the "official" records of the society.

> The silver throne is empty. I am not depicted. I am not there. I have no name, and I am not there. It was forbidden to depict me. No queen could ever sit for a male painter. … There were many absences, many prohibitions. Some linger after death. (RQ, 25)

Her writing is a means of insisting and engraving herself into the space left unoccupied by the society.

Significantly, the writings of the female characters are different from those of the male-controlled world. Lady Hyegyeong clearly presents how the "canonical and fossilized texts" (RQ, 28) are employed as instruments of the examination choosing government officials. The educational system for the elites is surely preoccupied with examinations and idolizes "even the dead hand of dead scholarship," (RQ, 29) estranging outsiders as well as its sharers. The examinations work as a sign of permanent imprisonment and continue to be characterized as victimizing the modern characters. As Barbara notices about Jan- Barbara is the protagonist of the second part of the novel, and Jan is her lover.

> School examinations, on which his career and his family's fortunes depended. Examinations, followed by degrees, then yet more degrees. Competition, competition. Well, as she will know, he has written much about this. Climbing, climbing, always climbing. It is stressful. It does harm. (RQ, 261-62)

The education and writings of the world alienate and imprison people, obstructing communication and connection. With their resolution to communicate, the female characters convert their prisons into a place of destruction and creation. Even though imprisoned in their little pavilions, the lady's room turns into a place of interaction and communication through the confession of participated fate and imprisonment of other

women. As a place of a sisterly bond, it is completely different from that of the exterior world. The kind of league and friendship that the Crown Princess shares with the Prince Sado's preferred mistress, Lady Pingae emerges from the depressing portrayals of other correlations in the palace. Together in their rooms, they would interchange tales, writings, and their wishes:

> I told Pingae about the red skirt I had longed for as a child, and we sighed and murmured and smiled as we exchanged confessions of our little vanities. … She would speak, and I would stitch with my gold and crimson threads. (RQ, 58)

Ultimately, as claimed by Kim that Lady Hyegyeong's writing provided a chance for self-examination, which in turn helped to shape a strong woman subject. As Kim asserted a woman's subject is only created in the course of awakening the self, who has unconditionally accepted the patriarchal social system, and resisting the system in its critical perception. The expression "subject" generally means a male subject, but we can find different forms of a female subject in postmodern philosophy that accepts variation (Kim, 2005, 96). The subject is not an immobile concept with a monotonous characteristic, but one including plural meanings. Lady Hyegyeong attempted to clarify the truth not only by criticizing selfish and imprudent people about her but also by preserving a well-balanced view from the integrated results of referencing objective documents and her lifetime experiences. Like this, a critical self-analysis made it possible for her to construct a bold female figure who had lived in disorderly times. In other words, she succeeded in shaping a respectable and mature human being. The subject she eventually represented was a woman, who overcomes sufferings and had political authority in the male-

dominated society. Through the work itself and the voice of the red queen, she reveals the possibility of overcoming social obstructions by the power of writing. As stated by Poovey when she talked about Wollstonecraft's novel *Maria,* it was female powerful response to, and "interpretation" of the standards and restrictions of the society (Poovey, 1984, 41). thus, in Drabble's rewriting of the memoirs of Lady Hyegyeong, one can hear the textual echoes of Maria in both characters the red queen's narrative, and then, in the narrative about Babs' life. As if to depict the rigid borders that the writers had deeply felt and strictly endeavor to overcome, the works of these women abound in the images of prison and confinement.

Although she could not flee from a conventional woman's image, Lady Hyegyeong's representation strategies enabled and allowed her to build an independent and strong subjectivity by adopting the dominant masculine factors. Consequently, she has gained readers' attention over the temporal and spatial limitations; this is the primary reason why she is still accepted not only as a brave woman who defeated and overcame turbulent times but also as a great author and artist.

The ghost voice, which supplies the bridge with our time, may also be realized in expressions of what Maggie Maclure names "self-talk" or "mundane autobiography" - what we express about ourselves in everyday life and what is "so routine and pervasive in our everyday lives that we would not ordinarily dignify it with the name of the autobiography" (Maclure, 1993, 373). Nevertheless, this sort of transgression by the Princess's ghost voice is seen critically by Preeta Samarasan, who claims that it lives "largely to facilitate Drabble's own polemical ends," but fails to accord us bigger insight in the autobiography appropriate. (Samarasan, 2007, 5). All three narrative sounds of the

version, through whatsoever genre, assert to pursue one purpose: “The pursuit of truth is a noble aim. One lifetime is too short to discover the truth. Therefore I persevere” (RQ, 69).

4.5. The Impact of Past on Present Time:

The second part of the text, named “Modern Times,” gives up both the narrator’s voices of the Memoirs of Lady Hyegyeong and, through a third-person narrator, narrates the tale of the academic woman, Dr. Babs Halliwell stays participates in an “international conference in Seoul”, South Korea. Even though we can perhaps correspond with Francis King that “the two halves of this diptych never really cohere” (King, 2004, 2), Drabble has attempted to link them with each other with a number of parallels and obvious links. On the plane to Seoul, Babs Halliwell reads and is highly influenced by the memoirs of the Princess that had been delivered to her by an unknown agent. In Seoul, she sees suitable tourist sites to walk in the Princess’s steps. Two of the very significant and determining characteristics of her mature life equal the Princess’s: the death of her infant son and the insanity of her husband. Babs becomes strongly captivated in the Korean lady’s life story, which she thinks to be in need of re-narrating for today’s readers. The postmodern academic cannot help being crushed by the Princess’s amazing insight into her status and by the way her narrative echoes her own instability and uncertainties:

> The acuteness of the Crown Princess’s comments on Prince Sado’s mental state strike Dr. Halliwell as implausibly, uncannily, and historically perceptive. This woman must have been hundreds of years ahead of her time. Indeed, time has not yet caught up with the Crown Princess. Had she been one of those few rare souls born out of time? (RQ, 171)

Just as the Crown Princess now cohabits with Barbara as a ghost in the second part, her tale in the preceding part imparts its "trace" in a new shape. Barbara is similar to a ghost of the society just like the Crown Princess. Temporarily staying at the academic ivory tower of Oxford where male conventions hold control, she is also imprisoned in the world of her own making. She is struggling to survive and to raise her voice in a world of ruthless competition. She was "invisible" to her dead son Benedict, and also to her husband who has gone crazy and imprisoned in a mental institute. The depiction of the academic conference as a location where many tales are desperately contending to raise their voice, and of Barbara attempting to infiltrate through it recalls the endeavor and effort of the Crown Princess. Her first real palimpsest* experience takes place at the conference hall when she begins to picture "an egg-and-dart pattern around the edge of the top sheet of her virgin notepad" (RQ, 19), which highly recalls one of the Crown Princess and Prince Sado's imaginary leagues in their childhood play; Crimson Petal and Black Bough. Even though Drabble's employment of topics and designs of fantasy have been dealt with by some feminist critics such as -Patricia Waugh argues Drabble's employ of Romance in her book Feminine Fictions .also Lisa Fiander published a book on the thematic and formulaic employs of fairy-tales in the works of three contemporary women aurhors, Murdoch, Byatt, and Drabble. Through her

…….

*According to Collins English Dictionary (Copyright © HarperCollins Publishers), a palimpsest is a manuscript on which two or more successive texts have been written, each one being erased to make room for the next.

lengthy study Fiander presents how these authors revisit the fairy-tale tradition to assert the possibility of community in critical and to some extent ironic ways- (Luthi, 1982, 125), the amount and intensity of imaginary references and echoes in *The Red Queen* is something unheard of.

She not only mixes Gothic tradition by inserting a ghost narrator for the first part but also attracts other famous genres like science fiction and detective stories. Nevertheless, in order to portray the trip toward society for her protagonist Babs Halliwell as well as her own narrative investigation for "universal human characteristics," Drabble appears to bring formulaic designs and structure of the old fairy tale genre to the foremost.

With their major theme of the movement of a formerly disenfranchised or secluded protagonist towards society, fairy tales have always been debated in their connection to "collective unconscious" as stated by Jung, "collective unconscious" is "a sphere of unconscious mythology whose primordial images are common heritage of mankind" (Jung in Richter, 1998, 514). Even though, fairy tales occur in varied manners and texts through cultures and histories, their main topics as stated by Lisa Fiander "of unhappy childhoods, dangerous romances, and the struggle between individuality and community" (Fiander, 2004, xii) makes it likely to bring them jointly as a generic whole dealing with "the great constants of the human condition." They may change in their shape and context in which they manifest themselves, but the prototypical wishes that they transfer, Max Lüthi says "remain unchanged at a deep level" (Lüthi, 1982, 125).

Fairy tale protagonists are initially represented as separated beings. Excluded or alienated as they are from family or society or both, they go out into the world in seek of

social communication that they lack. Though they always confront risks and threats they also encounter people or beings who lead or assist them in their times of need. With those relations and knowledge gained through their trip they successfully conquer and defeat the obstacles and are finally granted their desires and adopted by society. Patricia Waugh observes that it is exactly this "positive articulation of the possibility of connecting our desires to a potential world outside" that entices many of the contemporary female writers and Drabble is one of them, to the genre of fairy tales and fantasies (Waugh, 1989, 168).

Drabble used the genre of fairy tales and applied it upon her second part of the novel. She appears to merge the structural design of fairy tales, including "The Sleeping Beauty" and drives her protagonist Babs who is imprisoned in her own solipsistic tower of privacy without any actual or significant interactions with other people on a trip that crosses over the borders of her own world. Through this trip, Babs seeks for the hope of reconciling herself with her past, which in turn would permit her to build positive and effective relations firstly with her 'self' then with the society.

The very first describing of Barbara sleeping in a room in her campus office Oxford resounds with signs to the imagination world. Sleeping "alone in her wide and queenly bed," she is watched by unseen fairy-like beings who are summoned and attracted by the book of the Crown Princess (RQ, 154). Barbara is in a state of "half sleeping and half waking," in a fantastic realm "where dreams converge with fears and plans and memories" (RQ, 152). Depicting her tall and steady body as "confident," and "voluptuous," these mysterious beings - who call themselves by the first-person plural "w"- suppose Barbara to be "the princess" of her time. With Victorian designed objects

and mirrors in the room, her room gives an opinion of a remote place that suitable for the setting of a fairy tale.

> Here is a timeless room, offering less of a shock to the trans-secular senses of the time traveler than might have been expected. The view out of the window was the woman to rise and look out over the gardens, is more than timeless. It is ancient. It is antiquity itself. … A spreading mulberry tree stands in the quadrangle. … The grand herbaceous borders of the walled garden are ripe with the closed green buds of flowers of pink and purple and white. The green nubs of these spikes and spires will begin to open soon, in the searching and the sad pale gold of a lowly piercing September English dawn. (RQ, 156)

As stated by Joanne Creighton, houses in Drabble's novels are frequently "psychic landscapes" of the protagonist, "a metaphor of her body and of her mental space" (Creighton, 1985, 106). They are stretches of herself and "protective retreats from external realities" (Creighton, 1985, 114). The room is old with some signs of modern times but also isolated. The illustrations of "walled garden" and "spikes and spires" appeal to the image of thorn rose which is also the name of the English version of the narrative of Sleeping Beauty. The sleep of the princess inside the defensive wall of thorn rose is closely related to the image of death, which is a metaphorical technique of expressing the rejection of alteration or involvement with the exterior world, insisting on loneliness and retreating. In *The Uses of Enchantment*: The Meaning and Importance of Fairy Tales, Bruno Bettelheim clarifies that:

> The alteration of the original curse, which threatened death, to one of prolonged sleep, suggests that the two are not all that different. If we do not want to change and develop, then we might as well remain in a deathlike sleep. During their sleep the heroines' beauty is a frigid one; theirs is the isolation of narcissism. In such self-involvement which excludes the rest of the world, there is no suffering, but also no knowledge to be gained, no feelings to be experienced. … The entire world then becomes dead to the person. (Bettelheim, 1976, 234)

Consequently, the protagonist of the tale strife against the seduction of narcissistic retreating of deathlike sleep. thus, although the narrator's depiction of Barbara as "confident" and "proud" academic scholar who is "in her prime", her ethics and stances betray signs of worry and disquiet brought on by concealed pains, or rather painful recollections that led to her loneliness. Imprisoned inside her head she is narcissistically obsessed with her appearance, with her body working as "deceptively misleading façades and barriers against intrusion" (Creighton, 1985, 32). Excessive listing and timing are provisions against unexpected catastrophes. The bottles of pills also refer to some kind of physical or mental trouble. Even the mirrors in the room are the instrument for supporting her introversion. The full-length magnifying mirror in her clothes cabinet prevents her from sight the world outside and at the same time looking into her real self. Nevertheless, her false world of comfortable and detachment begins to crash as she starts on her trip to Korea to transmit a paper at an international conference. In some means, Babs's life is almost as restricted as the crown princess's life - yet it is not restricted by social customs or by the rules of the patriarchy. It's restricted by her own fears and by her obvious ignorance of the fact that she is free - and this is significant. It's ironic that in some ways the crown princess is freer than Babs is because her continuing work on her memoirs gives her a life of the mind that Babs does not have, though in most cases modern-time academic

professors have lives that are freer than the lives of just about any other person who has ever lived - and this irony is interesting.

Like any other protagonist of a fairy tale at the start of their trip, Baba has a narrow view of her surroundings just as her perception of the world is limited to her reading of the journal. Even though she travels with a lot of people in the airport, she maintains a distant view as if she is reading another depressing tale from the journal and notices them as an indistinctive mass of "refugees in transit rather than of free travelers in a free world" (RQ, 163), this interpretation of Babs towards those travelers, shows that she is a pessimistic person. Even in the plane, she separates herself from others,

> She does not listen to what he says: her altitude in the heavens means nothing to her, and if he told her an outright lie she would not hear him. Her chief aim at this point seems to be to isolate herself in her own space and to insulate herself from her fellow travelers. On her left is an unpromising middle-aged man, …who looks as though he might wish to embark on a conversation. This is not what she wants. So she keeps her eyes firmly on multiculturalism, as she toys with her first lunch. (RQ, 165)

As much as Margaret Drabble occupies herself with metafictionality, intertextuality, and various literary styles, she constantly appears to return to the same themes so repeatedly found in her works, one of them being maternity. In most of her narratives, maternity is an effective and dynamic facet of female identity, or as Olga Kenyon emphasizes in her book *Women Novelists Today: A Survey of English Writing in the Seventies and Eighties* that for Drabble, the major detection of "self" gets through the complicated responses of being a mother (Kenyon 1988, 88). It consequently does not come as a startle that Babs's life appears to deteriorate into pieces with the demise of her child, in addition, she is separated from her husband by psychopathy that demands

institutionalization. She was once a mother and a wife, but together functions have been removed from her. What stays is her academic life and her career, which appear to achieve her and grant her a place in the world. Barbara is both an autonomous and eligible woman in a mid age.

This novel also displays the psychological study of the modern female character. Dr. Barbs Halliwell is also exhausted, stressed, and mentally disturbed just as the 18th century Korean Crown Princess, Lady Hyegyeong. Her husband, Peter Halliwell, had never pardoned her for the death of their son, Benedict. Peter Halliwell had never forgiven Babs Halliwell for this death and for the faulty gene and the false medication that had caused this death. He had accused her, to her face, of being a murderer. “He had seized her by the throat and yelled at her that she was a murderer” (RQ, 193). She tolerated all this passively without challenging her husband. “She had forgiven him for it because he was mad” (RQ, 193). Therefore, Peter Halliwell and Benedict Halliwell are a part of Barbs' tragic life. They always remained in her unconscious mind. The narrator portrays her thoughts: “She has tried so hard to rationalize and to control and to conceal the melodrama of her life, but nonetheless, from time to time, it swoops over her and possesses her. She despises it. She does not wish to live hysterically” (RQ, 308). Thus, when she goes to see Korean babies with Jan Van Jost, she is highly influenced by the sight of those babies. Those babies reminded her of her dead son, Benedict. “She is a human being and was once a mother, and the sight of these babies cannot fail to touch her” (RQ, 258). She was incapable of detaching herself from her past recollections.

After visiting Seoul, she finds it hard to adjust to her normal routine. Many events and scenes are hovering in her unconscious mind. As a result of those memories, she is mentally disturbed:

> She dreams of the Chinese baby, waiting in vain for Jan van Jost to come for her. She dreams of van Jost, lying dead in her arms, and the coffin of her prince, listening to the punishment of thunder.
>
> She feels she is lapsing into solitude and eccentricity. Her future is opaque. She has lost a clear trajectory. She is in the early prime of her life, but she sees the mocking ghost of her aging self, beckoning to her across the ravine (RQ, 310).

Therefore, Babs is also depicted as a miserable woman. This cultural and social system compels her to behave suitably and correctly according to established standards that are expected of her. What we indeed witness is the subtle disclosure of the common dilemma of the Crown Princess and the contemporary academic, a dilemma whose core overrides time and space, embracing both cultures under dispute, however far apart they might appear. In both 18th century Korea and 21st century England a patriarchal society sentence women to endure and suffer from stress, insult, abuse, oppression, and injustice. What the text discloses in its uncanny transgression of temporal and spatial borders is the revelation that isolation and defeat in women's lives have been caused, to a great extent, by cultural factors. One of the most important factors that are responsible for stress and mental agony seems to be the sum of rules and standards that are built by a male-dominated culture. A clarification of this point is provided by the following declaration by Judith Butler:

> Gender subjectivity is thus achieved and maintained through a primary and continued to the (unacknowledged) operations of social power and

> regulation. These are crucial to the formation of the psyche and the continued existence of the subject who is passionately attached to them and who is indeed dependent on them for recognition, visibility, and place. (Butler, 2008, 95)

4.6. Quest for the Self:

Since her trip to Seoul, Babs Halliwell's life appears to have changed its course. One does not expect a "run-of –the-mill" academic conference to have such a far-reaching impact, as Leeming states. The synapses of Barbara's brain have been ambiguously rewired, and messages are running backward and forward through them in unknown directions. It is only through the Crown Princess or her ghost when enters Babs' life she starts to ask who she is, where she stands and what she intends and wants in life. With the ghost, that takes control of her, comes uncertainty in Babs's life and she is put to the test, Glenda Leeming goes on to explain that Babs now has to keep track of "meaning amid a confused mass of accidents" (Leeming, 2006, 112) and coincidences that are in fact part of the comic side of The Red Queen, subtitled "A Transcultural Tragicomedy" by its writer. It is once again a trip that signs the first step of Dr. Babs Halliwell's search for identity. For Babs, it is a trip into the anonymous, whereas for the ghost of the Red Queen it is a trip home. Being controlled by the Red Queen's specter, Babs pursues her paces towards the past and discloses its direct impact on the present. Her admiration with the past also regains love and sex into her life and Babs over again feels like a woman, a function she has not presumed for a moment, concealing herself in her academic life and behind a mask of sorrow.

> Her stay here, … , has been glorious to her. She feels purged of old regrets and sorrows, charged with new energy. Dr. Oo and Professor Jan van Jost have done wonders for her morale. Between them, through their differing kindnesses, they have transformed her from a gross and stupid woman into a wise and beautiful woman. She feels power crackling through her hair, as she brushes it and ties it back with a golden ribbon. She clips a pair of dangling golden earrings to her ears and fastens a golden necklace around her throat. She is in the prime of life, she tells herself, as she admires herself in the mirror in her long black silky crushproof rayon dress. (RQ, 272)

Whilst in Korea, Babs meets Jan van Jost. He shares her interest in the Red Queen and her living, and starts an emotional love relationship with Jost, a man whom she wishes to meet him all her life, “They gaze at one another, intently, over the heavily starched white tablecloth, blue eye to brown eye, as lovers gaze, attempting to read the soul” (RQ, 267). For her, Jan van Jost is her prince, the prince of the Leaden Casket, “He is the Prince of Mournful Thoughts, the Prince of the Leaden Casket. Babs Halliwell is proud to sit by his side. She does not ask for his signature, although she almost wishes that she could bring herself to do so. For he is very, very famous” (RQ, 222). But, unfortunately, their love concludes with his sudden and unexpected death. Yet, this peculiar meeting is disclosure to Babs after Jost has informed her concerning his and his wife’s desire to adopt a Chinese child. He trusts in Babs that he has already, without the knowledge of his wife, paid out some money to make the adoption feasible. Subsequently his abrupt demise, Babs is the only one who knows about this Chinese child, and when she got back to England, she not merely changes all things about her previous life but ultimately makes contact with Viveca van Jost to inform her about her late husband’s projects. Between these two dissimilar women, a dynamic association develops and jointly they are able to eventually adopt the little Chinese girl, which finally appears to the parallel the loss of Barbara’s and the Crown Princess’s babies. Above all of this remains the ghost of the Red Queen who

not only finds a new messenger in the infant but is in a sense reborn for she realizes that this girl will hold her history on: “She is imperial in her demeanor, and queenly in her expectations. The Crown Princess observes her new heir with satisfaction. Her interests will be safe with her” (RQ, 318). Consequently, through a blend of accidents, destiny, and luck, Barbara over again realizes fulfillment in motherhood, “She and Barbara are good friends now, bonded by bureaucracy. Viveca will be First Mother, for she has the prior claim, but Barbara will offer regular and regulated support as Second Mother” (RQ, 315). The Red Queen is fulfilled, too, for she realizes that the female path will persist and her tale will survive. The ark of remembrance will persist its trip, “The Crown Princess is also impressed. Her envoy has done well, and this is a child after her own heart, a child of determination and promise” (RQ, 316).

Now, Babs’s life appears to be perfect and is hers alone once more and she is turned into an optimistic person, loves life especially with the new Chinese girl, and she lives her life without despair:

> The bottles of pills have disappeared from Babs’s bedside table. The osteoporosis placebo trial is over, and the results have been fed in to the programme. Babs has forgotten all about it. She has shed this concern. Whether her bones are more or less brittle than they were two years ago is of no interest to her. She is no longer a guinea pig or a laboratory mouse. (RQ, 323)

Now women have acknowledged that the role of motherhood has made them suffer. Barbara Halliwell herself strived to protect her first son, but could not. Then she suggested that “she does not think that a woman has a right to a baby” (RQ, 254). Women can also survive without a child. Barbara interprets: “She does not think she will ever

attempt to have another baby" (RQ, 254) as she had led a full life without a child after losing her darling child, Benedict.

Yet the novel illustrates that nowadays a shift is taking place in the woman's psyches. Women are attempting to develop her status weakening her gender stereotype because she has realized that her traumatic status is due to following the gender-stereotyped standards that are designated for her by power, culture, and society that supports and prefers the male. Simone de Beauvoir in her book *The Second Sex* (1984) states that women must attempt to shift their status, as Beauvoir says. She states that the modern woman wants to be effective in different spheres similar to man. The modern woman calls herself their equal. In the same context, Butler's gender performativity theory also assists women in providing appropriate conditions to develop their traumatic and stressful conditions. Gill Jagger in Judith Butler: *Sexual Politics, Social Change and the Power of the Performative* (2008) asserts that as stated by Butler, that social authority and regulations are in the operation and formation of the psyche, which also permits for "the possibility of resistance" (89). She details: "This psychic regulation is social and historical and therefore contingent. This allows the possibility for change and transformation" (89).

By applying Butler's perception upon Drabble's novel, we see that Barbara Halliwell is an effective and successful career-oriented woman. She has the freedom of a selection that "she has enjoyed in her forty-two years would have been unimaginable to the Crown Princess or to any of the Crown Princess's female contemporaries" (RQ, 170). Regardless of being married, she enjoyed her sexuality according to her own wish. She was free to play with the concept of a flirtation with Robert Treborough. She had relished

different sexual relationships in her time. As she had “a healthy sexual appetite, an appetite condoned and indeed encouraged by late twentieth-century Western culture” (RQ, 170). Eventually and during her endeavor, Barbara not merely develops a new feeling of herself but also, realizes that, as stated by Leeming “the gradual sense that the past must be integrated with new pursuits and the lessons of the past can only be applied by living more actively” (Leeming, 113). Barbara as a mother to a dead son, and a wife to an insane husband, and an academic woman, not only corresponds with the tale of the Crown Princess but her trip of reconstructing the life of the Crown Princess becomes a means of facing her own past. Furthermore, her adoption of the Chinese girl Chen Jianyi is also her way of establishing a new family of her own.

The temporal and spatial borders that became obscure in Modern Times collapse as Barbara undergoes the most powerful revelation of herself and her past. Though the story appears to be smoothly progressing after Barbara's brightening experience, the tale itself drives on toward the open-ended future that would be shaped by Chen Jianyi, the child Barbara adopts together with Jan's wife. The Crown Princess from the Ancient Times crosses the borders across time and space to the world of Modern Times, and together they move on to the Postmodern Times to meet their future, Chen Jianyi. From rigid “I”s, they move toward unifies, but multiple “we,” and this is the basis for Drabble’s perspective of palimpsestic communication of universal narrative.

Butler's theory leads us to the conclusion that women's traumatic status is a result of subordinate and less important roles, in addition to performative standards that are designated to them by culture. This narrative work makes us familiar with the stress

factors that are responsible for women's traumatic conditions in general and in this novel in particular.

The double tales of ancient and modern eras display how some things have altered while others have strongly altered, or as Guilianna Giobbi expresses it: “The facts of the past are not important in themselves, but in the influence, they have upon us, in what we can learn from them, both in the negative and in the positive sense” (Giobbi 1994, 52). The womanly features survive, from one generation to another generation and thus “no story is ever finished” (RQ, 150), as the Red Queen wisely remarks and indicates that one is alive so long as one is remembered. This is really her hope and she wants and needs to be heard so that the past can survive. But her announcement also already affirms Drabble’s think that the past relies on the person looking at it. Everybody and each generation explain it likely differently and therefore a life-story like that of the red queen will no way be narrated in the same manner. Consequently, *The Red Queen* also connects itself not merely with recollection but with history, historiography, and (auto-) biography.

Drabble’s transgression or crossing borders applies to yet another level. The framework of the book appears to be carefully framed in three apparently independent and sequential, entitled “Ancient Times,” “Modern Times,” and “The Postmodern Times” respectively as if it were a historical work. Nonetheless, the stories as well as the main characters are interdependent and mutually infiltrating. In many cases, the Crown Princess in the first section talks as if the story of Barbara Halliwell occurs at the same time, and Barbara herself is interacting with her. They both name each other “ghosts” that haunt each other.

> I am moved to proceed to the rest of my agenda, urged on by my obsessed ghost, who leaves me no peace. As I leave her no peace. The relationship between my ghostwriter and myself is uncanny. We are both rationalists, and we both protest that we have no belief in a supernatural life after death. Yet here we are, harnessed together in a ghostly tale of haunting and obsession. We narrate one another, my ghost and I. (RQ, 140)

The various tales of old and present times really reflect each other and are interrelated as the lives of the two women integrate and interfere and Drabble is enthusiastic to indicate the similarities between past and present times. not only is this symbolized in the comparable life tales of the Red Queen and Barbara Halliwell - both of them lost a child-son to an obstinate disease and both lost their husband to mental illness- but also in all of the major female figures' and in addition the author's wish for a piece of red dressing. In the concluding section to *The Red Queen*, Drabble remedies this (red) thread that links past and present: "When I was a child, I had a little red velvet dress. … If the Crown Princess had not mentioned her longing for a red silk skirt, I do not think I would have responded to her story as I did" (RQ, 327).

Eventually, Drabble's novel obviously intesifies the impact of the past on the present. Detecting history and accepting one's roots is a fundamental pace on the path to the development of identity. The novel eventually helps as a typical instrument for a female author to discover and create a particular female identity, and it moreover permits a re-creation of woman's history in a way historiography has not been able to.

CONCLUSION

Storytelling is an outdated mankind historical convention and post-modern art. With the starting of the last century, Virginia Woolf thought about the spirit of postmodern literary criticism when she declared the demise of storytelling and the commonplace merits or characteristics of plot, character, and narrative because real life was overly complicated and evasive to be cached in a traditional story (Buford, 1996, 11). On the contrary, with the beginning of the twenty-first century, there is a clue of growing attention in storytelling across different disciplines, including nursing and further health careers. Remarking on this regenerated interest in the narrative nature of humankind, Buford proposed that:

> Implicit in the extraordinary revival of storytelling is the possibility that we need stories -that they are a fundamental unit of knowledge, the foundation of memory, essential to the way we make sense of our lives…We have returned to narratives- in many fields of knowledge- because it is impossible to live without them (1996, 12)

For a long time, women have stayed in the darkness of history and just hesitatingly have they finally progressed outside of their covert and dark existence and to the light. This step has been promoted through a promoting feminist awareness and was highly required and put into exercise by the women's movement of the mid-twentieth century - a movement that opportunely started not merely to form women's feasible future but to query and check their past as well.

As can be seen in the previous chapters, the focus of this study has been on the impact of storytelling as a technique of self-empowerment in the context of trauma, and the advantage of storytelling, especially on female character survivors. These female

characters are generally on a course toward some kind of healing and change. All these novels reflected and clarified the female fictional characters who had encountered different kinds of trauma. Through my reading for these three selected novels: *The Handmaid's Tale* (1985) written by Margaret Atwood, a Canadian writer; *The Invisible Worm* (1991) written by Jennifer Johnston, an Irish writer; and *The Red Queen* (2004) written by Margaret Drabble, a British writer, I analyzed and examined the importance of the process of storytelling that is a common feature in all these works.

I have picked out novels that interpreted what I perceive to be the most significant elements of contemporary storytelling novels. My study centered mainly on the process of telling the traumatic experiences of female characters through storytelling. I endeavored to examine the issue of traumatic recovery in harmony with an investigation of storytelling in the form of the "talking" or "writing" as we saw in these novels.

It can be noticed that contemporary novels appeared to be involved with texts of trauma and violence where fictional characters suffer deep losses or are ruined by overwhelming and experiences of guilt. On the other hand, authors treated individual and collective history and memory as an outstanding topic and explored apocalyptic anxieties.

Also, the study has revealed that storytelling played an important role in the recovery and healing fictional characters who suffered and oppressed in the past. Thus, it can be concluded that storytelling can be associated with a process of working and expressing through the trauma of breaking silence, and of finding a voice for suffering and pain. I examined the relationship between storytelling and trauma and how, through telling their stories, the female characters succeeded to overcome their traumatic events.

All the fictional female characters have had traumatic experiences. These novels highlighted the intersection of exploitation of body, sexual abuse, domestic violence, and marginalization of woman, and how these aspects eventually constructed female self-empowerment, healing, and survival from their horrible past. Offred, in *The Handmaid's Tale* suffered from the exploitation of her body in the Republic of Gilead, besides her separation from her daughter and her husband, and her past completely. Laura in *The Invisible Worm* is haunted by the ghost of the past; an abusive father and an indifferent mother. So a sense of fear and guilt demolished and destroyed Laura's existence, imposing her into silence and social alienation. The Korean Crown Princess, Lady Hyegyeong, in *The Red Queen*, described her experiences of suffering when she was a child, as she had a horrible childhood. She had to get married at age ten. So, she left her family at that age to discover that her husband, the Crown Prince, a fearful person who eventually became insane, committing atrocities including murder, besides the horrible fate of her children.

Concerning the technique, all the female authors used the technique of storytelling and first-person narration which means all the three protagonists narrated their traumatic experiences of their past by themselves, though the third novel is different somehow. Yet, despite the similarity between these authors through using the technique of storytelling, the way that they used it is different. In the first two texts; *The Handmaid's Tale* and *The Invisible Worm*, we noticed that there are not sequencing or chronological in the events or in their narration, which leads to create a feeling of confusion among readers. Also, in *The Invisible Worm*, we saw the author experimented with this technique by making the protagonist refers to herself as *she* or *her* instead of using the pronoun *I* as if we have more

than one narrator. Moreover, with the absence of sequencing and chronological of both events and narration, the narratives move backward and forward between the present and past time throughout the novels. In the third novel *The Red Queen*, Drabble's type of 'pastiche', together in the significance of re-writing the 18th-century Korean crown princess's memoirs and in the significance of a patchwork of patterns, sounds, and meta-fictional intervention, is an intentional, rich post-modern blend of genre crossings. The first part of the novel 'Ancient Times' depended on the sequencing of events. The red queen narrated her tale since beginning with her childhood until her maturity, which means that Drabble followed the traditional technique of writing. In the second part 'Modern Time', Drabble used a different technique, she employed third-person narrative to narrate the tale of the second protagonist, Babs Halliwel, and in this part also there is movement in time between the present and past time.

Moreover, in the first two novels, the writers depended only on one voice; that is the traumatized female character who narrated her traumatic experiences by herself. In Drabble's narrative, the technique is different. The merging of narrative voice can be regarded as characteristic feature of postmodern writing, expressed by Richardson as "multiperson narration," (2006, 61), he defines the narrator as "transparent", and this technique as one preferred by postmodern writers, who orderly employ it to override the neatly preserved ontological borders through realist and modernist authors (2006, 129).

Another technique used by these authors is flashbacks. Through this technique, the reader finds out about both Offred and Laura's previous life. Offred shows the reader her separation from her consort and her little child when they endeavor to flee from America

to Canada, in addition to her relationship with her mother. Laura, on the other hand, her flashbacks focused widely on the early childhood of her life, most important and powerful of these flashbacks are her mother's suicide which occurred before the novel's present, and her bad childhood because it connected with her father. Thus, flashbacks are an important technique that provides the reader with information about the previous life of the characters and the events that occurred in the past. As a result of using flashbacks technique, there are interruptions in their narrative because of the character (s) jumping from tense to tense, from present to past time to show the reader what happened in past. In the third novel *The Red Queen,* Drabble did not depend on flashbacks technique, at least in the first part of her novel because this part is an autobiographical fiction which depends on the chronological order of time and events but as a postmodern technique, Drabble blended tradition with modern elements, thus, in the second part of her novel, she depended on flashbacks technique with her second protagonist Babs. From time to time, Babs is haunted by her past; her mentally ill husband and her dead child and her unhappy life. Thus, in this part, there are interruptions in the narrative technique. Drabble mixed both traditional and modern techniques in one work.

Also, the flashbacks techniques used in the first two novels are not alike. In the first novel, Offred depended or used flashbacks to escape from her miserable reality, to encourage herself to withstand this new government, thus she finds relief in her past because she lived a normal life with her family and society. Laura's flashbacks, on the other hand, were quite different; these flashbacks represent her trauma because she remembered her father's crime when he raped her, and her mother's suicide. These

flashbacks destroy her present life where she cannot live normally, thus, all the time, she tries to escape from the past.

Just similar to contemporary theorists of trauma, the writers of this kind of novel (novels which deal with trauma) explore the impact and effectiveness of storytelling during talk therapy to represent and, by expansion, reconcile trauma (Visvis, 2009, 190). As we saw through these three authors from different countries, Canada, Ireland, and Britain, they discussed one similar theme: the position of women in community. These writers dealt with problems of women in a male community and through their fiction, they want to re-establish the identity of women. They all go against the traditional stereotypical image of the female who is submissive, passive, and dependent, despite their different perspectives towards the feminist movement. Both Margaret Atwood and Margret Drabble are feminists but Jennifer Johnston goes against them. As stated by Mooney and Helen she (Johnston) thinks that the militant feminists have made a terrible mistake. She thinks that they have gone too far and they want too much. She adds that they are responsible for many of the problems women have today (2003, 73). And despite their different viewpoint towards feminism, they discussed one theme: the problems that confront women in family and society and they endeavored to give a voice to the woman in a male-dominated society.

The first-person female narrators in the three novels had to devise different means of narrating their traumatic experiences. Offred as a result of living in the Republic of Gilead where women are not allowed to read or write, it is forbidden for women to hold a pen or paper, used her intelligence and recorded her traumatic experience on cassette

tapes. It was like a diary, she recorded her everyday life in this drastic society. Laura used the method of confession, as if she were in the church and confessing her sin to the priest. She used neither writing nor recording, she talked spontaneously to her companion Dominic. The narrative technique for the last novel was different from the previous two completely. The red queen or Lady Hyegyeong used her intelligence and tricks to write her story. Because in her time it was difficult for a woman to write according to Confucian norms, she used her nephew as a means to write her life, he supports her to write her memoirs, as she declared. Her writing was like an eyewitness. She wrote not only about her life, but about life in the palace, about her society, and the Confucian norms and rules. Yet, despite the differences in the way of telling their stories, these female characters shared one aim and purpose to overcome their traumatic experiences, to save their souls and to free and release their spirits. By telling their secret, they free themselves from the feeling of guilt and self- blamed which destroyed their 'selves'. These female characters suffered from marginalization by society. They were treated as either 'bodies' or 'Other', yet, despite the suppression of a patriarchal society these women never gave up, they transformed their experiences of their suffering and their struggling to overcome their traumas to change their path. They challenged themselves to prove to themselves before they proved to society that they deserve a better life and they are neither 'marginalized' nor 'Other', they are a human being just equal to men. Therefore, these novels spotlighted the intersection of colonization of the female body, sexual abuse, and domestic violence, and how these aspects ultimately established female self-empowerment, healing, and survival from their shocking past.

It is interesting to see that in Johnston's novel the women are distinguished by their strength and courage, though Laura is raped by the hands of her father and her mother committed suicide because she could not encounter him. They refused to change their religion and to follow their husbands, and they possess the house they live in. Both of them see their husbands as strangers and invaders to their community. *The Invisible Worm* showed the importance of woman through her history, they have a great heritage from their ancestors, unlike the other two novels where the protagonists submitted to the norms and rules of the male; Offred for instance, even could not possess her body, and the red queen failed to save her son.

Another point discussed in this study is the sexual relationship. In *The Handmaid's Tale* and *The Red Queen*, the intercourse relationship is a mechanical process. It occurred without feelings or desire or even enjoyment for both sides. In the first novel, this sexual relationship aims to grow the community of the Republic of Gilead, and for the next novel it is to continue the lineage of the royal blood and inheritance of the royal palace. On the other hand, Offred, Laura, and Barbara (in the second part of the third novel) used romantic love as their choice and were able to get what they wanted, instead of what the males wanted. Also, they think this romantic intercourse helps them to regain their individuality as a human being and they have a will to do what they want. In other words, they found independence when they decided to have sexual affairs with men though they had husbands. Both Labovitz (1986) and Felski (1989) discuss that the modern heroines' detachment from the society of hetro romance frequently works as a significant essential condition for their personal development.

A theme discussed in these novels, but implicitly, is a bildungsroman. As we saw, bildungsroman in the 21st century is a psychological development of the character. All the female characters in these novels lived in conflict with them 'selves' before they lived the conflict with society. They want to overcome their fear, silence, and the feeling of marginalization. All the characters succeeded to reach their target when they overcome their fear, submissiveness, and most important their silence, they became able to confront them 'selves', and their weapon was storytelling. Through storytelling, they succeeded to break out their silence and tell all people their traumatic experience and this is their challenge for both themselves and society. They will never be silent anymore since they became independent figures after they regained and rebuilt their shattered 'selves'. And this is my purpose in this study, I focused on the relationship between storytelling and trauma and how through storytelling the female character is able to overcome her traumatic events. Eventually, we can say that all the female characters in these novels reached the Bildung.

Also throughout my analysis of the texts, I found that in both *The Handmaid's Tale* and *The Invisible Worm,* the protagonists seem as if they confessed their traumatic experiences; Offred confessed to her absent audience whom she imagined, and Laura to her companion, Dominic. Their narratives are built on collecting memories and remembering the events in the past and present time. In other words, these narratives are not built on sequences of events but fragments. In The Red Queen, however, *in* the first part of the novel, the protagonist, the Crown Princess is similar to an eyewitness who

witnessed all the events about her life and around her, she talked in detail about everything, she did not depend on fragments in her writing.

Eventually, these novels affirm that storytelling is essential for the construction of individual identity and well-being. The ultimate purpose of feminist women writers is to change the lives of women who have undergone traumatic and devastating experiences through narrative construction to support and encourage women's welfare. The endeavor is to evacuate sentiments of guilt and self-blame for one's disappointments and tragedies and to construct a new and more promising future. So, it is significant to realize that storytelling functioned in these texts as therapists who assist women to reach alternative interpretations of their living conditions and assisted them to understand the social and cultural forces that affected them.

BIBLIOGRAPHY

Agee, James and Gaines, Evnest J (2008). *Notable American Novelist*. Car Rollyson (Ed). New York: Salem Press.

Altman, Rick (2008). *A Theory of Narrative*. New York: Columbia University Press.

Andermahr, Sonya and Silvia Pellicer- Ortin (Eds) (2013). *Trauma Narratives and Herstoy*. Palgrave macmillan.

Anderson, Linda (2001). *Autobiography*. London and New York: Routledge.

Anderson, Sarah W (2012). *Reading of Trauma, Madness, and the Body*. Palgrave Macmillan.

Ann, Carol Howells (1996). *Margaret Atwood*. Palgrave Macmillan.

Ann, Carol Howells (2003). *Study Guide: The Handmaid's Tale by Margaret Atwood*. Longman.

Armbruster, Jane (1990). Memory and Politics- a Reflection on "The Handmaid's Tale." Vol. 17, pp. 146-152.

Ataria, Y., Gurevitz, D., Pedaya, H., Neria, Y. (Eds.) (2016). *Interdisciplinary Handbook of Trauma and Culture*. Springer Nature.

Atwood, Margaret. *Survival: A Thematic Guide to Canadian Literature*. Toronto: House of Anansi Press, 1972.

Atwood, Margaret. Teaching Creative Writing: A Note to the Reader. Web. masterclass.com, 2019.

Atwood, Margaret (1996). *The Handmaid's Tale.* London: Vintage, Print.

Atwood, Margaret (2011). *The Other World: SF and the Human Imagination*. Anchor.

Bacicoline, Raffaella and Tom Moylan (Eds) (2003). *Dark Horizons: Science Fiction and Dystopian Imagination*. Routledge.

Backus, Margot G (999). *The Gothic Family Romance: Heterosexuality, Child Sacrifice, and the* (Edt) (2014). *Contemporary Approaches in Literary Trauma Theory*. Palgrave Macmillan.

Benveniste, Emile (1971). *Problems in General Linguistics*. Trans. Mary Elizabeth Meek. Coral Gables, Fla.: University of Miami Press.

Bettelheim, Bruno (1976). *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*. New York: Knopf.

Beverly Allen (1996). *Rape Warfare: The Hidden Genocide in Bosnia-Hercegovina and Croatia* Minneapolis: University of Minnesota Press.

Blanch, Andrea, Beth Eilson, and Darby Penney (2012). *Engaging Women in trauma-Informed Peer Support: A GuideBook*. National Center for Trauma-Informed Care.

Bokat, Nicole Suzanne (1998). *The Novels of Margaret Drabble-"the Freudian family nexus".* New York; Washington, D.C.; Boston; Bern et al.: Peter Lang.

Booker, M. Keith (1994). *Dystopia Literature*: *A Theory and Research Guide*. Westport and London: Greenwood Press.

Bourke, Angela (1997). "Language, Stories, Healing". *Gender and Sexualities in Modern Ireland*. Anthony Bradley and Maryann Giolanella Valiulis (Eds). University of Massachsetts Press.

Bradbury, Malcolm (2001). *The Modern British Novel*. Penguin Books, London.

Brown, Terence (1981). *Ireland: A Social and Cultural History 1922-79*. Douglas, Isle of Man: Fontana.

Buford, B (1996). "The Seductions of Storytelling: Why is Narrative Suddenly so Popular?" The New Yorker.

Bourke, Angela (1997). "Language, Stories, Healing", *Gender and Sexuality in Modern Ireland*, (Eds). Anthony Bradley & Maryann Gialanella Valiulis, Massaschusetts, University of Massaschusetts Press / Amherst, pp. 299-314.

Burton, Stacy (1996). "Bakhtin, Temporality, and Modern Narrative: Writing 'the Whole Triumphant Murderous Unstoppable Chute'." Comparative Literature, Vol. 48, pp: 39-64.

Butler, Judith (2004). *Undoing Gender*, New York, Routledge.

Butler, Judith (993). *Bodies that Matter. On the Discursive Limits of "Sex".* New York: Routledge.

Butler, Judith (1999). *Gender Trouble: Feminism and the Subversion of Identity*. 1990. New York: Routledge.

Butler, Judith (2004). *Precarious Life: The Powers of Mourning and Violence.* London New York: Verso.

Butler, Judith (1997). *The Psychic Life of Power: Theories in Subjection*. California: Stanford University Press.

Cahalan, James M. (1988). *The Irish Novel: A Critical History*. Boston: Twayne Publishers.

Cardwell, Scherrey (2000). An Interview with Margaret Drabble for The Oklahoma Review 16 April.

Caruth, Cathy (Ed) (1996). *Unclaimed Experience: Trauma, Narrative and History.* Baltimore: John Hopkins University Press.

Caruth, Cathy (2014). *Listening to Trauma.* Baltimore: Johns Hopkins University Press.

Choi, Hye Won (2007). "Jaseojeon geulsseugi-wa yeoseong juche: Margery Kempe-ui chaek-eul jungsim-euro" (Writing an Autobiography and the Female Subjectivity: Focusing on the Books of Margery Kempe). Miltongwa geunse yeongmunhak (Journal of Milton Studies in Korea

Cixous, Helene (2009). "The Laugh of the Medusa". *Feminisms REDUX*. Robyn Warhol-Down and Diane Price Herndl (Eds). New Brunswick, NJ: Rutgers University Press, pp: 416- 431.

Clark, David and Ruben Jarazo Alvarwz (Eds) (2010). *To Banish Ghost and Goblin: New Essays on Irish Culture*. Nettlblo, S. L.

Cooper, Pamela (1995). "Sexual Surveillance and Medical Authority in Two Versions of The Handmaid's Tale." Journal of Popular Culture, vol. 28, pp.49–66.

Cowart, David (1989). *History and the Contemporary Novel*. Carbondale; Edwardsville: Southern Illinois University Press.

Creighton, Joanne V. (1985). *Margaret Drabble*. London: Methuen.

Cuddon, J.A. (2013). *A Dictionary of Literary Terms and Literary Theory*. Wiley Blackwell.

De Beauvoir, Simone (1956). *The Second Sex*. Trans and Ed. H. M. Purshley. London: Jonathan Cape.

Del Rio, Constanza (2017). “Exorcising Personal Traumas / Silencing History: Jennifer Johnston’s The Invisible Worm”. Journal of the Spanish Association of Anglo-American Studies 39.1 (June 2017): 173-188.

Deutsch, Rachel, Leah Woolner, and Carole-Lynne Byington (2014). Storytelling and Trauma Recollections on ‘Now I see It’, A Digital Storytelling Poject and Exhbition in Collaboration with the Native Women’s Shelter of Montreal. McGill Journal of Education, pp. 707-716.

Di Minica, Elisbetta (2017). “Ex-Machina and the Feminine Body through Human and Post-human Dystopia”. EKPHRASIS, Ghosts in the Cinema Machine pp. 67-84.

Drabble, Margaret (1971). *The Waterfall*, London, Penguin Books.

Drabble, Margaret (2004). *The Red Queen: A Transcultural Tragicomedy*. Penguin Group.

Drabble, Margaret (2005). “Peace and Difference: Gender, Race and the Universal Narrative,” Seoul International Forum for Literature.

Dusauchoit, Tine (2003). *Enough Is Enough: Why Sexual Violence Demands a Humanitarian Response*. International Activity Report. Brussels: Médicins Sans Frontières/Doctors Without Borders.

Ellen, Mary Snodgrass (2006). *Encyclopedia of Feminist Literature***.** An imprint of Infobase Publishing: Facts On File, Inc.

Felski, Rita (1989). *Beyond feminist aesthetics: Feminist literature and social change*. Harvard University Press.

Fernando, Joseph (2009). *Processes of Defense*: *Trauma, Drives, and Reality*. Jason Aronson, Inc.

Fiander, Lisa M. (2004). *Fairy tales and the fiction of Iris Murdoch, Margaret Drabble, and A. S. Byatt*. New York: Peter Lang.

Finkelhor, David (1981). *Sexually Victimized Children*. New York: The Free Press.

Fischer, Anne-Karen (2017). *In-Between Fact and Fiction: Representing the Traumatization of Child Soldiers in Uzodinma Iweala* "Beasts of No Nation" and Emmanuel "Jal's War child". The German National Library.

Ford, Jane M. (1998). *Patriarchy and Incest from Shakespeare to Joyce*. Gainesville, FL: University Press of Florida.

Foucault, Michel (1977). *Discipline and Punish: The Birth of the Prison*. New York: Vintage Books.

Frankova, Milada (2011). "*The Red Queen*: Margaret Drabble's (Auto) Biographical Pastiche". Brno Studies in English, vol. 37, no, 2, pp: 79-86.

Freibert, M. Lucy (1988). "*Control and Creativity: The Politics of Risk in Margaret Atwood's The Handmaid's Tale*". Boston: G.K. Hall. Freud, Sigmund and J. Breuer (1908). *Studies on Hysteria (1893-1895)*. Vienna.

Gallop, Jane (2009). *"The Father's Seduction". Feminisms REDUX. Eds. Robyn Warhol-Down and Diane Price Herndl*. New Brunswick, NJ: Rutgers University Press.

Ganzalez, Alexander, G. (1997) *Modern Irish Writers: A Bio-critical Sourcebook.* Westport, Connecticut. London: Greenwood Press.

Garratt, Robert F. (2011). *Trauma and History in the Irish Novel: The Return of the Dead*. Houndmills, Basingstoke: Palgrave Macmillan.

Garretson, Lauren (2015). "Storytelling as Self-Empowerment: A Case Study of AVEGA Beneficiaries in Post-Genocide Rwanda". Elon University.

Gilbert, Sandra and Susan Gubar (1984). The Madwoman at the Attic: The Woman Writer and the Nineteenth-century Literary Imagination. New Haven: Yale UniversityPress.

Gilbert, Sandra and Susan Gubar (1996). "Infection in the Sentence: The Woman Writer and the Anxiety of Authorship" from *The Madwoman in the Attic* (1979). Warhol and Herndl, pp: 289-300.

Gilligan, Carol (1979). "Women's Place in Men's Life Cycle." Harvard Educational Review. Vol., 49. No,4.

Giobbi, Giuliana (1994). "Know the Past: Know Thyself. Literary Pursuits and Quest for Identity in A.S. Byatt's Possession and in F. Duranti's Effetti Personali." Journal of European Studies, pp: 41-54.

González, Rosa (1994). "The Burden of the Past in Jennifer Johnston's Novels. Thematic and Stylistic Variations." In *Estudios de Literatura Inglesa del Siglo XX* (2), Pilar Abad, José M. Barrio and José M. Ruiz (Eds). Pp: 117-122. Valladolid:Instituto de Ciencias de la Educación, Universidad de Valladolid.

Goodson, Ivor and Scherto Gill (2014). *Critical Narrative as Pedagogy*. New York. London. New Delhi. Sydney: Bloomsbury.

Goodson, Ivory, Ari Antikainen, Pat Sikes and Molly Andrews (Eds) (2014). *The Routledge International Handbook on Narrative and Life History*. Routledge.

Grace, Dominick (2010). "Margaret Atwood's The Handmaid's Tale: Critical Reception", in Critical Insights: *The Handmaid's Tale by Margaret Atwood* by Bouson, J. B. Pasadena, Calif: Salem Press, pp. 42-58.

Henke, Suzette A. (1998). *Trauma and Testimony in Women's Life-writing.* Palgrave Macmillan.

Hartman, Geoffrey and Daniel T. O'Hara. (2004). *The Geoffrey Hartman Reader*. New York: Fordham University Press.

Heidarizadeh, Negin (2015). "The Significant Role of Trauma in Literature and Psychoanalysis". Procedia - Social and Behavioral Sciences 192, pp. 788 – 795.

Herman, Judith (2015). *Trauma and Recovery*. New York: Basic Books, 1997, Epilogue.

Herman, Shoshana and Deri Laub (1992). *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*. Routledge.

Herman. Judith (2000). *Father- Daughter Incest*. Harvard University Press.

Hogsette, David S. (1997). "Margaret Atwood's Rhetorical Epilogue in The Handmaid's Tale: The Reader's Role in Empowering Offred's Speech Act." Pp. 262-278.

Horgan, Ellen (1972). "Human becoming: Form and Focus in the Neo-Feminist Novel."Images of Women in Fiction: Feminist Perspectives. Ed. Susan Koppelman CornIllon. Bowling Green: Bowling Green University Popular Press, pp: 183- 205.

Huppertz, Bernd (Ed) (2019). *Approaches to Psychic Trauma: Theory and Practice*. Lanham. Boulder. New London: Rowman & Littlefield.

Hutcheon, Linda (1988). *A Poetics of Postmodernism. History, Theory, Fiction*. New York: London: Routledge.

Hyegyŏng Goong (2006). *Hanjungrok*. Lee Sun Hyung (Trans). Paju: Seo Hye Mun Jip.

Ingman, Heather (2007). *Twentieth-Century Fiction by Irish Women: Nation and Gender*. Ashgate Publishing, Ltd.

Ingersoll, Earl G. (Ed) (1992). Margaret Atwood: Conversations. London, United Kingdom Virago, xviii, 265p. Review of The Handmaid's Tale film. https://trove.nla.gov.au/work/11418945.

Ingman, Heather (2005). "Nation and Gender in Jennifer Johnston: A Kristevan Reading." Irish University Review, vol. 32.no, 5 pp: 334-348.

Irigaray, Luce (2009). "Ese sexo que no es uno, Madrid, Akal". Tatiana Cardenal Orta. Thémata. Revista de Filosofía (Trans). No. 46. pp.: 353-360.

Irigaray, Luce (2006). *The Way of Love*, London & New York, Continuum.

Irigaray, Luce (1985). *This Sex Which Is Not One.* New York: Cornell University Press.

Jagger, Gill (2008). *Judith Butler: Sexual Politics, Social Change and the Power of the Performative.* New York: Routledge.

Johnston, Jennifer (1999). *The Invisible worm*. Great Britain: Reviewer.

Jose, Soumya and Sony Jalarajan Raj (2011). "Female Self-Discovery and Identification with Nature: A Reading of Margaret Atwood's Surfacing". Interdisciplinary Research Journal, vol: 4, no.2. pp: 56-61.

Jung, Carl Gustav (1998). “On the Relation of Analytical Psychology to Poetry”. The Critical Tradition: Classic Texts and Contemporary Trends. David H. Richter (Ed) Boston: Bedford Books, pp: 506-15.

Kamm, Jürgen (1990).“Jennifer Johnston.” In *Contemporary Irish Novelists*. Rüdiger Imhof (Ed). Pp: 125-141. Tübingen: Gunter Narr Verlag Tübingen.

Kaufman, Bobbie and Agnes Wohi (1992). *Causalities of Childhood: A developmental Perspective on Sexual Abuse.* New York & London: Brunner- Routledge.

Kenny, John (2008). “Ferociously-paced Magical Surrealism” review of what are you like? By Anne Enright, Irish Times.

Kenyon, Olga. (1988). *Women Novelists Today -A Survey of English Writing in the Seventies and Eighties.* Brighton: Harvester Press.

Kim, Seseria (2005). “Yangmyeonghak-ui dodeok juche-reul tonghan yeoseong juche hyeongseong-ui mosaek” (An Attempt to Create Female Subjects through the Notion of Moral Subject in Yangming Studies). Yangmyeonghak.

King, Francis (2004). “Madness and Death in Korea”. Brno Studies in English, vol, 37.

No. 2. The Spectator. 21 August.

Kirkpatrick, Kathryn (Ed) (2000). *Border Crossings” Irish Women Writers and National Identity*. Tuscaloosa and London: The University of Alabama Press.

Kottiswari, W. S. (2008). P*ostmodern Feminist Writers*. New Dalhi: Sarup and Sons.

Kreilkamp, Vera (1998). *The Anglo-Irish Novel and the Big House*. Syracuse: Syracuse University Press.

Kreilkamp, Vera (1987). “The Persistent Pattern: Molly Keane’s Recent Big House Fiction.” *The Massachusetts Review vol.* 28. no. 3. pp: 453-60.

Kristeva, Julia (1986). “Word, Dialogue and Novel.” In *The Kristeva Reader*. Toril Moi (Ed). New York: Columbia University Press.

Kristeva, Julia. (1982). *Powers of Horror. An Essay on Abjection*, New York, Columbia University Press.

Kristeva, Julia (1989). *Black Sun. Depression and Melancholia*, New York & Oxford, Columbia University Press.

Kurmar, Krishan (1991). *Utopia and Anti-Utopia in Modern Times*. Oxford: Blackwell.

Meese, Elizabeth (1985). “An Interview with Margaret Atwood”. Black warrior review, Vol. 12, no. 1.

Labovitz, Esther (1986). *The Myth of the Heroine: The Female Bildungsroman in the Twentieth Century*. New York: Peter Lang.

Lee, A. Robert (Ed.) (1988).‘Introduction’. In: First Person Singular: Studies in American Autobiography. London: Vision Press; New York: St. Martin's Press.

Lee, Keum Hee (200). *Hanjungrok(Sang*). Seoul: Kookhak Community Corporation.

Leeming, Glenda (2006). *Margaret Drabble*. Horndon; Tavistock et al.: Northcote House Publishers.

Lee, A. Robert (Ed) (1988) ‘Introduction’. In: First Person Singular: Studies in American Autobiography. London: Vision Press. Pp: 7–14.

Leys, Ruth (2000). *Trauma: A Genealogy*. Chicago and London: The University of Chicago Press.

Li, Chenyang (2000). Introduction: Can Confucianism Come to Terms with Feminism? [In] *The Sage and the Second Sex: Confucianism, Ethics, and Gender.* Chenyang Li (Ed). 1-22. Chicago: Open Court.

Llewellyn, Jana Diemer and Heather J. Hicks (2006). "Rape in Feminist Utopian and Dystopian Fiction: Joanna Russ's "The Female Man", Margaret Atwood's "The Handmaid's Tale", and Octavia Butler's "The Parable of the Sower" and "The Parable of the Talents". Dissertations and Theses.

Lopez Sanchez, Felix (2000). *Prevencion de los abusos sexuales de menores y educacion sexual,* Salamanca, Amaru Ediciones.

Lubbers, Klaus (1992). "Continuity and Change in Irish Fiction. The Case of the Big House Novel". In *Ancestral Voices*. Ed. Otto Rauchbauer. Hildesheim: George Olms, pp: 17-29.

Lynch, Rachael S. (2000)."Public Spaces, Private Lives: Irish Identity and Female Selfhood in the Novels of Jennifer Johnston." In *Border Crossings: Irish Women Writer and National Identities,* edited by Kathryn Kirpatrick, pp: 250-268. Dublin: Wolfhound.

Lüthi, Max (1982). *The European Folktale: Form and Nature*. John D. Niles (Tran). Philadelphia: Institute for the Study of Human Issues.

Maclure, Maggie (1993). "Mundane Autobiography: Some Thoughts on Self-Talk in Research Contexts". British Journal of Sociology of Education vol. 14. No.4.

Mahony, Christine Hunt (1998). *Contemporary Irish Literature: Transforming Tradition*. London: Macmillan.

Marsh, Robin (2006).“Ivy over Imperial Ireland: The Irish Big House Novel since the 960s”. A Collection of Critical Essays, edited by Elmer Kennedy Andrews, 51- 70. Gerrards Cross, Buckinghamshire: Colin Smythe.

Marzillier, John (2014). *The Trauma Therapies*. UK: Oxford University Press.

Massie, Allan (1991). *A Critical Guide to the British Novel 1970-1989*. Longman. New York.

McLoughlin, Dympna (2001). “Women and Sexuality in Nineteenth-Century Ireland.” Excerpt. *The Irish Women’s History Reader.* Ed. Alan Hayes and Diane Urquhart. London: Routledge, pp. 81-86.

Meiselman. Karin. C. (1978). *Incest: A Psychological Study of Causes and Effects with Treatment Recommendations.* San Francisco: Jossey-Bass.

Meretoja, Hanna. (2014). *The Narrative Turn in Ficction and Theory: The Crisis and Return of Storytelling*. UK: University of Kent, Palgrave Macmillan.

Miles, Rosalind (1987). *Women Writers and the Conquest of the Novel.* London: Routledge & Kegan Paul Ltd.

Miller, K., Nancy and Jason Tougaw (Edts) (2002). *Extremities Trauma, Testimony, and community*. Urbana and Chicago: University of Illinois Press.

Mohr, Dunja M. (2005). *World apart: dualism and transgression in contemporary female dystopia*. Jefferson. N. C.: McFarland &Co.

Moloney, Caitrionna and Helen Thompson (2003). *Irish Women Writers: Speak Out Voices From the Field.* New York: Syracuse University Press.

Moran, Mary Hurley (1983). *Margaret Drabble. Existing Within Structures*. Carbondale; Edwardsville: Southern Illinois University Press.

Myer, Valerie Grosvenor (1974). *Margaret Drabble. Puritanism and Permissiveness*. London: Vision Press.

Naithani, sadhana (2010). *The Story-Time of the British Empire, Colonial, and Postcolonial Folkloristics.* Jackson: University Press of Mississippi.

Nelson, David E. (Ed) (2012). *Women's Issues in Margaret Atwood: The Handmaid's Tale*. Engage Learning: Gale.

Nischik, Reingard M. (Ed) (2000). *Margaret Atwood: Works and Impact*. Camden House.

O'Sullivan, Eoin (2002). "The Otherwise Delicate Subject: Child Sex Abuse in Early Twentieth-Century Ireland". Paul O'Mahony (Ed). Dublin: Institute of Public Administration.

Orbach, Susie (2009). *Bodies*. London: Profile books.

Owen, Ann Weekes (2009). *Irish Women Writers: An Uncharted Tradition*. The University Press of Kentucky.

O' Toole, Bridget (1985). "Three Writers of the Big House: Elizabeth Bowen, Molly Keane and Jennifer Johnston." *Across a Roaring Hill: The Protestant Imagination in Modern Ireland*. Ed. Gerald Dawe and Edna Longley. Belfast: Blackstaff Press, pp: 124-38.

Park, Hong Gab, Lee Geun-Ho, and Choi Jae-Bok (2009). Seungjeongwon ilgi: sotong-gwa jeongchi-reul nonhada (Diary of the Royal Secretariat: Discussions of Communication and Politics). Seoul: Sanbooks.

Poovey, Mary (1984). *The proper lady and the woman writer: Ideology as style in the works of Mary Wollstonecraft, Mary Shelley, and Jane Austen*. Chicago: University of Chicago Press.

Pushkarevskaya, Yulia (2007). "'Time and Memory in Jennifer Johnston's Novels: 'A Past That Does Not Pass By.'" Nordic Irish Studies, pp: 73-87.

Rajeshwar, M. (2001). *Indian Women Novelists and Psychoanalysis: A Study of the Neurotic Characters*. Atlantic Publishers and Distributers.

Ramazanoglu, Caroline. (1997). Foucault-wa peminijeum (Foucault and Feminism). Choi Yung (Tran). Seoul: Dongmoonsun. Originally published as University Press Against Foucault: Explorations of Some Tensions Between Foucault and Feminism (1993). London: Routledge.

Reisman, Mara (2003). "'She Heard the Shattering Glass': Explosion and Revelation in Jennifer Johnston's *The Railway Station Man*." *NUA:* Studies in Contemporary Irish Writing 4. pp: 89-111.

Resick, Patricia, A (200). *Stress and Trauma*. UK: Psychology Press Ltd.

Reynolds, Margaret and Jonathan Noakes,(Eds) (2004). *A.S. Byatt – The Essential Guide*. London: Vintage.

Richardson, Brian (2006). *Unnatural Voices: Extreme Narration in Modern and Contemporary Fiction.* Columbus: Ohio State University Press.

Ritzenhoff, Karen, A. and Janis Goldie (Eds) (2019). *The Handmaid's Tale: Teaching Dystopia, Feminism, and Resistance Across disciplines and borders*. Lanham, Maryland: Lexington Books.

Rodríguez González, Félix and Antonio Lillo Buades (1997). *Nuevo diccionario de anglicismos.* Madrid: Gredos.

Rose, Ellen Cronan (1980). *The Novels of Margaret Drabble. Equivocal Figures*. London; Basingstoke: Macmillan.

Rose, Sharon Wilson (Ed) (2003). *Margaret Atwood's Textual Associations: recent Poetry and Fiction*. Columbus- The Ohio State University Press.

Rose, Sharon Wilson (1993). *Margaret Atwood's Fairy-Tale Sexual Politics*. Jackson: University Press of Mississippi.

Ross, M. Bruce (1991). *Remembering the Personal Past Description of Autobiographical Memory*. New York: Oxford University Press.

Samarasan, Preeta (2007). "Putting Words in Other People's Mouths: On Empathy and Ventriloquism in Fiction". Michigan Quarterly Review 46(1), pp: 212–213.

Schewab, Gabriele (2010). *Haunting Legacies Violence Histories and Transgenerational Trauma*. New York: Columbia University Press.

Showalter, Elaine (1977). *A Literature of Their Own. British Women Novelists from Brontë to Lessing*. Princeton: Princeton University Press.

Simpson, John (Ed.) (2008). *Oxford English Dictionary*. Oxford University Press.

Smyth, Ailbhe (1991). 'The Floozie in the Jacuzzi [1989].' *Feminist Studies.* Vol. 17. No.1. pp: 6-28.

Sjoholm, Cecilia (2005). *Kristeva and the Political.* London; New York: Routledge.

St Peter, Christine (2000). *Changing Ireland: Strategies in Contemporary Women's Fiction.* New York: St Martins Press; London: Macmillan.

St. Peter, Christine (2000). "Petrifying Time". *Contemporary Irish Fiction: Theme, Tropes, Theories*. Liam Harte and Michael Parker (Eds). Palgrave Macmillan.

Steals, Hilde (2008). *Margaret Atwood's The Handmaid's Tale: Resistance through Narrating.* University of Edinburgh.

Stein, Karen F. (1991). Margaret Atwood's The Handmaid's Tale: Scheherazade in Dystopia. Vol: 61. No: 2. University of Toronto Press.

Tal, Kali (1996). *Worlds of Hurt: Reading the Literature of Trauma*. Cambridge: Cambridge University Press.

Tancke, Ulrike (2015). *Deceptive fictions: Narrating Trauma and Violence in Contemporary Writing*. Cambridge Scholars publishing.

Tangherlini, Timothy R. (1998). T*alking Trauma: Paramedics and their Stories*. Jackson University Press of Mississippi.

Tendon, Neeru and Anshul Chandra (2009). *Margaret Atwood: A Jewel in Canadian Writing*. Atlantic.

The Generations-Pill (2010). *Sex and Society*. New York Marshall Cavendish Reference.

Tidd, Ursula (2004). *Simone de Beauvoir*. New York: Routledge Taylor and Francis Group.

Todd, Richard (1996). *Consuming Fictions: The Booker Prize and Fiction in Britain Today*. London: Bloomsbury.

Tolan, Fiona (2007). *Margaret Atwood: Feminism and Fiction*. Amsterdam- New York.

Vickroy, Laurie (2002). *Trauma and Survival in Contemporary Fiction*. Charlottesville and London: The University of Virginia Press.

Vickroy, Laurie (2015). *Reading Trauma Narratives: The Contemporary Novel and the Psychology of Oppression.* University of Virginia Press.

Visvis, Vikki (2009). Traumatic Representation: The Power and Limitations of Storytelling as "talking cure" in Michael Ondaatjes in the Skin of Lion and The English patient. Vol: 40, no:4.

Wagner, Linda W. and Brian Martin Johnson (1996). "Language, Power, and Responsibility in The Handmaid's Tale: Toward a Distance of Literary Gossip". Canadian Literature, BC, Canada.

Wagner-Lawlor, Jennifer A. (2013) *Postmodern Utopias and Feminist Fictions*. New York: Cambridge University Press.

Wagner-Martin, Linda (Ed) (1996). New Essays on *Go Down, Moses*. Cambridge University Press.

Waugh, Patricia (Ed) (2006). *Literary Theory and Criticism*: An Oxford Guide. New York: Oxford University Press.

Waugh, Patricia (1989). *Feminine Fictions: Revisiting the Postmodern*. London: Routledge. Webster's New College Dictionary (1995). Boston: Houghton Mifflin.

Whitehead, Anne (2004). *Trauma Fiction*. Edinburgh: Edinburgh University Press.

Wilson, John Foster (Ed) (2006). *The Cambridge Companion to the Irish Novel*. Cambridge University Press.

Wisker, Gina and Pilar Somacarrera (2012). *Margaret Atwood: An Introduction to Critical Views of Her Fiction.* Palgrave Macmillan.

Wisker, Gina (2010). *Atwood's The Handmaid's Tale*. Bloomsbury.

Woodwiss, Jo, Kate Smith and Kelly Lockwood (Eds) (207). *Feminist Narrative Research: Opportunities and Challenges*. Palgrave Macmillan.

Yilmaz, Recep, M. Nur Erdem, and Filiz Resuloglu (2019). *Handbook of Research on Transmedia Storytelling and Narrative Strategies*. United States of America. IGI Global.

YOO Jin Wol and LEE Hwa Hyung (2012). Korea Journal / Winter. Pp 166-89.

"Storytelling in Modern Novel"

ORIJINALLIK RAPORU

%10	%9	%3	%2
BENZERLIK ENDEKSI	İNTERNET KAYNAKLARI	YAYINLAR	ÖĞRENCI ÖDEVLERI

BIRINCIL KAYNAKLAR

1	hermes.hrc.ntu.edu.tw İnternet Kaynağı	%2
2	umu.diva-portal.org İnternet Kaynağı	%2
3	www.era.lib.ed.ac.uk İnternet Kaynağı	%1
4	"Contemporary Approaches in Literary Trauma Theory", Springer Science and Business Media LLC, 2014 Yayın	%1
5	www.bodhijournals.com İnternet Kaynağı	%1
6	www.academicresearchjournals.org İnternet Kaynağı	%1
7	www.forumeditrice.it İnternet Kaynağı	%1
8	www.journals.aiac.org.au İnternet Kaynağı	%1

lengthy study Fiander presents how these authors revisit the fairy-tale tradition to assert