



**SHATTERED REALITY: UNRAVELLING TRAUMA
AND APOCALYPSE IN ANNA KAVAN'S *ICE***

Mehtap TUNAHAN

Master's Thesis

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TEZ BEYAN FORMU

SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜNE

BİLDİRİM

Atatürk Üniversitesi Lisansüstü Eğitim ve Öğretim Uygulama Esaslarının ilgili maddelerine göre hazırlamış olduğum "PARÇALANMIŞ GERÇEKLİK: ANNA KAVAN'IN BUZ ADLI ROMANINDA TRAVMA VE KIYAMET KAVRAMLARININ ÇÖZÜMLENMESİ" adlı tezin/raporun tamamen kendi çalışmam olduğunu ve her alıntıya kaynak gösterdiğimi taahhüt eder, tezimin/raporumun kâğıt ve elektronik kopyalarının aşağıda belirttiğim koşullarda saklanmasına izin verdiğimi onaylarım. Gereğini bilgilerinize arz ederim *.

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TABLE OF CONTENTS

TABLE OF CONTENTS.....	I
GENİŞ ÖZET	III
EXTENDED ABSTRACT.....	VI
ACKNOWLEDGEMENTS.....	IX
INTRODUCTION.....	1

CHAPTER ONE

APOCALYPSE AND POST-APOCALYPSE IN LITERATURE

1.1. APOCALYPTIC LITERATURE	13
1.2. POST-APOCALYPTIC LITERATURE	18

CHAPTER TWO

TRAUMA THEORY

2.1. INDIVIDUAL TRAUMA	29
2.2. COLLECTIVE TRAUMA	33
2.3. POST-APOCALYPTIC TRAUMA.....	37

CHAPTER THREE

SHATTERED REALITY: UNRAVELLING TRAUMA AND APOCALYPSE IN ANNA KAVAN' S *ICE*

3.1. CRITICAL BIOGRAPHY OF ANNA KAVAN	43
3.2. DEFINING FEATURES OF POST-APOCALYPTIC GENRE IN ANNA KAVAN' S <i>ICE</i>	48
3.3. THE EVER-MOVING APOCALYPSE: NON-CONCLUSIVE NARRATIVE STRUCTURE OF ANNA KAVAN' S <i>ICE</i>	59
3.4. THE POST-APOCALYPTIC TRAUMA ON A COLLECTIVE BASIS IN ANNA KAVAN' S <i>ICE</i>	69
3.5. MERGER OF POST-APOCALYPTIC TRAUMA WITH INDIVIDUAL TRAUMA IN <i>ICE</i>	76

CONCLUSION.....	96
BIBLIOGRAPHY	105
CURRICULUM VITAE.....	111



GENİŞ ÖZET**YÜKSEK LİSANS TEZİ****PARÇALANMIŞ GERÇEKLİK: ANNA KAVAN'IN *BUZ* ADLI ROMANINDA
TRAVMA VE KIYAMET KAVRAMLARININ ÇÖZÜMLENMESİ****Mehtap TUNAHAN****Danışman: Dr. Öğr. Üyesi İsmail AVCU****2023, 111 Sayfa****Jüri: Dr. Öğr. Üyesi İsmail AVCU
Dr. Öğr. Üyesi Deniz ARAS
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Kıyamet kavramı, uzun süredir araştırma dünyasının ilgi konusu olmuştur ve bu kavrama olan ilgi de sürecek gibi görünmektedir. Bunun en büyük nedenlerinden biri dünyada her gün meydana gelen kıyametvari olaylarla birlikte insanlığın sonuna ilişkin çeşitli senaryoların günbegün değişiklik göstermesidir. Dünya çapında meydana gelen vebalar, bilinmeyen hastalıklar ve tükenen nesiller gibi birçok olağanüstü olay, insanlıkta son duygusunu uyandırmakta ve insanları sona veya sondan sonrasına ilişkin derin sorgulamalara yöneltmektedir. İngiliz yazar Anna Kavan'ın *Buz* adlı eseri de insanlığın sonunu meydana gelen buz felaketi üzerinden tasavvur ederek edebi düzlemde bu sorgulamalara dahil olmuştur. Çalışmanın konusu kıyamet sonrası anlatıların travma anlatıları ile olan ilişkisinin hem bireysel hem de kolektif düzeyde ele alınmasını kapsamaktadır. Kıyamet sonrası edebiyat temelde dünyanın sonuna ve sonundan sonrasına ilişkin üretilen çeşitli kurguları ele alan bir anlatı türüdür. Ancak bununla beraber, kıyamet sonrası dünya düzenini tasavvur etmesi açısından, özellikle de gerçekleşecek büyük bir yıkımın geride bıraktıklarını ele alması açısından travma anlatılarıyla ortak bir payda oluşturmaktadır. Nitekim, travma anlatıları da bireylerin yaşamış oldukları büyük yıkımların geride bıraktığı izleri sürmektedir. Anna Kavan'ın *Buz* adlı eseri ise hem post-apokaliptik bir dünya düzenini anlatmakta hem de bu düzenin birey ve topluluklar üzerinde ki yıkıcı etkilerini ele almaktadır. Buradan hareketle, tezin amacı hem post-apokaliptik anlatı türünün içerdiği unsurlar hem de travma anlatılarının ele aldığı noktalar ve bunların birbirleriyle olan ilişkisi üzerinden eseri analiz etmektir.

Bu kapsamda, kıyamet sonrası anlatıların travma anlatıları ile arasında nasıl bir ilişki olduğu ve kıyamet ve kıyamet sonrası kavramlarının nasıl bir kavramsal değişime uğradığı ve bunun edebiyata yansımalarının nasıl gerçekleştiğine dair sorulara çalışmada cevaplar aranmıştır. Bunun yanı sıra, Kavan'ın eserinde kıyamet sonrası edebiyatı nasıl tasavvur ettiği ve travmayla nasıl bir bağlantı yarattığı soruları da ele alınmıştır. Ancak temel sorun olarak elbette kıyamet sonrası travmanın nasıl gerçekleştiği ve eserde hangi unsurlar üzerinden tezahür ettiği ele alınmıştır.

Çalışma boyunca literatürü incelemek üzere birden fazla yaklaşım benimsenmiştir ve bunlar arasında yakın okuma, karşılaştırmalı analiz ve teorik analiz gibi yaklaşımlar yer almaktadır. Eserin her iki türe ilişkin içerdiği unsurlar titizlikle değerlendirilip birbirleri arasında ki kurulan anlam bağı tüm boyutlarıyla ele alınmıştır. Benzer kurgular veya farklı kurgularla eser arasında bağlantılar kurularak eserin ayırt edici noktaları tartışmalarla detaylandırılmıştır. Ayrıca kıyamet sonrası edebiyatın yapısal unsurları olay örgüsü, karakterizasyon, mekân ve temalar üzerinden tartışılarak kuramsal metodoloji esere uygulanmıştır. Çalışma boyunca dünya edebiyatından ve İngiliz edebiyatından çeşitli kurgularla hem kuramsal kısım ele alınmıştır hem de metin analizi gerçekleştirilmiştir. Farklı kuramlar ve teoriler romanın olay örgüsü üzerinden tartışılmıştır ve bahsi geçen kıyamet, kıyamet sonrası ve travma anlatılarına ilişkin genel bir kanı oluşturulup eserde ki yansımaları titizlikle anlatılmıştır. Kıyamet anlatılarında ana karakterin bireysel deneyimleri üzerinden kolektif düzeyde yaşanan kıyamet olayının izinin sürülebileceği Cormac McCarthy'nin *Yol* adlı eseri ve Kavan'ın *Buz* adlı eseri üzerinden ortaya konmuştur. J. G. Ballard'ın *Boğulmuş Dünya* ve Emily St. John Mandel'in *İstasyon On Biri* ise toplulukların bir araya gelip kıyamet sonrası dünyayla yüzleşebilecekleri senaryoları göstermektedir. Bununla birlikte *Yol* ve *Buz* adlı eserler bireysel ve kıyamet sonrası travmalara olay örgüsünde eş zamanlı olarak nasıl yer verilebileceğini göstermiş ve iki ayrı anlatı türünü tek bir metin üzerinden hem ayrı olarak hem de bütüncül olarak incelemeye olanak sağlamışlardır.

Tatyana Tolstaya'nın *Böcü* adlı eseri ise Kavan'ın olay örgüsünde süregelen kıyamet yıkımlarıyla ve arkada bir şey bırakmayacak şekilde ilerleyen kıyamet döngüsüyle reddettiği yeniden başlama fikrini büyük bir patlama sonrası geçmişin fiziksel ve sözlü kalıntılarından oluşturduğu düzenle işlemiştir. Kıyamet sonrası dünyayı bu şekilde ele alması kıyamet anlatılarında yeniden başlama fikrinin nasıl gelişeceğine ışık

tutmasının yanı sıra Kavan'ın bu fikri reddetme sebebini romanın kaotik sonucuyla gözler önüne sermiştir. Bu nokta da faydalanılan William Golding'ın *Sineklerin Tanrısı* eseri ise kıyamet sonrası dünya da yeniden başlama fikrini mutlak bir otoritenin ve düzenin yokluğunun yarattığı kaosu yanı sıra düzen kurmanın kargaşasını Thomas Hobbes'un toplumsal sözleşme teorisi üzerinden detaylandırmaya olanak sağlamıştır. Çalışmanın öncelikle *Buz* adlı eserin kıyamet sonrası ve travma anlatılarına yönelik noktalarına odaklanırken aynı zamanda olay örgüsündeki yapısal tema ve unsurlara da farklı eserlerle ve teorilerle birlikte dikkat çekmesi eserin ele alınışını kapsamlı hale getirmiştir. Çalışma, daha önce Türkiye'de üzerine çalışılmamış bir yazarı ve eseri ele alması açısından elzem niteliktedir. Ancak bununla beraber kıyamet sonrası edebiyat ve travma arasında ki ilişkiyi kuramsal boyuttan metin analizine taşıma noktasında yakaladığı özgünlükle de önem arz etmektedir. Çalışma, literatürün içerisinde yer alan iki farklı anlatı türünü ortak payda da buluşturmasıyla kıyamet ve travma anlatı türlerine yönelik farklı bir bakış açısı geliştirerek bu türlerin kapsamını da genişletmektedir. En nihayetinde, birden fazla edebi tartışmaya konu olabilecek zengin içerikli bir eser olan Anna Kavan'ın *Buz* adlı romanı hem post-apokaliptik anlatı türünün içerdiği unsurlar hem de travma edebiyatının ele aldığı noktalar ve bunların birbiriyle olan bağıntısı üzerinden incelenmiştir.

Anahtar Kelimeler: Kıyamet sonrası edebiyat, Travma anlatıları, Kıyamet sonrası travma, Anna Kavan'ın *Buz* adlı eseri

EXTENDED ABSTRACT**MASTER’S THESIS****SHATTERED REALITY: UNRAVELLING OF TRAUMA AND
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The concept of apocalypse has long been the subject of interest in the research world, and it seems that the interest in this concept will continue. One of the biggest reasons for this is that with the apocalyptic events that occur every day in the world, various scenarios regarding the end of humanity change daily. Many extraordinary events, such as plagues, unknown infections, and extinctions, which have taken place worldwide, awaken humanity’s sense of ending and urge profound queries about the end or the after-end. British author Anna Kavan’s work, *Ice*, envisioning the end of humanity through the ice disaster, has also been included in these queries on the literary platform. The subject of the study covers the relationship between post-apocalyptic narratives and trauma narratives, both at the individual and collective levels. Post-apocalyptic literature is basically a narrative genre that deals with various fiction produced about the end of the world and after. However, in terms of envisioning the post-apocalyptic world order, it creates a common ground with trauma narratives, specifically in terms of dealing with what great destruction it left behind. Indeed, trauma narratives also continue the traces left behind by the great destructions experienced by individuals. Anna Kavan’s *Ice* describes both a post-apocalyptic world order and deals with the destructive effects of this order on the individual and collectivities. From this point of view, the thesis aims to analyse the work through both the elements of the post-apocalyptic narrative genre and the points that trauma narratives deal with and their relationship. In this context, answers

are pursued in the study about the relationship between post-apocalyptic narratives and trauma narratives, how the concepts of apocalypse and post-apocalypse are underwent a conceptual change and how this is reflected in literature. In addition, the questions of how Kavan envisions post-apocalyptic literature and how she creates a connection with trauma are also concerned. However, as the main problem, surely, how the post-apocalyptic trauma occurs and what elements it manifests in the work are discussed.

Multiple approaches are adopted to examine the literature throughout the study, including close reading, comparative analysis, and theoretical analysis. The elements of the work related to both genres are carefully evaluated, and the semantic bond between each other is discussed in all its dimensions. By establishing connections between the work with similar fiction or different fiction, the distinguishing points of the work are detailed with discussions. In addition, the structural elements of post-apocalyptic literature are handled over plot, characterization, setting and themes, and theoretical methodology is applied to the work. Throughout the study, both the theoretical part and the text analysis are carried out with various fiction from world and British literature. Different ideas and theories are discussed through the novel's plot, and a general opinion is formed about the apocalyptic, post-apocalyptic and trauma narratives and their reflections in the novel are meticulously explained. It has been revealed through Cormac McCarthy's *The Road* and Kavan's *Ice* that the apocalypse occurred at the collective level can be traced through the individual experiences of the main character in the apocalypse narratives. J.G. Ballard's *The Drowned World* and Emily St. John Mandel's *Station Eleven* illustrate scenarios where communities can come together and face the post-apocalyptic world. In the meantime, *The Road* and *Ice* show how individual and post-apocalyptic traumas can be included simultaneously in the plot and allow to examine two different narrative types both separately and holistically through a single text.

Tatyana Tolstaya's *The Slynx* deals with the idea of starting over, which Kavan rejects with the ongoing apocalyptic destructions and the apocalyptic cycle that progresses without leaving anything behind, in an order formed from the physical and verbal remnants of the past after the Blast. Her handling of the post-apocalyptic world in this way sheds light on how restarting will develop in apocalyptic narratives, as well as revealing Kavan's reason for rejecting this idea with the chaotic ending of the novel. At this point, William Golding's *Lord of the Flies*, on the other hand, makes it possible to

elaborate on the idea of starting over in the post-apocalyptic world, the chaos created by the absence of absolute authority and order, as well as the muddle of order-building through Thomas Hobbes' theory of social contract. While the study primarily focuses on the post-apocalyptic and trauma narratives through the *Ice*, it also makes the study comprehensive, drawing attention to the structural themes and elements in the plot, together with different works and theories. The study is essential in dealing with an author and work that has yet to be studied in Turkey. However, it is also vital for its originality in carrying the relationship between post-apocalyptic literature and trauma from the theoretical dimension to text analysis. The study expands the scope of these genres by developing a different perspective on apocalyptic and trauma narratives and bringing two different types of narratives together in the literature on common ground. Indeed, Anna Kavan's novel *Ice*, a work with rich content that can be the subject of more than one literary discussion, has been examined through both the elements of the post-apocalyptic narrative genre, the points that trauma literature deals with, and their correlation with each other.

Key Words: Post-apocalyptic literature, Trauma narratives, Post-apocalyptic Trauma, Anna Kavan's *Ice*

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Mehtap TUNAHAN

INTRODUCTION

Existence becomes overshadowed by the anxiety of evanescence in a globe where sentiments and ruminations about the end are riveted day after day. The news of the Guardian about global warming, which causes the melting of glaciers or rising sea levels, the loss of freshwater resources, the floods occurring in coastal cities, the extinction of animals and a plethora of similar discussion topics about the current condition of the world both conform this argument and elucidate the threats to humanity's future or its possible end. In this atmosphere, the end which human beings think and feel that they are one step closer to every day has reminded itself once again, but this time quite vigorously and beyond being a potential threat along with the Covid-19 pandemic in 2020. The biggest question in mind during the pandemic, where events that are not comparable to movies or novels were experienced, is whether humanity came to an end with this pestilence. Covid 19, which gradually took over the whole world, first led to rapid deaths, then to severe diseases and finally to restrictions that would change the entire world order. Even though it did not bring the end that humanity expected, this pandemic brought to mind that the end can unexpectedly appear and leaves them desperate even at a time science is so advanced and they fight and defeat almost all kinds of diseases or dangers. Indeed, they managed to get rid of the pestilence thanks to the vaccines and the treatments, yet many what-if scenarios came forward about the reducibility of the end to the human plot. Two of those ideas are that the vaccines they produced with their own hands could be a threat prepared for their end, and this disease is human-made. Ultimately, this pandemic revives several scenarios about the end in mind and leads to various comments since there is not only the idea that it will be a plague sent by God to bring the end of humanity anymore but also an end that humanity may have designed by themselves.

At this point, it becomes essential to discuss the concepts of apocalypse and post-apocalypse on the literary ground along with this study, specifically after humanity has gone through such crises regarding its existence and writhing in questioning or doubt. The apocalyptic and post-apocalyptic genre becomes an influential vehicle through which not only the role of major epidemics and calamities but also significant political, military, technological and social developments are being understood, questioned and critiqued in the destiny of humanity. Contrary to

other mortal beings that live in a perpetual present, oblivious to their ultimate fate, humans are bestowed with a complex cognitive system that generates self-awareness; it enables us to remember our past, imagine our future, and project our self in our mind over time and space to wherever we may desire to be. This remarkable ability comes with a somewhat disconcerting side effect—the poignant awareness of the limited, transient nature of existence. (Hirschberger, 2018: 6)

Humanity has continued its life with the awareness of its finite existence and has had various beliefs related to this finitude. When we look at history, we see that ancient people had two different types of beliefs about the end. One of these beliefs is the cyclical idea of apocalypse that proclaims humanity experienced the end, is reborn after that end, and will repeatedly experience this cycle. It means there will be no absolute end for humanity, and humans will roll like Sisyphus¹ on that road between the end and the beginning. Furthermore, there is no understanding that there will be a great battle at the end that we are accustomed to seeing in religious narratives, but there is an understanding that the flood apocalypse will occur along with a steady decline in humanity. The other one is the linear understanding of the apocalypse shaped around a sense that the world will only have one end, this end has not yet occurred, and there will be no return of this end, similar to religious narratives. In this type of apocalyptic understanding, there are also saviours at the end of the world to help humankind get through another plane of existence. These are the two distinctive apocalyptic understandings that shaped the human mind in ancient times, and by moving from these understandings, different writings and narrations emerged.

One of these writings is Hesiod's *Works and Days* in Greek mythology, and in this work, Hesiod narrates both the creation of five races and the destructive end of these races. These five races are the Golden Race, Silver Race, Bronze Race, Race of Heroes and Iron Race in order destructed by different apocalypses and reasons such as a flood, a lack of respect for Gods and drought within the narration of Hesiod. On the one hand, the Bronze Race becomes destroyed by a flood sent by Zeus in the narration; on the other hand, this race becomes repopulated as the Race of Heroes from the stones that Zeus rained down from their shoulders, thanks to Deukalion and Pyrrha who managed to survive nine days and nights in a chest Deukalion built-in flood. Hesiod submits various narrations of ends and beginnings within this kind of cycle in his notable work, and he

¹ In Greek mythology, the king of Ephyra, known as Sisyphus or Sisypheus, was condemned to roll a large rock up a hill in the underworld.

has also signed one of the first secular narratives in which the concepts of apocalypse and post-apocalypse are considered. The concept of apocalypse has always been on the agenda as a subject discussed in literary texts with various topics it has brought with it. Apart from such narratives written within the framework of ancient people's understanding of the apocalypse, these concepts are mentioned in other narratives from *The Wanderer*, *The Seafarer*, *Beowulf* and *Piers Plowman* to John Milton's *Paradise Lost*, Dante's *Divine Comedy*, and even in the poems of poets like William Blake.

Until the apocalyptic and post-apocalyptic literary works that emerged over the first half of the nineteenth century, or in other words, apocalyptic fiction takes its place in literature as a genre in this period, these concepts come to view in such essential works. When it started to take place in literature as a genre, we can observe that the works are shaped within the framework of the already existing religious-based apocalyptic view since the basic structure “echoes the logic of narratives of apocalypse: salvation and perdition, creation and destruction, continuity and finiteness (termination)” (Lisboa, 2011: 117). Narratives envision settled thoughts about the peril of humanity through a particular plot in which all humanity is destroyed or will perish on earth, but only one person will be determinant in salvation. However, over time, especially after the 2000s, the apocalypse “no longer appears to be philosophical vessel for contemplating divine retribution, but rather a framework of sorts that allows contemporary authors to speculate and question current ideologies as well as the future of humankind and the natural world” (Stavris, 2018: 12). Apocalyptic narratives shift the focus to the post-apocalyptic world and approach the issues that previous narratives handle positively, such as the nature of the crisis, deity figure, judgement, catastrophe and revitalization with a critical, sceptical and gloomy perspective. In this regard, the emerging post-apocalyptic narratives demarcate themselves from the apocalyptic narratives and present a narrative structure that is far outside the framework drawn by those fictions.

Post-apocalyptic storytelling inspires the analysis of not only physical but also psychological disruption through its focus on the post-apocalyptic world, its adverse speculations on the future of humankind and its pessimistic and unspecified portrayal of the events. It also blazes the trail to examine the stragglers of the post-apocalyptic world who have a psychic need for the idea of survival and are left alone with the existential experience of despair or turmoil, rather than the characters who wait for the end hopefully.

In other words, the post-apocalyptic template describes the continuation of the most fabulous traumatic event, the characters' conditions under the influence of the grand occasion they witnessed and their struggle to exist. In this way, the post-apocalyptic narrative builds a bridge with trauma narratives since the traumatic experience is also "a confrontation with a shocking and unexpected event, which could not be fitted into prior frameworks of understanding. Not fully integrated at the time that it occurred, the event remained unchanged and returned, in its exactness, at a later date" (Whitehead, 2004: 140). The trauma becomes the apocalypse here because it is the event that will evoke unexpected, profound, and inexplicable horror in the character. The post-apocalypse represents the belated nature of the trauma since the effect of the dreadfulness of the occasion becomes incomprehensible during its occurrence, the magnitude of it starts to be grasped after the event, and the reaction happens. All the characters' reactions, symptoms and struggles with the situation occur in the post-apocalyptic world. Based on such an association, we read the wound of the apocalypse with the aid of the post-apocalyptic narration and the word trauma.

Anna Kavan's phantasmagorical novel, *Ice*, a work in which I intend to deal with the point where apocalyptic narratives intersect with trauma narratives, becomes at the centre of the study. British writer Anna Kavan who witnessed the world wars gets the opportunity to observe the weight of collective guilt that humankind bears in the war processes. She becomes a survivor of the chaos in which the world has been dragged by the great price paid for power and domination, the bloody attempts to disregard human life, and the fights for vengeance waged. Such a witness envisions an end where the earth freezes, shards of ice splinter everything, the ice falls from the sky in torrents and humanity gets stranded by ice walls. Doris Lessing indicates that "*Ice* was inspired by the Second World War is insightful; its atrocities clearly stayed with Kavan, moving her to write not a political allegory of totalitarianism, but one of the entire human condition" (Lessing quoted in Walker, 2012: 226). This suggestion becomes self-affirming since the novel includes many references to invasions, systematically committed collective guilts, and the wars of governments with each other, even in the vanished world. Kavan's post-war sentiments also manifest themselves in the apocalyptic atmosphere of the novel and she traps the characters in their nightmarish doom, encircled by violence, cruelty and destruction. She takes the readers to explore the arcane post-apocalyptic world tainted by

real-life experiences through the protagonist's traumatized psyche, delusional mind and unreliable narrative. Kavan's handling of the post-apocalyptic narrative through the traumatized mind of the narrator gestures toward a sphere of knowledge or terrain that allows for analysing the novel at the point of trauma. The traumatic separation experienced by the main character will allow us to evaluate the narrative as a trauma narrative on its hook since the novel includes a gut of determinant elements and events such as insomnia, hallucinations, dreams, and obsessive quest related to this individual trauma. Nonetheless, the point that allows this trauma to deepen and attain a distinct dimension is that the individual trauma experienced by the protagonist appears when a collective trauma about the apocalypse occurs in the post-apocalyptic atmosphere. In this way, the storyline allows the novel to be evaluated from multiple perspectives, either through trauma or post-apocalyptic narrative, and together.

Moving from all these points, I will elaborate on the origin of the word, its imagery in the minds and the definition of apocalyptic and post-apocalyptic concepts in the religious and secular context in the first chapter. Afterwards, I will examine the plots, characterizations, settings and approaches that make up the narrative structures, together with exemplary novels, under two separate headings of the apocalyptic and post-apocalyptic literature that arose from these contexts. The differences, changes and probes of the apocalyptic narrative in the post-apocalyptic narratives indeed have been examined together to reflect the bridge created between them. Analysis of literary works will make it easy to compare or evaluate these two concepts on the fictional ground along with various plot schemes. In this way, I will conclude the first chapter with an examination of the primary theoretical approach of the thesis through various contexts and works. In the second chapter, there will be a discussion of the trauma theory that will contribute to the theoretical perspective of the study.

Similarly, I will try to illuminate many points regarding the historical development of trauma from its word origin to its evolution to the narrative or fiction. In this section, there will be an evaluation of two types of trauma, individual and collective, with historical and textual examples, and this evaluation will steer both the examination of individual trauma, where the novel can be examined as a trauma narrative on its hook and the handling of the post-apocalyptic trauma experienced collectively. The most important part of this section will be to deal with the post-apocalyptic trauma that emerges

at the intersection of the post-apocalyptic narratives with trauma narratives since it constitutes the primary approach of the thesis. How these two narrative types can be related, their common points and how the literary texts deal with them as well as examples in religious texts will be the topics of discussion. In particular, the correlation of the examples in the texts through individual and collective trauma will also enable this section to be addressed holistically. After concluding the theoretical part with the evaluation of trauma theory and apocalyptic and post-apocalyptic literature, I will move on to the third part, where I will analyse Anna Kavan's novel *Ice* based on all these discussions. In this section, which I have divided into four different titles, I will first discuss Kavan's fine-grained narrative through the defining elements of post-apocalyptic literature. Afterwards, I will discourse on the open-ended structure, the most noteworthy narrative feature of post-apocalyptic literature, through the concepts of revelation, New Jerusalem, and Thomas Hobbes' social contract theory. In the third and fourth parts, I will discuss how post-apocalyptic trauma is handled, first at the collective level and then through how it is intertwined with individual trauma. Ultimately, this thesis will address Anna Kavan's post-apocalyptic novel, *Ice*, by focusing on the interrelationship of trauma and post-apocalyptic narrations, and it will specify the reflections of these two narrative genres to the novel both separately and conjunctly.

CHAPTER ONE

APOCALYPSE AND POST-APOCALYPSE IN LITERATURE

The idea of ending that humanity has contemplated since its existence, both in terms of its uncertainty and frightening implications, has led to different visions over time. Plagues, natural disasters, human activities such as genetic experimentation, bioterrorism, corporatized technocratic culture, artificial intelligence, high-tech developments, and wars can bring the end of humanity, but there can also be other scenarios, options, or possibilities about the end of the world. In this sense,

it makes little difference whether you believe the age of the world to be six thousand years or five thousand million years, whether you think time will have a stop or that the world is eternal; there is still a need to speak humanly of a life's importance in relation to it—a need in the moment of existence to belong, to be related to a beginning and to an end. (Kermode, 2000: 4)

Thus, the crucial point is substantially to have “an end we must sense even if we cannot know it” (Kermode, 2000: 179). Although people cannot be sure about the type, the time of the end, and whether this end will occur, they can feel and encounter the sense of an ending every time and everywhere. Through the prism of this point, every society, race, or nation can have an apocalyptic image in their minds, and this image can also find a ground for itself in writing.

When the place of apocalypse or post-apocalypse in writing is the case, religious texts unquestionably come to mind first, but the apocalyptic scenarios similar to those found in religious texts appear in some tables or epics much earlier. There are multiple narratives in myths saying that the apocalypse will break with a flood, and the first scenario about flood apocalypse in Mesopotamian mythology quite interestingly “dates to 2,000 years before that in the Bible and is even 1,800 years older than *The Epic of Gilgamesh*, which is commonly known for being one of the first written stories of mankind” (Moniz, 2014: 38). Similarly, narrations about zombies or different shaped creatures that bring humanity's end can be found in *The Epic of Gilgamesh*, the Norse myth of *Ragnarok*, and even in voodoo rituals. The presence of the concepts of apocalypse and post-apocalypse, even in such ancient texts, reflects how old these concepts are, as well as pointing out that they have a place in myths, rituals, and secular texts other than

religious writings. The term apocalypse, as a centuries-old concept, welcomes us in the part of the ending from ancient times onward. A name given to the final book of the Bible, the Greek term *apokalupsus* or *apokalupsis* “implies an unveiling either of future events or of the unseen realms of heaven and hell. It signifies laying bare, making naked; a disclosure of truth, instruction concerning things before unknown; (...) revelation; appearance” (Lisboa, 2011: 15). As the title of a thorny topic of humanity, this term has undoubtedly been open to discussion in various fields, such as theology, philosophy, psychology, or literature and has been discussed at length in these fields interrelatedly or separately. It is clear that “apocalypse and the related themes are strikingly long-lived; and that is the thing to say about them although the second is that they change” (Kermode, 2000: 29). For this reason, it is difficult to reflect all of the historical trajectory and various contexts in which this term and its themes are discussed, even if it is touched on its place in mythology and secular narratives, albeit a little. Moving from this point on, I will discuss this term under two crucial and comprehensive contexts in this part of the study: religious and secular contexts.

In the religious context, there are various or similar notions with respect to the concept of apocalypse within both monotheistic religions and other belief systems, but particularly in Christianity, the apocalypse is described as “a definitive catastrophe, not only final and complete but absolutely clarifying. It would unmistakably separate good from evil, true from false” (Berger, 1999: 8). Based on such descriptions, we can conclude that the end of humanity will occur with great destruction, but it will be necessary and rewarding destruction. It also promises a perfect order by segregating the good from the evil as well as a break from the current imperfect order of the world. The events which comprise the apocalypse are respectively in John’s revelation:

The Great Tribulation, during which the Antichrist has been spreading misery and pain to the world for seven years; the Second Coming of Christ, also named the Rapture; Armageddon, an outstanding battle between the forces of good and evil in which the Antichrist is ultimately overthrown and its sinners destroyed; the Last Judgment, in which God passes judgment upon all souls, living and dead, and confers reward and punishment as He sees fit; and the descent from the sky of New Jerusalem, the New Heaven on Earth in which the saved will live eternally with God. (Rosen, 2008: XIII)

The term apocalypse has such image in people’s minds concerning religious understanding. There are indeed dozens of images or details about the apocalyptic trailer

of the world, such as the seven seals, the four horsemen, the seven Trumpets, earthquakes, bloody seas, and mass death over the four corners of the earth in addition to the general portrayal. Rather than these horrific occurrences that are supposed to happen, the apocalypse also evokes a sense that the end of the world is imminent in this context. It deeply provokes the sense of an ending in humankind by problematizing the ambiguity of the time of the promised end. As a result of this provocation, whenever a disaster occurs or whenever an epidemic breaks out, people start having an opinion that the apocalypse is about to break. In this regard, the idea of apocalypse in the religious context has dragged people to the shore of a sense of an ending that ambiguity, fear, and desire feed.

The end is the moment when a cataclysmic event occurs, but the time of this end is ambiguous, and the outcome for each individual is different, as each individual will embrace either heaven or hell based on their good deeds and evil deeds. After such kind of judgmental process, a New Jerusalem, namely a perfect new order, will be constituted. However, this religious notion about the end of the world has been shaken by the effect of the loss of belief in religious dogmas, increasing secularization of religion, growing pluralism or fragmentation of religious beliefs and a secular understanding of the end of the world has come to the fore. In the light of such kind of deviation, new understandings, interpretations, or suggestions have sparked a whole new slate of end-times anxieties, and the concept of the apocalypse starts to represent “a disaster occurs of overwhelming, disorienting magnitude and yet the world continues” (Berger, 1999: 6). Here Berger argues that a devastating event falls into the middle of the world like the giant helmet in *The Castle of Otranto* falling from the sky and causing lots of death, razes the whole order to the ground, and humankind is shaken like a bush in the middle of such a world. However, there is no ultimate end that will save humanity from the tyranny of the masters of the world, there is no scale to reward the good or punish the bad, and most importantly, there is no heaven on offer, even with hell. There is only a world that has fallen under calamity and this end “refers not a common End but to personal death or to crisis or to epoch” (Kermode, 2000: 35). In the late twentieth century, people took an opportunity to see what the end of the world would look like within a remarkable prospective retrospect since as if the world had animated how its end would happen along with a set of historical, political, anthropogenic events, such as death camps, battlefields, atomic explosions, and great wars. When taken in this light, the secular understanding of the apocalypse separates

itself from the religious understanding of the apocalypse by turning the end into a more specific phenomenon that points out a particular event, time, or place. Therefore, a peculiar sense evokes along with the sense of an ending because, in this type of apocalypse,

an extraordinary social and psychological change is taking place right in front of our eyes—the impossible is becoming possible. An event first experienced as real but impossible (the prospect of a forthcoming catastrophe which, however probable it may be, is effectively dismissed as impossible) becomes real and no longer impossible (once the catastrophe occurs, it is “renormalized”, perceived as part of the normal run of things, as always already having been possible). (Žižek, 2010: 328)

In the First World War, horrible as well as unprecedented incidents occurred all over the world, but the Second World War led to even more incomprehensible occasions to happen, such as the Holocaust, the Cold War, Chernobyl, and many more. In the face of such bloody schemes in the world, humanity has experienced emotional confusion and has become paralyzed by the changing normalities. The end goes far beyond being imminent and it becomes immanent because each individual can reach his or her end at any time, any moment, and anywhere without reaching the end with all humanity. The secular apocalyptic understanding has carried itself to a different point from the religious apocalyptic understanding by transforming an apocalyptic break that is imminent in the religious context into the apocalyptic break, which will occur, is occurring, and has occurred.

In the grand scheme, apocalypse in a religious context gives meaning to endeavours, crises, and anxieties of humankind about an imminent end by evoking the sense of hope about a revelatory, pure, and renewing beginning, even though the sense of an ending suffocates people with darkness, anxiety, and dilemma in the secular context. On the other side, the term apocalypse brings a cliché to the mind that every end is a beginning by promising a beginning with an end. It means that there is not an end that the word points out because the end that will come with the apocalypse is a beginning or a transition to a new order. In other words, the apocalypse appears as a break from the existing world and opens a gate to a new world, either in the religious or the secular context. At this point, the term post-apocalypse comes to the fore, and in this concept, it is unveiled as “what happens after an event conceived of as final” (Berger, 1999: XII). In the religious context, we can see many descriptions as an answer to the questions in the

minds of people about the post-apocalypse to ease or erase the fear that people have about the sense of an ending, even though so many questions are left unanswered about the end itself. The post-apocalyptic world that already takes place in the minds can be depicted as the eternity which will be granted, as the heaven in which the good wander in happiness and peace, and the hell where the manifestation of justice condemns the wicked. Nevertheless, these depictions are rendered meaningless stories in the secular context because, like the apocalypse, the post-apocalyptic world takes an uncertain form rather than a definite vision by raising questions. One of these confusing questions is, “what is there left after the end? Paradise or shit. Or some condition in which these two opposites have become indistinguishable” (Berger, 1999: 16) As it is seen, there is no promised wonderland in which human beings grin from ear to ear or a dark land of horror where they are thrown from fire to fire. What they encounter is nothing but hollow that will engulf them by drawing it in, and “in this hollow valley” (Eliot, 1934: 81), they will grasp in the dark along with the words, “this is the way the world ends, not with a bang but a whimper” (1934: 82) ringing in their ears. Succinctly, the post-apocalyptic world does not just herald a new beginning that humans long for, but in a sense, it tries to find out what has disappeared, what has remained, and what the condition of the remainder is by following the traces, signs or portents.

By moving from all these significant points, we can recognize what the concepts of apocalypse and post-apocalypse are, how they affect human life, how they urge human beings to various inquiries or envisions, and how much human beings hold on to these concepts to give meaning to their life by imagining scenarios about ends and beginnings. These scenarios about ends and beginnings are powerfully reflected in the field of literature because as mentioned before, existence and evanescence can be considered two fundamental and long-standing subjects of dispute in human life. These two controversial subject matters have dragged humanity to the aporia, along with the questions about themselves and the questions aroused from them. Thereby, human beings have not only begun to ask various questions about these two significant concepts but also have offered various answers to these questions. Theories about existence are like divine creation, evolution, and cosmogenesis, while the ideas of evanescence are like a zombie invasion, the great flood, and the Maya apocalypse. However, there have been countless

interpretations and evaluations of these theories, and this causes humanity not to reach a consensus on these concepts and even to drown in the confusion of ideas.

The theories about the end of humanity or the world revolve around three main questions for scholars; When will the world come to an end? How will this unimaginable occasion happen? Finally, what will happen after the end? There are different scenarios for each of these questions in the minds of human beings; eventually, “the End is a fact of life and a fact of the imagination” (Kermode, 2000: 58). Ancient apocalyptic scripts in which natural disasters such as floods, storms, earthquakes, or plagues cause the end of humanity have been replaced by scripts written in artificial intelligence, depleted natural resources, terrorism, processed foods, engineered species or nuclear weapons. This sharp and striking replacement can be evaluated under the changing conditions of humanity and the developing world. There have been many social or political events, and people get involved in different expectations, hopes, and fears about life. This can be the reason why unexpected scenarios have emerged that people in the past could never have predicted.

People produce unimaginable scenarios about end because “the world feeds his fictions of the future or it can be said that the world feeds human beings’ fictions of the future or the end of the world” (Kermode, 2000: 84). Apocalyptic and post-apocalyptic literature draws inspiration not only from the indelible marks left by real apocalyptic events in human memory but also from the fictional narratives that explore the desires and fears interwoven with these events in people’s imagination. Humanity has witnessed such crucial events that some seminal figures declared that the apocalypse has already happened and human beings have already existed in a post-apocalyptic world. Berger, as one of these influential figures, has explained what has been going on in the universe by saying, “apocalypse had already happened. The world, whether it knew it or not, was a ruin, a remnant” (Kermode, 2000: 390). Along with such a radical understanding, critics such as Frank Kermode and Slavoj Žižek think that humanity or the world that tries to exist amid a moral vacuum, critical climate changes, studies on the human body or mind, and economic or political teeth-grinding has still not reached its enormous end. At this juncture, they hold on to old and new scenarios about the end of the world and Žižek claims that

there are at least three different versions of apocalypticism today: Christian fundamentalist, New Age, and techno-digital-post-human. Although they all

share the basic notion that humanity is approaching a zero-point of radical transmutation, their respective ontologies differ radically: techno-digital apocalypticism (...) identifies at the level of the evolution of the human species the contours of its transmutation into the “post-human”; New Age apocalypticism gives the transmutation a spiritualist twist, interpreting it as the shift from one mode of “cosmic awareness” to another (...); finally, Christian fundamentalists read the apocalypse in strictly biblical terms, searching for (and finding) signs that the final battle between Christ and the Anti-Christ is nigh, that things are approaching a critical turn. (2010: 336-337)

Within such kind of an atmosphere, apocalyptic or post-apocalyptic works bring plausible scenarios into question about the end itself and the aftermath of the end together on the ground of literature and give a voice to all the envisions of humanity on these two thought-provoking matters. These narratives can be seen as “a speculation, an invention in the sense of a fable or an invention to be invented to make a place for it or to prevent it from taking place” but “for the moment all this only literature” (Derrida, 1984: 28). Accordingly, the concepts of apocalypse and post-apocalypse address the problems of the notion of ending, distinguish different types of comprehension about these issues and form a major theoretical axis for the fiction of apocalypse in literature.

1.1. APOCALYPTIC LITERATURE

In the first part, I have tried to argue how the issue of the end of humanity or the world has a great impact on human life, and it is quite feasible for such a prominent issue to become a subject of dispute in many fields where scientists or literary figures discuss humanity or human life. Literature is also one of these fields giving room to this subject matter under its title. In this field, the visions or speculations about an expected and wondered end are handled through various fictions.

Apocalyptic literature projects the moment of demolition or the remainderless cataclysm in which the echo of cries of pain of the world and humanity is heard, but it not only delves into the destructive end of the world or humanity but also awakens a sense of hope by the unveiling of a new world, a higher power, and a higher order. In this respect, “the goal of traditional apocalyptic logic is to order time and make it intelligible, by disclosing that the whole course of human history is tending towards a final resolution which will make sense of everything that happened before” (De Cristofaro, 2018: 3). What De Cristofaro explains here is that apocalyptic writing moulds itself by apocalyptic

imagery in the Bible since it declares the idea that this earthly world will be devastated for the sake of the construction of the heavenly world. Moving from this point on, we can state that “traditional apocalyptic narratives reveal a utopian teleology to history” (De Cristofaro, 2018: 1). The narrative with such an end scenario evokes a sense in humanity that the end is a kind of salvation, and it is necessary to reach the ultimate and flawless design. In this way, this narrative justifies the religious or the traditional logic of the end, shaped by the fact of intertwined culture and religious teachings in societies. It also offers a linear conception of time that orders the narration along with a beginning, middle, and end as in the process from Genesis to Revelation in the Bible. It leads to the emergence of definite and meaningful resolutions within this linearity. These end-of-the-world accounts “provide both the voyeuristic satisfaction of terrible violence” (Curtis, 2010: 6) because they portray the bloodshed and the mayhem of Armageddon and “the Robinson Crusoe excitement of starting over again” (2010: 6) with the celebrating of the second coming seen as a rejuvenation.

A cosmic catastrophe, a battle between good and evil, longing for heaven, the power of God, the Messiah, a final trial, and a declaration of the ultimate power all become the subject matter within such a narrative. The novel of the French author, Jean-Baptiste Cousin de Grainville’s *Le Dernier Homme* (1805), which has been categorized by critics as a magnum opus of apocalyptic writing in world literature, and translated into English as *The Last Man*, brings forward almost all the elements of this genre in a single work. An eventful plot revolves around saving the perishing world through the last man, Omegarus, and woman, Syderia, who are available to reproduce in a world where humans are sterile, and reproduction is almost impossible. When we look at the haves and the have-nots of the novel, the traditional apocalyptic template blatantly evinces itself from the vision of New Jerusalem, the theme of judgement, deity figure to catastrophe and renewal. Then,

Grainville’s narrative finds its origins in the Biblical imagery of the apocalypse and, on the surface, supports the Christian doctrine that God’s will for humanity’s demise is for the best. Only then can the Rapture and eternal life in the Kingdom of Heaven begin for God’s faithful. (Ransom, 2014: 325)

The evocative details of this typical apocalyptic narrative worth citing at length here are religious figures as characters, descriptions of the Day of Judgment, hearkening on what will come from God, fearing his judgment, and fastening on the idea of New

Jerusalem. Omegarus can exemplarily be seen as an epitome of the apocalyptic Christ with his messianic expectation of bringing salvation to humankind and his zeal to wreak apocalyptic destruction. Besides Omegarus as a character pointing to the religious figure, there is also the first man Adam among the characters, who testifies about the coming of the end and tries to prevent Omegarus and Syderia from prolonging human life so that God carries out his judgment. The novel refers not only to the religious figures through characters but also to some narratives about the pre-apocalypse and how the doomsday will occur based on biblical narratives. One of the apocalyptic visions in the narrative is “the angels who stood before the throne of God sounded the trumpets of the last day, and the reverberations reached to the ends of the earth. Everywhere, in an instant, the remains of all human beings were revealed” (Grainville, 2002: 102). The narrative also refers to the oceans rising from its bed, the destroyed mountains, and the stories of humanity being resurrected other than the sounding of the seven trumpets in the Bible. The end of the conflict over the union of Omegarus and Syderia and the birth of their children is also crucial for the plot shaped around the apocalyptic narrative. Omegarus who is responsible to prolong the life of humanity by fathering the seeds of a new race with Syderia abandons her love and his unborn child for the sake of God. In this way, he “has signed humanity’s death warrant; he does so in obedience to God’s plan for the end of the world, which should mean eternal bliss for all Christians who will now enjoy the reign of the kingdom of heaven” (Ransom, 2014: 325). Blatantly, the narrative structure of the novel, grounded in hope, submission, and complete trust, fulfils the requirements of typical apocalyptic writing. Grainville has signed one of the first examples of this genre with his novel, but this last-man concept has continued to be the subject of many apocalyptic works later on.

Mary Shelley writes another awe-inspiring apocalyptic writing in which the last man concept is maintained. The novel of the same name with the English translation of the work of Grainville, Shelley’s *The Last Man* sheds light on the structure of apocalyptic writing by walling off her narrative from the suffocating apocalyptic description of the Bible. In a time when the monarchy’s supreme hold on the country is eliminated, people struggle to protect their supremacy, and a virulent plague starts to perish from almost all the humanity in the world where they try to hold on with their strength. Humanity desperately becomes face to face with the destructive power that will bring their end, and all the struggles to have the infinite power on the earth turn into meaningless actions.

Shelley not only describes the moment of demolition and the deadly disease secretly spreading to all humanity except for Lionel Verney but also reflects the defeat of the proud side of humanity in the face of God's destructiveness. God brings the end of humanity by sending down

his angry plagues from high, Famine and pestilence in heaps they die. Again, in vengeance of his wrath he falls on their great hosts, and breaks their tottering walls; Arrests their navies on the ocean's plain, and whelms their strength with mountains of the main. (Hesiod quoted in Shelley, 1996: 180)

In an atmosphere where God has wrought great destruction, Shelley questions the human agency or the position of humanity and reflects on the misery of human beings who once cut each other for the sake of the world with bloody swords. She asks, "now is man lord of the creation? Look at him—ha! I see plague! She has invested his form, is incarnate in his flesh, has entwined herself with his being, and blinds his heaven-seeking eyes" (Shelley, 1996: 250). Shelley confronts human beings with the reality that even a simple plague can suddenly ruin their life, family or property, and also reflects that usurping God's role is undoubtedly one of their most extraordinary delusions or ludicrous aspirations of them. In the presence of this futile effort of humanity, she goes beyond questioning and reminds people of their capabilities in this world. In the novel, "humankind's place within as opposed to without the natural system is an important one because it renders the race vulnerable to that system; for instance, to death by plague (Darling, 2016: 28). They are desperate, they can fall victim to external forces and cannot reach the heights that they want to achieve. However, Lionel Verney, as someone standing in the middle of this tragic situation where humanity suffers, becomes powerless beings and witnesses the extinguishment of loved ones, still feels the infinite power of God or, in other words, "the ever-open eye of the Supreme" (Shelley, 1996: 367). When only four people are left alive in the last part of the novel, Lionel, Adrian, Clara and Evelyn, "Lionel somehow believes they will find paradise by going South" (Darling, 2016: 15). In that case, Lionel both tries to latch onto his faith in the ultimate power even in the face of all the desperation, hollowness, agony, or ruin of the human race and evokes a sense of hope about the emergence of ameliorative or emancipatory order.

Station Eleven (2014), written by Emily St. John Mandel as an example of a contemporary post-apocalyptic novel, puts forward a critique of the afore-mentioned religious or traditional apocalyptic logic that shapes itself within the framework of a

deterministic end and a utopian teleology. The novel is about an epidemic called the Georgia Flu bringing the end of the world and it also explores the collapse of modern civilization where all technological advancements, transcending the concept of time and space have degraded in the face of an epidemic. Within such kind of a narrative, the traditional or religious apocalyptic logic is criticized through the figure of Tyler Leander, who has

the faith in historical determinism, the inclination to think in terms of clear-cut polarities of good versus evil and the identification with the good that purges evil from the old world and is worthy of the imminent utopian renewal of the new world. (De Cristofaro, 2018: 8)

Tyler Leander appears as a character who joins a wandering cult along with his mother, and he becomes the leader of this cult and then declares himself The Prophet. Leander in this cult not only strengthens his religious apocalyptic logic but also gets the power to make people hunker down the divine plans, promulgates his ideas, and even forcibly chooses a bride for himself. He considers the Georgia Flu as a divine cleansing of the population and attributes the existence of the Flu survivors to a significant reason;

The flu, the prophet said, “the great cleansing that we suffered twenty years ago, that flu was our flood. The light we carry within us is the ark that carried Noah and his people over the face of the terrible waters, and I submit that we were saved”—his voice was rising— “not only to bring the light, to spread the light, but to be the light. We were saved because we are the light. We are the pure.” (Mandel, 2014: 87)

Tyler Leander justifies the current situation of themselves along with the biblical apocalyptic tropes and creates a parallel between the eschatological stories and their own story. He has great faith in the purposive working of the universe because he says, “all of our activities, Sayid, you must understand this, all of your suffering, it’s all part of a greater plan” (Mandel, 2014: 393). Through the prism of this perspective, he gives meaning to their present condition and sees it as a touch of salvation. However, the Georgia flu, or namely the plague which perished almost the entire population is evaluated by the television newscasters under the title of the apocalypse, which is a dystopian cataclysm in stark contrast to Tyler Leander’s religious understanding of apocalypse promising a utopian rejuvenation in the novel. By the same token, narratives with apocalyptic elements in the novel are considered dreadful stories projecting terrible ends. *Station Eleven* not only touches upon the religious understanding of the apocalypse

from a critical point of view, but also reflects the narrative structure of the contemporary post-apocalyptic novel. However, it does not attempt to make sense of everything in the wake of the apocalypse by offering a utopian renewal. The stark contrast between traditional or religious apocalyptic writing and contemporary post-apocalyptic writing becomes underlined in this part, and this contrast will lead us to another genre where completely different debates about the end of humanity or after the end arise.

1.2. POST-APOCALYPTIC LITERATURE

Post-apocalyptic literature covers the aftermath of the end of humanity and separates itself from the logic of traditional apocalyptic understanding by offering an end without any expectation of a new beginning or, namely, a New Jerusalem. It depicts a world after a devastating cataclysmic event that leaves humanity in misery and pain. Within such a kind of world, “life still thrives amidst all the chaos, but it does not convey any message of a new beginning or some rejuvenation” (Patra, 2021: 713). At this point, survivors of the apocalypse attempt to stay on their feet in the middle of the wreckage caused by the destructive end. In a post-apocalyptic narrative, not only the understanding of a new beginning or completely a new page with the end is changed, but also, the end itself is altered. There is no more purely predatory world that is passivated by a deterministic apocalyptic end. There is the threat of the power of human agency, which brings its end by employing technologies, sciences, nuclear wars, or transhuman. All these capacities make humankind appear as the personification of a demiurge; accordingly, the conflation of man and deity changes all the balances. In this sense, “the contemporary post-apocalyptic novel (...) articulates temporalities critical of the apocalyptic model of history to make space for unwritten futures which are key to agency” (De Cristofaro, 2018: 1). The end and aftermath of the end take such kind of a shape within post-apocalyptic literature, and many significant writers come into view to add quite impressive works written in this framework. For instance, Richard Matheson’s *I Am Legend* (1954) depicts the struggle of the main character in a world overrun by vampires and zombies, and Nevil Shute’s *On the Beach* (1957) narrates the story of the characters who desperately wait for a cloud of radiation to come to their region. Additionally, George R. Stewart’s *Earth Abides* (1949) presents a pandemic world, John Christopher’s *The Death of Grass* (1956) depicts mass starvation because of a plant virus,

and Pat Frank's *Alas, Babylon* (1959) narrates a devastating nuclear war are among the most valuable examples of this genre.

The novels mentioned above show that the action revolves around the same set of issues, even if different apocalypses break out. These same set of issues are generally about the decline and the destruction of humankind or the world, ragged bands of survivors, demolished urban environments surrounded by depleted countryside, defunct technologies, desperate scavenging, poignant yearning for a lost civilization, discovering and evaluating value systems and meaning-making structures, their purposive role in human life, cannibalism, isolation, and survival. In this sense, post-apocalyptic novel characters confront an ontological crisis since "all forms of definiteness and concepts related to beginnings and ends become untethered and a total ontological crisis is set in motion" (Patra, 2021: 720). Along with the ontological crisis, characters start to ponder the meaning of life and death, and how they can exist within a world where everything is destroyed. There are also remnants and portents in the post-apocalyptic world, but there is no more meaningful connection between the past and the present. The survivors are left in such kind of world to exist from what is left behind. In other words, those saved alive in the post-apocalyptic world can only create a connection with the past using flashbacks, memories, objects, and locations belonging to the past, but all these things give meaning to life and the universe. Humanity in the pre-apocalyptic world may not connote the same meaning in the post-apocalyptic world and their meaning can change, there can be multiple or countless meanings in view.

Specifically, American writer Cormac McCarthy's *The Road* (2006) presents a scene illustrating the problematic relationship between the pre-apocalyptic and post-apocalyptic world. The novel depicts a hazardous journey of a father and son in the aftermath of an unspecified apocalypse. Coca-Cola that they find in a supermarket on their road evokes nostalgic feelings for the father, but it does not go beyond a simple and tasty drink for the child. It points out that "the Man comes to represent the divide between a world that was salvageable and the world that is beyond saving" (Hageman, 2015: 18). In that kind of catastrophic world, characters try to survive either by preventing their end or by escaping the aftermath of the apocalypse since everything follows them like a shadow. The survivor is not the only noun to describe the characters who live in this world because some characters can be called companions, such as the son in *The Road*, and

others who can be vampires, mutations, aliens, zombies, or simply a product of human scientific achievement. Indeed, humanity wishes to have demiurgic control over the world by producing nonhuman products in the shape of computers, androids, or some other machines, and these products can also appear as characters in post-apocalyptic novels.

Another salient novel of the genre, J.G. Ballard's *The Drowned World* (1962), depicts a post-apocalyptic world suffering from advanced global warming. The novel includes not only survivors trying to stay alive at an extraordinary temperature but also companions trying to protect each other and different types of characters posing a danger to each other. As the planet reaches extreme temperatures and maintains a humid environment,

a regressive trajectory back to polymorphous origins becomes apparent: from solid Earth to primeval soup, from contemporary animal life to Triassic fauna and flora, from civilized communal behaviour to primitive savagery, from human *compos mentis* consciousness to nonverbal, psychotic, infantile, uterine dependency. (Lisboa, 2011: 2-3)

In a flux of such a trajectory, the novel reflects other types of species as a threat or an invasion to human life rather than as a companion, kin, or symbiont. In a world where people beg for life and hide even the slightest spark of life, neither humankind struggles to protect its existence, nor the other living organisms have “the urge to purify and unveil the world to its final transparent nakedness” (Berger, 1999: 38). In other words, they do not even have the courage to utter the sentences, “I will not cease from Mental Fight, nor shall my sword sleep in my hand: Till we have built Jerusalem” (Blake, 2005: 212) because they only have the mere power to protect themselves from dangers or escape but nothing else. The world they once mightily possessed and fought for every inch of it is now just a wasteland, and its ultimate owners are a handful of savages trying to hold on to life with the remnants. In other words,

there is a place where everything is destroyed and then concentric circles where that destruction fades and eventually gives way to communities that need to survive the aftermath, but are relatively uninfluenced by the direct destructive impact of the event itself. (Curtis, 2010: 155)

Even though the characters have survived a disaster, they are doomed to exist in ruin where everything is like a Pandora's box in which it is unknown what will come out. For that reason, even their mere attempt to survive in this world is just a last and weak effort for the life they brought about to the end.

Furthermore, the issue of the end creates a paradoxical situation for characters in this narrative structure because the story does not lead the readers to a utopian renewal along with the end. Instead, the readers are in between because of the ambiguous conclusion of the post-apocalyptic novel. A linear narrative structure that shapes the narrative under a beginning, a middle, and an end becomes replaced by an ambiguous, unresolved, and cyclical narrative structure. In this way, absolute beginnings and ends fade away, and beginnings and ends become interchangeable. When taken in this sense, “the novel will end; a full close may be avoided, but there will be a close: a fake full stop” (Kermode, 2000: 145) but “the end is never the end. The apocalyptic text announces and describes the end of the world, but then the text does not end, nor does the world represented in the text, and neither does the world itself” (Berger, 1999: 5). An apocalypse represents an end that will bring a brand-new beginning, even if this beginning will be flawed or ideal. Namely, the end will not be final but successive, and the representation of this type of ending creates a challenge at the fiction level. Although the last sentence that will not turn the next page is written, multiple what-if scenarios regarding the world represented in the text will continue to keep formation in readers’ minds. Just as humanity is assumed to continue its life in the hereafter, even if the end has come, the readers will continue to speculate about the storylines. In this respect, Kermode and Berger reflect the challenge and paradox created by the notion of apocalypse in literary texts.

The end of McCarthy’s *The Road*, explains this paradoxical situation in a quite proper way because the novel begins with the journey of a father and son, and similarly, it ends with the boy starting another journey with a group of people after his father’s death. The story does not present an absolute end by extinguishing the light; instead, it permits the child to carry the light on another journey. This type of end takes the readers back to where they started since, they cannot know at the beginning of the road what will happen at the end of the road, and they assume that they have reached an end, but they encounter another chance of journey that they cannot continue. In other words, the end of the novel “merely means a continuing and continual anxiety about the boy’s fate” (Skult, 2019: 168) because McCarthy “forces it to continue in the reader’s imagination” (2019: 168) by ending the story in this way. Ultimately, apocalyptic and post-apocalyptic narratives shed light on the end-of-the-world scenarios in the minds of human beings by presenting two different narratives. In one narrative, destruction brings a perfect and new

order which will make us forget all the disorders, injustices, and chaos. In another narrative, we will stand in the middle of the destruction, and we will not know where to go or what to do, along with all the questions and doubts in our minds.



CHAPTER TWO

TRAUMA THEORY

In the wake of a modern world, humanity has experienced oodles of incomprehensible events and they get ultimately battered to exist in the scrabble of them. The human mind, body, and life have indispensably attained the quality of being an example or representation of metamorphosis. In this world of wreckage, where harrowing massacres such as local, civil, ideological, and ethnic wars, atomic bomb attacks, genocides, and famines are yielded, human beings are turned into a bunch of people who can merely take one last breath for death. Whereupon, humanity not only has difficulty physically existing in this bloody ground of constant terror, cruelty, and torture, but also the psychological collapse, numbness, helplessness, and insanity brought about as a result of all this. In the maelstrom of this desperation, where physical pains come to an end in a sense, but mental and spiritual malaise often fail to ease, *trauma* is the word that occludes the ears the most. *Trauma*, as a Greek word, refers to “an injury inflicted on a body” (Caruth, 1996: 3) in both English and German languages, and it correspondingly is “first used in English in the seventeenth century in medicine, it referred to a bodily injury caused by an external agent” (Luckhurst, 2008: 2). Ironically, this word has started to be used on the most basic level to draw attention to the physical wounds of people, and the crux of this usage is that it is for an injury with an external factor.

In its later usage, “particularly in the medical and psychiatric literature, and most centrally in Freud’s text, the term *trauma* is understood as a wound inflicted not upon the body but upon the mind” (Caruth, 1996: 3) but “the metaphor of a psychological ‘impact’ still retains the sense of a wound caused by an exterior agent” (Luckhurst, 2008: 3). While there is a deep-scaled drift from the physical wound to the mental, the common point of both uses is crucial in making sense of the concept of trauma because the prerequisite for the traumatic wound is an exogenous incident or situation that will make the traumatic subject sensitive and vulnerable to the external world.

Considering the meaning, origin, and starting point of the word trauma, we can acquire a hunch about the concept but for full grasp, “trauma is described as the response to an unexpected or overwhelming violent event or events that are not fully grasped as

they occur, but return later in repeated flashbacks, nightmares, and other repetitive phenomena” (Caruth, 1996: 91). Broaching the hints in the description, the traumatic subject, who cannot grasp and react to the extent and destructiveness of the traumatic event in its unexpectedness, shock, and horror, then involuntarily returns to that event and attempts to display a delayed self-reaction. In other words, trauma toxically wiggles into the psyche and waits for the moment when it reappears. When that moment comes, it causes some disturbances or symptoms in body and mind. In this regard, there are two vital pinpoints which are belatedness and repetition to demystify the concept of trauma. The first one is belatedness indicating “the time elapsed between the accident and the first appearance of the symptoms” (Caruth, 1996: 17). This time can also be called incubation period or latency. This period is when the effects of the ungrasped traumatic event on the subject do not appear or are waiting to emerge and it points out the incomprehensibility of the traumatic experience. In other words, trauma is *Nachträglich*, a term used by Freud to mirror the delayed or deferred impact of it. Traumatized subjects may not notice the impact of an event or think that they got over a cataclysmic event unscathed, as in the case of Emma Eckstein, one of the patients of Freud, but it can be the illusion of the belated nature of traumatic experience. A shopkeeper sexually abused Eckstein, an eight-year-old girl, but “this ‘scene’ had no effect until she understood its meaning at puberty, during a second incident in which salesmen made fun of her in a shop, suddenly causing a pathological repression of the initial incident” (Jacobsen, 2021: 91). As an illustration of the mechanism of the delayed nature of trauma, Eckstein develops a series of solemn physical and motor symptoms after an elapsed time or confrontation with a similar incident. By this reckoning, “the impact of the traumatic event lies precisely in its belatedness, in its refusal to be simply located, in its insistent appearance outside the boundaries of any single place or time” (Caruth, 1995: 9). This is how we come across that every pain and occasion that we think has passed without touching us is a ghost waiting to spawn somewhere.

The second one is repetition, a compulsion to repeat or act out indicating the experience that Freud would call “‘traumatic neurosis’—emerges as the unwitting re-enactment of an event that one cannot simply leave behind” (Caruth, 1996: 2). The unassimilated traumatic experience unwittingly rears head again and infiltrates into the individual’s present and chains that time with the past. This chain or namely the bridge

built between the past and the present points out a confusing state of the mind because traumatic experience occurs in the past but it tries to exist in the subject's present. In this way, "it assumes a haunting quality, continuing to possess the subject with its insistent repetitions and returns" (Whitehead, 2004: 12). In tandem with these repetitions, the traumatic subject goes through agonizing, disconnected, and transcendent emotional states and reflects how the traumatic experience restructures, tears out, and inscribes a new meaning and value into the subject's life. Moreover, these repetitions cannot only be considered a manifestation of the traumatic event but also a path to working through trauma because

within the multiple repetitions the individual not only acts out of his/her traumatic memories but also gradually reduces the intensity of acting-out. Through many repetitions, the individual may develop a feeling of mastering the situation that he/she failed to do during the traumatic event. (Freud quoted in Yang, 2016: 12)

It predicates that the repetitions can be helpful to the traumatic subject in the process of working through. The traumatic subject can unleash himself or herself from the intensity of recurrence, may not succumb to the trapping cycles of repetitions and can get through a healthy process of overcoming.

The repetitions are crucial not only for understanding the nature of trauma and overcoming it, but also for making sense of the symptoms of trauma. The traumatic experience can reappear in diverse forms, from physical sensations, such as behavioral re-enactments, various types of paralysis, impotence, and insomnia, to mental phenomena, such as dreams, horrific images, obsessions, nightmares, flashbacks, and hallucinations. In their performative nature, all these symptoms signify the unassimilated, belated, and recurring nature of trauma, and they become helpful to read the trauma and reveal the things swept under the rug. In the guidance of these symptoms, it appears that traumatic experience can distort or alter the perception of reality, sense of self, and relation to the community. Undoubtedly, the notion of trauma belabors the fundamental enigma regarding the psyche's relation to reality because after going through an incubation period, "the longer the story remains untold, the more distorted it becomes in the survivor's conception of it, so much so that the survivor doubts the reality of the actual events" (Caruth, 1995: 64). In this sense, the traumatic subject can have difficulty having a coherent view of reality and disheveling the fragmented, dreamlike, or delusional reality into the real. Another toil in associating the traumatic subject with reality is the concept

of memory because the subject can store the overwhelming traumatic experience in the mind and may not control the way those memories affect his or her perception of reality. Ultimately, “the capacity to remember is also the capacity to elide or distort, and in other cases (...) may mean capacity simply to forget” (Caruth, 1995: 154). The fact that the traumatic memory is open to manipulation, distortion, or erosion can compel the traumatic subject to improvise, vary the account from telling to telling, shatter, and put gaps among narratives.

The traumatic subject may experience a disconnection not only from reality but also from the self since the self, as a psychological construct shaped by the subjective experience of a mental being, can get through different stages before and after the traumatic experience. From this standpoint, “the distinction between external reality, and the experiences of the internal self and organization of identity, has led to the popular proclamation that traumatic experience ‘shatters’ identity and inherently pathologizes the person” (Balaev, 2008: 162). The perception of reality has a critical role in the basis of different processes that the self goes through because even a temporary break from reality can cause a fugue state for traumatized self. The traumatic subject can alter its previous conception of self and detach from its coherent sense of self under the impacts of fragmentation, traumatized perception of reality, and the change of consciousness caused by the traumatic experience. When taken in this light, the traumatized subject’s view of self will be greatly shaken, and he or she will have difficulty perceiving themselves in a positive light, even perceiving the world in an orderly or meaningful way besides the danger of never being the same again.

In the process of disrupting previous notions of self and adapting reordered perception of self with the dynamics of terrifying traumatic experience, “traumatized protagonist may experience a doubling or self-estrangement, which differs from a shattered identity or dissolute self” (Balaev, 2008: 162). One of the most devastating and engrossing impacts of trauma on the self can be considered psychic splitting because traumatic experience not only creates a second self but also a traumatized self. This means a kind of duality or parallel existence comes to light between the realm of trauma and the realm of the current or ordinary life. Indeed,

the subject who emerges after a traumatic wound is not a transformation of the old one, but literally a new one, she is well aware that the identity of this new

subject does not arise out of a *tabula rasa*: many traces of the old subject's life-narrative survive, but they are totally restructured, torn out of their previous horizon of meaning and inscribed into a new context. (Žižek, 2008: 23)

The subject will not rise from the ashes after a devastating event but will form a post-event identity with various scars and bruises. In *A Disturbance of Memory on the Acropolis* (1936), Freud introduces two crucial concepts which are depersonalization and derealization in relation to dissociative ego splits and these concepts elucidate the effects of the post-traumatic processes of the ego. These two concepts define the subject's alienation process from self or reality. Within a broad understanding,

trauma results in splits in the ego as evidenced by dissociation between the "experiencing self" and the "observing self." Such ego splits are sensed by the subject as pathological alterations in self-experience and are manifested in states of depersonalization and derealization. In such dissociative states, the person is under the psychological control of unconscious fantasies which entail the denial of trauma either by detachment from self or from reality. (Ulman, 1988: 25)

The traumatized subject can find these two ways of escape to cope with the unbearable psychic pain, but these efforts at avoiding pain can ultimately fail by causing a high psychological cost. The split sense of self or reality may lead to psychic fissures, an obstacle to forming a cohesive self and healing the wounded self. Correlatively, split parts of the self can be the springboard of repressed fantasies and can cause consciousness to be taken over by these fantasies.

This great quake of trauma on the self is one of the most overhanging places that must be overcome for the subject in the traumatic experience because an exact recovery from trauma "cannot really occur until that traumatized self is reintegrated" (Caruth, 1995: 137). The non-integrated self will surely be bereft of confidence in the surrounding family and community structure because specific memories will hamper the traumatic individual from getting rid of the dust of the destruction. The traumatic individual not only will have difficulty in assimilating subsequent experiences of life but also will go through a social fracture, depersonalization, estrangement, alienation, and a weakening of social cohesion. All these can also be viewed as a response to trauma because the subject may want to adapt to the unsympathetic environment through "egocentrism, quickness to anger, social and emotional withdrawal, rumination, or shutting down" (Balaev, 2014: 132). The subject may detach from the community due to the sovereignty, subversiveness, and imperceptibility of the occasion or may endeavour to tackle the

trauma with these responses, but the impact of the community on the traumatic subject is also very critical here. The social environment can be prepotent on the causes or outcomes of traumatic experience from a variety of aspects because “it not only forms the circumstances out of which trauma is created but can also provide or refuse the needed support for healing” (Balaev, 2014: 132). By this reckoning, the social interconnections can re-traumatize, hush down, undermine the subject, and be pleasing to heal as a good option.

Within a lump of all these crossroads of variables and psychic havoc, “a theory emerges focusing on the relationship of wounds and trauma and helping us ‘to read the wound’ with the aid of literature” (Hartman, 1995: 537). Trauma theory holds the psychoanalytic knowledge of trauma on the one hand, and it also “seeks to foreground the nature and limitations of narrative and to convey the damaging and distorting impact of the traumatic event” (Whitehead, 2004: 82) along with protagonist’s symptomatic reactions within the orbit of literary studies. At the levels of plot, character, and narration, a literary work attempts to provide a thick description of both the prerequisites and characteristics of trauma and the challenges or resistance to representation. To walk into the inaccessible nooks of trauma, authors especially utilize “an assortment of narrative innovations, such as landscape imagery, temporal fissures, silence, or narrative omission—the withholding of graphic, visceral traumatic detail” (Balaev, 2008: 159). Unquestionably, to bring one of the most controversial and complicated issues of such an essential field as psychoanalysis and mental state to the level of narrative, the boundaries of the narrative techniques and the usual course of the narration should be broken, and a compulsive outpouring of attempts to formulate narrative knowledge becomes necessary. At this point, one of the critical literary strategies in trauma fiction can be seen as the device of repetition because the recursive nature of trauma carries an expressive potential and gives room for trauma to be articulated by referring to the insistent returns of the event.

Repetition, as the echoic voice of trauma, can also influence the interpretation of the traumatic experience by taking the reader on a journey from one narrative to another at the point of finding the narratives’ similarities, differences, and commonalities. In other words, the repetitions can cause breaks in the narrative by drawing zigzags between the traumatic past and the present and give the reader a chance to confirm a linkage between

the narratives. By this reckoning, authors can “employ a nonlinear plot or disruptive temporal sequences to emphasize mental confusion, chaos, or contemplation as a response to the experience” (Balaev, 2008: 159). Dispersed and fragmented narrative voice in trauma fiction can be seen as one of the essential techniques to illuminate many deadlocks regarding the nature of trauma and to represent the concept of trauma on the literary ground because flashbacks, repetitions, possessions, memory breaks, self-conflicts of reality cannot be sublated into conventional causality. From this aspect, the transformation of the trauma into a narrative can be considered the harvest of a long crop process because of the unattainable and unutterable nature of the traumatic experience. As the last word, the concept of trauma is a complex phenomenon to comprehend and articulate, but still, it can deplete and disintegrate individuals and societies as well as form a more robust social cohesion and a renewed sense of identity. These two-sided impacts of trauma on individuals and societies will be explained and elaborated on separately in other sections.

2.1. INDIVIDUAL TRAUMA

From birth to death, human life can be seen as an endless expectant to traumatizing events because of a plethora of hassle, angst, and toil prowling in every part of the world. Especially after years of hardship, in which communities are tormented, the havoc is rampant, and humanity is falling apart, it is terrifying to see the share of so much suffering on a single shoulder when a single glance comes to that individual in dozens. In the same trajectory of pain that humanity collectively goes through, the individual can not only transform or internalize common suffering but also partake of different kinds of agony and traumatizing processes within the orbit of the collective miseries or utterly independent of shared pain. Supposedly, the individual can be traumatized by large-scale occasions such as war, terrorism, and political upheaval as much as by personal injuries such as rape, violent attack, illness, divorce, or separation. Undoubtedly, all these radical and austere occasions can alter one’s interpersonal environment and convulse reliance on the world. Individual trauma refers to “a blow to the psyche that breaks through one’s defences so suddenly and with such brutal force that one cannot react to it effectively” (Caruth, 1995: 187). On a subtler level, it is essentially the nature of trauma or what the traumatic experience does to the individual; still, the distinctiveness here is that blow to

the psyche is specific to one person who does not accomplish to obviate. This peculiarity is critical to making sense of individual trauma because it will both customize one's own experience and differentiate one's response to it. Ultimately, Freud describes trauma as "an extensive breach in the defensive wall surrounding the psyche. The subject's defences are weak if he has not built up a layer of anxiety prior to a shock or an unexpected event" (Freud quoted in Whitehead, 2004: 119). Within the circle of this weakness, the traumatic subject can attempt to put together the pieces, grasp the magnitude to take in the experience, and reconstitute oneself within the shattered orbit of his or her psyche. This subject can "show signs of a continuation of the trauma patterns, hypervigilance, anxiety dreams, sometimes a driven need to talk about the events of the traumatic period, at other times a need to avoid doing so" (Caruth, 1995: 81). These signs that the subject has in the traumatic process will often subjectify the incident and its impacts by going through the subject's personal, mental, physical, and perceptive processes.

When we glance at the Holocaust as an example, the story of the Commandant of the death camp of Auschwitz, Rudolf Franz Ferdinand Höss, who is not allowed to use a knife to sharpen the tip of his pencil but allowed to kill thousands of people can throw light on individual trauma within and along with collective ones. Höss reveals how he feels the pain of the loss of his father at a young age with the statement, "now the strong hand of my father was missing" (Paskuly, Polinger & Levi, 1996: 55). Meanwhile, he closely and personally feels and witnesses the suffocating sense of woe and horror of the traumas of Shoah victims. As one of the causative agents of the Shoah, Höss narrates his personal traumas and the impact of those traumas on his life such as the disappointment with his co-workers, his isolation from social life, and his cure of alcohol for being social again. In the meantime, he also feels the blow of all the pain experienced, witnessed and discovered in the bloody process of death camps. He exemplarily describes his dramatic memories of suicides as "another thing on my mind was the many suicides among the ranks of the SS Special Action Squads who could no longer mentally endure wading in the bloodbath." (Paskuly, Polinger & Levi, 1996: 157). His war experiences aggravate his old psychological wounds and his familial burden with social ones since an overwhelming exposure to pain and wasted life in death camps becomes the precipitants of his psychological damage. Höss' story is thought-provoking, not only to see the extent and range of individual trauma but also to understand that loss is one of the deepest

wounds that cause individual traumas, considering the loss he experienced and the losses experienced during the Holocaust. Seen in a certain light,

losses are specific and involve particular events, such as the death of loved ones on a personal level or, on a broader scale, the losses brought about by apartheid or by the Holocaust in its effects on Jews and other victims of the Nazi genocide, including both the lives and the cultures of affected groups. (LaCapra, 1999: 700)

Essentially, a loss is one of the inevitable stations in human life to which everyone comes around, and since it is both unavoidable and can be experienced more than once, it “may conceivably be reactivated, reconfigured, and transformed in the present or future” (LaCapra, 1999: 700). At this point, it is crucial to distinguish three correlated concepts, loss, absence, and lack within the orbit of the theoretical framework of trauma because it will be helpful to draw the lines of the impact of traumatic loss on the individual. With respect to loss and lack,

loss is to the past, so lack is to the present and future. A lost object is one that may be felt to be lacking, although a lack need not necessarily involve a loss. Lack nonetheless indicates a felt need or a deficiency; it refers to something that ought to be there but is missing. (LaCapra, 1999: 703)

In a somewhat comparable fashion, the loss represents something complete, irreversible, and unattainable, while lack represents something half that can be searched and found. A far cry from the concept of lack, “absence represents a trans-historical or foundational loss, a structural trauma that is not related to a particular event and to which we are all subject” (Whitehead, 2004: 13). Although loss and absence show a commonality in being something everyone is exposed to, absence draws a red line between itself and the loss by not being specific to a particular event. However, humanity’s losses can turn into absences or absences into losses and,

when absence is converted into loss, one increases the likelihood of misplaced nostalgia or utopian politics in quest of a new totality or fully unified community. When loss is converted into (or encrypted in an indiscriminately generalized rhetoric of) absence, one faces the impasse of endless melancholy, impossible mourning, and interminable aporia in which any process of working through the past and its historical losses is foreclosed or prematurely aborted. (LaCapra, 1999: 698)

On the shady side of the brutality of absence, the traumatic individual becomes unable to do anything but learn how to live with the absence or look for ways to tackle it. In stark contrast to absence, “the object of desire is specified: to recover the lost or lacking object or some substitute for it” (LaCapra, 1999: 708). The individual trauma of loss or lack is

not as large-scale as the trauma of absence, and the individual can find a way to recover it. On the other hand, the impact and reactions to losses can change from event to event, and the destructiveness, depth, or emotional weight of some losses can be so much traumatic while others are not that much.

In addition to the traumatic blows of loss and absence experienced by the individual, the reckoning, confrontation, and disengagement with the individual's self should be evaluated in terms of placing the impacts of the trauma on the individual on a concrete basis. The abrasive moves of the trauma in the sphere of selfhood can happen in a variety of ways, such as splitting, shattering, and doubling as mentioned before. According to self-psychology, the self-object's existence is always a matter in a subject's self-formation since one's unconscious organization of experience of self occurs in relation to the self-object. A self-object is "the person's experience of another person or object (animate or inanimate) as subjectively connected to an extended from self" (Ulman, 1988: 6). Whereupon, one's traumatic shattering or restoration of organizing fantasies becomes determined by the degree to which sense of self's relation to the self-object. A person who disavows, splits, and doubles oneself after a traumatic experience can create a channel between oneself and the self-object by integrating with it or accomplishing unconscious or narcissistic fantasies through the self-object. Upon close analysis,

self-objects are subjectively experienced by the person as performing vital psychological functions. These functions include providing an experience of being admired, praised, and valued (mirroring of grandiosity and exhibitionism), or facilitating experiences of merger with figures or objects of great strength and power (idealized merger with the omnipotent), or offering experiences of "essential likeness" as a twin (alter ego). (Kohut quoted by Ulman, 1988: 6)

The essential likeness or the double self is one of the most critical tricks of trauma performed on the self since it posits the person with a fragmented or paired personality, and this gray zone opened up by trauma on the self appears as a *doppelgänger* motif within trauma theory. Doubles or doppelgängers are principally the portrayals of the traumatized individual who is incapable of attaining the level of seeing himself or herself as he or she is and has internal conflicts about his or her existence. The characters of doppelgänger works often

develop an 'I-it' relationship with their doubles, as they tend to make use of the other for their needs, hence naturally fail in entering a relationship aimed at

making each other present. Neither party of the doppelgänger relationship views the other as possessing an independent existence, and rather than relating to the other as a particular person at a given moment, they see him as their own reflection. (Tal, 2008: 2)

In this regard, the traumatized individual can create a kind of internal version of life and becomes bereft of interpersonal communication, instead starting to have intrapersonal communication with its doubles. However, the traumatic subject must become aware of the other and accept that it is a separate or authentic being. Ultimately, examination of individual traumas over specific causes or symptoms created by trauma is a crucial fulcrum in determining the area of trauma because individuals may have traumas, which may also occur within the social traumas. As stated at the beginning, we had better look back at the place where people suffer dozens of pains and look at the individual's burden in this suffering since it is almost impossible for the individual not to be crushed while the elephants are scuffling. From another angle, "everyone is implicated in each other's (absent) trauma because the former position accepts the multiple contextual factors of trauma while also indicating that trauma is a lived experience, one that is identifiable to a greater or lesser degree" (Balaev, 2014: 7). In a platform where individual traumas go hand in hand with collective ones and, in other words, as the two sides of the same coin, it will be inevitable to touch upon the collective trauma.

2.2. COLLECTIVE TRAUMA

John Maxwell Coetzee utters the question, "what bird has the heart to sing in a thicket of thorns?" (Coetzee, 1982: 56) in his novel *Waiting for the Barbarians*, in which he elucidates the massive sufferings of the colonized through the eyes of the colonizer. The case is not disparate for humanity, which is almost lost in the black hole of the world. In a locus where moral ambivalence, social dissipation, and the hubris of power run amok encircle humanity, it will be challenging to even speak beyond singing. At this point, collective trauma comes to view by seeping through the cracked walls of the community as a signal of the illegitimate diseases of society, such as racism, discrimination, sexism, and many more. By collective trauma, Caruth means

a blow to the basic tissues of social life that damages the bonds attaching people together and impairs the prevailing sense of communality. The collective trauma works its way slowly and even insidiously into the awareness of those who suffer from it, so it does not have the quality of suddenness normally associated with

“trauma.” But it is a form of shock all the same, a gradual realization that the community no longer exists as an effective source of support and that an important part of the self has disappeared. (1995: 187)

When taken in this light, collective trauma emerges when an invasive event such as ethnic cleansing, warfare, genocide, acts of terrorism, forced migration, and deportation exterminates the majority. Just as the unsettling experience disrupts one’s identity, position and assumptive worldviews in the individual trauma, a disruptive event puts indelible marks on a large population by shattering group consciousness, memory, and the patterned meanings of the community. This all-inclusive occasion not only alters the communal identity, relations, and predictability of social life but also raises disturbing questions about the significance of being a community, the core of belief systems, functioning of governmental processes and policies. In the punchline of the collective trauma, societies undergo existential depression, grief manifested in destructive behaviours, lack of resolution of social disruption, and lack of confidence.

Indeed, the devastating blow to one of the primary units that holds human groups together is large-scale damage that will shake the bonds, collaborations, and togetherness that people have established. However, this blow will not be instantaneous, as with individual trauma; instead, it will lurk in an ambush, internally or silently disrupting communal moods, communication, and interaction. One of the most significant examples of this trauma was experienced during the world wars, particularly after the Second World War, when hunger, theft, racism, genocide, ambition, greed, war, massacres, savagery, and tyranny threw the world into the abyss. Regardless of the topic, we are reminded of these dark chapters in human history, as the actions of those driven by evil left a past filled with lessons and precedents. One evocative detail of this aspect of human history is Post-Traumatic Stress Disorder, which helps examine collective trauma under specific terms and situations. Psychiatry, psychoanalysis, and neurobiology have shifted the focus to the psychological effects of war on individuals, beyond the attacks on countries and states, as people struggled to recover from the horrors of war. This has led contemporary trauma studies to step into the medical and psychiatric fields. Through the agency of these studies,

in 1980, the American Psychiatric Association finally officially acknowledged the long-recognized but frequently ignored phenomenon under the title “Post Traumatic Stress Disorder” (PTSD), which included the symptoms of what had previously been called shell shock, combat stress, delayed stress syndrome, and

traumatic neurosis, and referred to responses to both human and natural catastrophes. (Caruth, 1995: 3)

Primarily, the term is averred in the field of psychoanalysis to remark on the severe impacts of the war on returning soldiers, to raise public awareness, and to relieve their pain. Ironically, soldiers who are expected to be emotionally numb often experience the same challenging process as war victims. Considering the suicides of high-ranking soldiers in German Nazi camps, it is not inaccurate to say that the weapon of war turned against itself or, in a sense, that the serpent swallowed its tail. Soldiers who were profoundly affected by the war, with lingering memories of torture, bullying, and death, commonly exhibit symptoms such as “hyper alertness or exaggerated startle response, sleep disturbance, guilt about surviving when others have not, or about behaviour required for survival, memory impairment or trouble concentrating, avoidance of activities that arouse recollection of the traumatic event” (DSM-III quoted in Ulman, 1998: 21). These symptoms form distinct clusters of somatic or psychosomatic responses in societies exposed to such extreme stressors. Understanding these dissociative symptoms is crucial to comprehend the circumstances of soldiers, their traumatic experiences, and the underlying significance of trauma. By examining the story of Mike, a Vietnam combat veteran known as “44 Mike,” we can gain a deeper understanding of how the lingering effects of devastating events and haunting war experiences are woven into the fabric of soldiers’ lives. Mike participated in challenging missions on the battlefield, volunteered for dangerous patrols, and even went to the extreme of making a necklace from severed ears as a souvenir. Nevertheless, Mike existing like a slaughter machine on the battlefield, could not escape the shadow of his dark actions after the war. He described

a pervasive sense of paranoia, and fear, as well as hyper alertness, which made going outside and dealing with people painfully unbearable. Whenever he ventured outside his parents’ home, he suffered massive panic attacks (disintegration anxiety) in which he felt totally out of control, as though unravelling (depersonalization). (Ulman, 1998: 42)

Mike also grappled with various problems such as nightmares, hallucinations, insomnia and agoraphobia in addition to these symptoms, and he suffered from PTSD in the post-combat period. Mike can be a striking example to see the real-life experiences of soldiers, but there are also some fictional characters shedding light on the traumatic processes of soldiers in the narrative world.

Mrs. Dalloway, a novel by Virginia Woolf, serves as an important example in literature for highlighting the severe traumatic process experienced by the shell-shocked veteran, Septimus Warren Smith. Septimus' journey shifts from volunteering for the war, valiantly performing on the battlefield, and envisioning the protection of his country, to confronting the harsh realities of war, including the loss of his close friend Evans, physical wounds, and debilitating neurosis. The facts of war mar the life of Septimus by impinging on his consciousness with feelings of isolation, anxiety, and the idea of death; in other words, "he begins to have the symptoms likely to follow dreadful events and now so familiar to us as Post-Traumatic Stress Disorder, only defined thirty years after a second 'World War'" (Thomson, 2004: 59). It is quite possible to observe the most defining symptoms of post-traumatic stress disorder through Septimus, such as panics, emotional numbing, awful dreams, hallucinations, paranoia and fear. As his entire being is consumed with horror and dismay by the lingering presence of war, Septimus becomes unable to cope with the trauma and chooses to end his suffering by committing suicide amidst his spiritual turmoil. As a significant victim of the First World War, Septimus illustrates the potential consequences of soldiers' traumatic experiences during the final phases of their lives.

Post-traumatic stress disorder, mainly addressed through the traumatic processes that soldiers collectively go through in the post-war period, began then to be used more broadly. It started to be used

not only to combat and to natural catastrophes but also to rape, child abuse, and a number of other violent occurrences have been understood in terms of PTSD, and diagnoses of some dissociative disorders have also been switched to that of trauma. (Caruth, 1995: 3)

This wide-ranging switch means that the sole defining feature of a collective trauma should not be only historical, natural, or cultural events but also a shocking event, such as abuse, that will have a devastating impact on society, at least as much as war. Although these relatively malignant events can have wreckful impacts on communities and seriously perish the collective consciousness, the psychological definition of trauma "includes the encounter with death, or extreme death anxiety, as a central component of this psychological phenomenon" (Galea and Smelser quoted in Hirschberger, 2018: 6). The role of death in collective trauma is vital and prepotent to view the core meaning or the construction of meaning in trauma. Apocalyptic and post-apocalyptic literary works,

in which mass death plays an active role, can provide us with material to discuss the collective effects of trauma in this sense. Just as post-traumatic stress disorder throws light on the traumatic impacts of wars or massive events on the collective level, post-apocalyptic literature can also touch upon any destructive event causing the end of the world, affecting the sense of community and leading them into a traumatic state on a collective level. Moving from this point, I will seek to remark on a resonance between trauma and post-apocalypse in which each speaks and addresses the devastating blow, aftermath, and survivals in the last part of this chapter.

2.3. POST-APOCALYPTIC TRAUMA

The previous part introduces to discover the specific parameters inherent in the study of trauma to catch the identifiable generic elements among the terms of trauma, apocalypse and post-apocalypse. Michelle Balaev regards the trauma novel or narrative as “a work of fiction that conveys profound loss or intense fear on individual or collective levels” (Balaev, 2008: 150). Accordingly, apocalyptic and post-apocalyptic works refer to the apocalypse phenomenon that will generate a severe loss, dread and anxiety in individuals and communities. There can be hints about trauma narratives in apocalyptic or post-apocalyptic works, considering the range of these two concepts. To establish the association between trauma and apocalyptic narratives, we can even utilize religious texts in which the apocalypse is conceived. As a striking example, both the content and the form of revelation found in *The Book of Daniel* echo the qualities of the trauma narratives. An apocalyptic text poignantly projects various proto-apocalyptic events from the fall, rise or conflict of empires and the subjugation of the Jewish people in the late first and second Temple periods to Daniel’s learning of the coming of a Messiah, worldly destruction, and the promised resurrection in chapters 7-12. Apart from a portrayal of apocalyptic events, the book presents Daniel and the Jewish people’s traumatic life through various types of occasions such as Babylonian exile, forced servitude in King Nebuchadnezzar, forced Hellenization and religious edicts of Antiochus IV. Under the surveillance of the chaotic and aggressive forces, Daniel and his people go through difficult times and attempt to intellectually and spiritually struggle. On the cusp of existential crisis and fighting against feelings of loss, personal devaluation and demoralization,

his psychological state in the second half of the Book appears to be one of confusion, agitation, and personal turmoil. He has a period of mourning and possible depression. He seeks answers from God through “prayer and supplication with fasting and sackcloth and ashes”² (9: 3). Daniel appears desperate and may be at risk for spiritual and psychological deterioration. (Gabel, 2016: 80)

Although as a religious figure, Daniel exonerates God and ascribes this traumatic process to himself and his people with feelings of guilt and remorse, Daniel, along with his people, attempts to endure a prolonged and collective trauma in the middle of a great crisis for humanity. If it is possible to trace the apocalyptic and trauma narratives within the framework of religious texts, it is also likely to find interrelated characteristics or create an association between these two types of narratives in the apocalyptic genre.

One of the characteristics of trauma associated with apocalypticism can be the overwhelming disposition of the event. On the most basic level, an apocalypse is a horrific cataclysmic event that will lead to an absolute wipe-out of humanity, and trauma is also a tumultuous blow to the human psyche that will daze all balances. It is obvious that “the event itself is so overwhelming as to be fundamentally unreadable in both traumas and apocalypse” (Berger, 1999: 21). Trauma may provide commonality with the concept of apocalypse in terms of being a catastrophic and obliterating event, but the most crucial point where apocalypse and trauma can be associated is that an apocalypse is a traumatic event in itself. An occasion that will turn the world into a traceless land and human beings into survivors marked with imprints of catastrophe will inevitably be startling. From another perspective, if the world is regarded as the homeland of humanity, a dreadful razing of this precious area will entail a traumatic, tragic and agonizing impact on them. Trauma, which we can define as “the psychoanalytic form of apocalypse, its temporal inversion” (Berger, 1999: 20), will cause a similar impact by embarking the individuals or the collectives on a transformation journey regarding the disruption of memory, identity, and selfhood.

Trauma can be a devastating psychological disorder yielding deep wounds, but the literal characteristics of trauma, such as its belated, repetitive, or haunting nature, will still determine to apprehend what it is and how it transpires. By the same token, although

² The quote refers to the Old Testament.

the apocalypse possesses a powerful, shocking, and even destructive nature in its own right, its worth and meaning can only be derived from the experiences that follow it. If the apocalypse is a traumatic event, overcoming and making sense of it can only be about the post-apocalypse. The post-apocalypse is essentially “a study of the ideological and psychological forces that direct the apocalyptic fissions and fusions” (Berger, 1999: 8). Specifically, in a world where the end has already occurred and only a wasteland or remnants of life remain, the only option is to attempt to reconstruct life through traces, remains, survivors, ghosts, or their symptoms. While the post-apocalyptic world holds the mirror to the past, an ungrasped, unrecovered, and inescapable event along with its aftereffects, trauma also “produces symptoms in its wake, after the event, and we reconstruct trauma by interpreting its symptoms, reading back in time” (Berger, 1999: 20). Both trauma and post-apocalypse are drawn back to a central, unknowable, and transformative event, seeking to unravel the events leading up to and following the traumatic or apocalyptic turning point. A traumatic subject or survivor of an apocalypse holds onto the moment of initial injury, which is not known or fully incomprehensible to the seer at first, and “relives it over and over again in the compulsive musings of the day and seething dreams of night” (Erikson quoted in Collins, 2014: 462). In this way, they not only fixate on the lingering effects of the turmoil but also make sense of the inexplicable in terms of the bigger picture. On the other hand, the recursive and belated nature of traumatic catastrophe already indicates that the impacts and responses to the event will spread over time, and will manifest or haunt us in various ways. This shattering will not be so sudden and total; it will be an insidious and internal issue.

Trauma is not only a catastrophe like an apocalypse but also an enigma of survival like post-apocalypse since both portray humans searching to save themselves from the wreckage, struggling to survive despite all the ruin. As seen in the diagnosis of post-traumatic stress disorder in soldiers returning from the second world war, no matter how hard the war survivors go through, it is still seen that they have somehow survived physically and attempted to heal their psychological wounds. When we look at Woolf's Septimus, even though he succumbs at the end of the road, he is bound to survive for a long time in the lacuna of estrangement, loneliness and yearning. He struggles enough to survive in an indifferent world to his sufferings, and the dead are enshrined, but veterans are largely kept out of view as reminders of the war. If he has found someone other than

his dead friend Evans, with whom he could share his pain, that communication would conceivably be healthy and a path to recovery as he muttered, “communication is health; communication is happiness” (Woolf, 2000: 229). Similarly, we can purport that humanity, witnessing the end of the world, also struggles to survive somehow in the post-apocalyptic world. McCarthy’s father and son in *The Road*, walking amid all abandoned cities, skeletal remains, the mummied dead, and zombies, or Ballard’s Doctor Robert Kerans, on the brink of the drowned world where the scorching heat caused various neuroses, still attempt to survive. Just as the traumatic characters search for a way to master and reconcile the overwhelming nature of trauma, characters of post-apocalyptic works attempt to survive, either remaking a world shattered by disaster or escaping from all danger inflicted on them by an unpredictable environment.

Trauma theory has another commonality with post-apocalyptic fiction that both utters the questions of what happened before and what is the situation after by throwing light on the cataclysm, the aftermath, and the survival; hence post-apocalyptic narratives can be read as trauma narratives. In terms of evaluating post-apocalyptic narratives within the framework of trauma narratives, these two questions may conduct us to a certain point:

If the apocalypse can be seen as the ultimate traumatic event, then is it possible to ‘get over’ such a trauma? Or is it more likely that one might get stuck in an endlessly repetitious melancholic cycle that continually refers back to the pre-apocalyptic past? (Watkins, 2020: 145).

Besides the apocalypse being a traumatic event, existence in the post-apocalyptic world is also traumatic since being in the hub of a collapse, surrounded by suspense, hazard, and bereavement, will definitely blaze the path to traumatization. Physical, mental and spiritual lack of resources in this hub can lead to an existential crisis for individuals and communities wounded by disaster, and they can wallow to forge ahead or conform to their new existence. However, a slow unearthing of the past events of the pre-apocalyptic world or a return to the moment the apocalypse broke may occur along with the events of the present in the post-apocalyptic world and these may be helpful partly to working through and somewhat acting out the past haunting. Seen in a certain light,

to see a world post-apocalyptic is to recognize its formative catastrophes and their symptoms and to identify the ideological sutures that hide damages and repetitions. It is also finally to recognize and create narratives that work through these symptoms and return to the apocalyptic moments that traumatize and reveal. (Berger, 1999: 219)

Ultimately, suppose the underlying psychology of traumatized thinking is to repetitively return to the origin of the trauma to attempt to master the experience; in that case, the reconciliation of the wounded post-apocalyptic world will be possible through compulsive repetition or a return to pre-apocalyptic events. Post-apocalyptic writings can be regarded as both symptoms of trauma in terms of pointing out the past and including remains, but they can also be seen as means of recovery concerning acting out the past. Based on all these statements, we can give examples from post-apocalyptic works to catch the association between these two narratives.

In Ballard's *The Drowned World*, we can come under scrutiny for the traumatic symptoms of the drastic environmental changes yielded by characters following the apocalypse, both through Lieutenant Hardman and generally through other characters. Hardman, thought to have malaria at the beginning of the novel, has troubled days with the effect of insomnia and disturbing dreams, and despite various investigations, he goes crazy and tries to escape to the south. Under the influence of terrifying heat, radiation and mutation, the characters' nervous system becomes disturbed by visions and dreams as much as Hardman. Doctor Kerans diagnoses their condition even with references to the collective consciousness and how human psychology regresses towards the Triassic period, "just as psychoanalysis reconstructs the original traumatic situation in order to release the repressed material, so we are now being plunged back into the archaeopsychic past, uncovering the ancient taboos and drives that have been dormant for epochs" (Ballard, 1962: 40). In this sense, the novel introduces an apocalyptic scenario not only about changing environmental and climatic conditions but also on the regression of the human body and mind to ancient times. It means it naturally gives place to the processes of human psychology in the post-apocalyptic world. In a space where the reptile has taken over the city or the old naturalistic law of the fittest is back on the agenda, all of them are always on the lookout even while massive daily doses of antibiotics drained all their energy. They psychologically go through extraordinary processes in the grip of this post-apocalyptic atmosphere not only through dreams but also through various neurotic states such as depression, anxiety, alienation and homesickness.

McCarthy's *The Road* also places the spotlight on the personal tragedy of a father and son who are psychologically traumatized in a post-apocalyptic world where all kinds of dangers are pervasive. These two traumatized protagonists, who get lost in the dilemma

of whether life is worth living throughout the novel, not only being a direct witness to the decay of the world but also many more reasons are enough to traumatize them. From the broadest purview,

the father has lost his wife who, in the light of the situation, has chosen to commit suicide. Finally, in this ravaged world where violence is ubiquitous, the father is left to live without knowing if he and his young and only son will be alive the following day. The son, on his part, is also psychologically traumatized. Because he was born just after the unknown disaster took place, he did not get to know the civilized world. Furthermore, his mother committed suicide soon after he was born, leaving him to face the perils of growing up motherless in such a bleak world. (Bueno, 2019: 77-78)

Besides the constant terror and violence exerted on them, these additional occasions also lead them into a traumatic state. Not only the trauma of the destruction of the world on a collective or individual basis but also the individual traumas of the characters in a post-apocalyptic atmosphere give a chance to analyse the association between post-apocalyptic fiction and trauma narrative. In other words, the possibility of discovering some elements of trauma narratives in apocalyptic and post-apocalyptic works enables us to combine these two genres, besides being able to relate directly to the concept of trauma and apocalypse.

CHAPTER THREE

SHATTERED REALITY: UNRAVELLING TRAUMA AND APOCALYPSE IN ANNA KAVAN'S *ICE*

3.1. CRITICAL BIOGRAPHY OF ANNA KAVAN

The author, recognized as Helen Ferguson and Anna Kavan in the literary world, was given the name born Helen Woods and was born to British parents in 1901 in Cannes, France. The British novelist, who undertook various roles in different spheres such as critic, painter, assistant editor, psychiatric caregiver, the interior designer, outpaced a life that she constantly renewed and discovered herself. Born the unwanted child of Claude Charles Woods and Helen Bright, Kavan was sent home the day after she was born to live with her mother's family and a wet nurse. Even though there is no precise information about what kind of relationship she had with her father, who is assumed to have committed suicide by throwing himself overboard from a ship sailing to South America when she was at the age of eleven, her mother had a poignant role in Kavan's life. Kavan had a very disconnected and distant relationship with her mother, who adopted a social lifestyle. She could only see her mother for ten minutes before daily dinner and spent her childhood as a solitary, remote, and unloved girl. Besides being emotionally remote, Bright is also a demanding and overbearing mother. Thus, she takes place in Kavan's life as a mother figure who evokes dark and sad feelings instead of being a mother figure that evokes sweet and loving feelings. This is how she expresses her feelings about this situation when she returns to London:

I am really terrified in a childish nightmare way of getting stuck out here, unable to move, and petrified forever in a repetition of my childhood isolation. It must be bad for me to stay so long in the neighbourhood of my mother. All the old frustration paralysis feeling comes over me. I feel less and less able to work or have any independent existence—less and less like a real person. (Kavan quoted in Callard, 1992: 94)

The failed mother–daughter relationship left a big scar on Kavan's childhood and her deeply resentful feelings during childhood are imbricated in every inch of her life. The misfortune of not being able to have a healthy and loving relationship that she encountered at the beginning of her life seems to have spread to her other relationships.

Kavan, who made her first marriage to Donald Ferguson in 1920, had a son named Bryan but the marriage ended soon after. After that, the British novelist married Stuart Edmonds in 1928 and had a daughter called Margaret, whom they soon lost. After this sorrowful loss, the couple adopted a child, Susanna, but there is not much information about that child's life. Kavan could not maintain continuity in this marriage, and the couple divorced in 1938. In addition to this inconsistency in her romantic relations, there are rumours that she could not establish a healthy and loving relationship with either her son Bryan whom she lost in 1944, or her adopted child, Susanna, despite her resentful and neglectful childhood.

Kavan's life is not only full of unsuccessful relationships but also troubled times when she experienced severe psychological processes. Kavan, who had a severe attack and attempted suicide shortly before her separation from Edmonds, transitions to another period after being sent to the Swiss psychiatric clinic. While she was a suicidal patient being treated for major depression in a psychiatric clinic, she later became, ironically, a caregiver at military psychiatric hospitals such as London's Mill Hill Hospital, caring for returning soldiers from the war. The fact that this process, in which she witnessed the soldiers' mental and physical pain, has therapeutic effects on her is as intriguing as being a nurse when she was a patient with a psychological disorder.

German Dr. Karl Theodor Bluth she met during these years, became her psychiatrist, close friend, supplier, and intellectual guide, like Dorian Gray's Basil Hallward. Even though we know little about Bluth except for his escape from Nazi fascism with his wife to Britain and his interest in being a poet and playwright, their intellectual bond or his active role in Kavan's literary life becomes evident with their co-written work *The Horse's Tale*. Another facet of Bluth's significance in Kavan's life is his active role in helping her to supply heroin that she intimately attached to and even nicknamed her syringe bazooka. About this critical issue, Sweeney asserts that "Kavan's addiction to injected heroin was long-standing and powerful, beginning, in all likelihood, in the 1920s when the upper classes—often dubbed the 'fast' set—had relatively easy access to morphine and cocaine" (2017: 314). The heroin, which she supposedly uses to endure severe depression attacks, is a key point both in her friendship with Bluth and in drawing attention to Kavan's psychological problems.

Painting or drawing is as important as writing in her life, even though she could not make a name for herself and receive any critical attention. Kavan, who gives many of her paintings to her friends and organizes exhibitions, continues dealing with drawing and writing simultaneously. Although she could not make any palpable success in painting, she relatively achieved to make a name for herself in the literary world. As a very prolific writer, Kavan has had a prosperous writing career and life with a total of twenty-two books, publishing sixteen books during her lifetime and six posthumously. Kavan is said to have started her writing career in Burma during her first marriage but began publishing books long after her marriage. When Kavan stepped into the literary world with her work titled *A Charmed Circle*, published in 1929, she started publishing her works as Helen Ferguson, despite her marriage to Stuart Edmonds. She continued to use the name Helen Ferguson in the five works she consecutively published after her first novel, but then she decided to publish her works under the name of her fictional character, Anna Kavan, used in *Let Me Alone* and *A Stranger Still*. Many ideas have been put forward as to the reason behind the name change, such as a technique of self-construction, a deliberate attempt to mystify her identity, fleeing from the disaster of her personal life, and her commercial failure as a writer. Her new writing style made a splash in the 1940s, and the first work she published under the name of Anna Kavan became *Asylum Piece*. Kavan, who made various travels during the Second World War and periodically resided in countries such as America and New Zealand, started working in the literary journal *Horizon* after her return to London. However, this work did not last long since she received the reactions from psychiatrists when her short story *The Case of Bill Williams* was published in *Horizon* journal in 1944.

Kavan, who became a completely different writer with her name change, seemed to have stepped into the world of literature for the first time with the shift in her writing style and uniqueness. The writer calling herself Anna Kavan, embraces a radical prose style shaped by mystery, fantasy, insanity, darkness, and the inner world of the characters. She breaks away from “Helen Ferguson’s prose bare; dispensing with and distilling descriptive language and characterization, robbing her narrators of reliability, her work became at once more mannered and more intimate” (Walker, 2012: 48). She loses her interest in the realistic writing style, touches less on issues of class or gender, and gives up on emotional content. Her experimental writing technique, disrupting the linear

narrative, abandoning plot and character development, her use of modernist, surrealist, Gothic, or metafictional elements along with the interplay of realism, fantasy, and fictionality not only confounds the readers but also promises them a mysterious journey. In this sense, Kavan's works "might most readily fit into studies of fantastic literature which encompasses the Gothic, utopian and dystopian fiction, ghost stories, fairy tale, magic realism and, most importantly, writing that falls between these categories" (Walker, 2012: 56). Kavan's works, which can also be examined under speculative fiction, do not trace a specific genre and that she has provided examples for various literary genres with her narratives.

Kavan's writing seems not separate from her personal life and includes a deluge of autobiographical elements from psychiatric clinics and heroin to short-term marriages and a one-sided love-hate relationship with her mother. There can be narratives associated with these points in many of her works, but mainly her three novels can be described as works that directly touch upon her life. Ferris sorts these novels as follows;

Her novel *Who Are You?* is often described as autobiographical, or semi-autobiographical, charting Kavan's first marriage in 1920 to the railway official Douglas Ferguson and their unhappy life in Mandalay, Burma (Reed 2006: 23). Kavan had first addressed her younger years and early marriage in her third published novel, *Let Me Alone*, eight years after her marriage effectively ended, returning to aspects of the account of the fictional Anna Kavan in *A Stranger Still*. (2017: 398)

Apart from these novels in which she refers to her short-term and problematic marriages, she also uses psychological elements in her works by utilizing her clinical experiences as both a psychiatric patient and caretaker, as well as studying psychiatry. She generally portrays characters who have psychological turmoil, paranoid, obsessional, depressive, or manic traits, in conjunction with creating dreamy, fantastic, and unrealistic atmospheres or environments. Another point assumed to have affected Kavan's writing world is the use of heroin since it raises speculations about whether she produced her works under the influence of heroin. We cannot separate her writing from her use of heroin nor interpret her writing wholly through the lens of her drug use since her short story collection, *Julia and the Bazooka*, explicitly addresses drug dependency, includes praises about heroin, and even the name of the work refers to the nickname she put on her syringe. The surrealist drawing style and perspective also contribute greatly to her enigmatic style and powerful psychoanalytic and psychological evocations. We observe

this effect more significantly in the works such as *Sleep Has His House*, *Asylum Piece*, and *I Am Lazarus* since “the liminal spaces of sleep, hallucination, inertia, intoxication, dream and oblivion had become increasingly prominent in Kavan’s work, following her internment in psychiatric institutions in Britain and Switzerland” (Ferris, 2017: 404). With the components of Kavan’s life intertwined in this way, the integrity of that enigmatic atmosphere in the narrative becomes ensured.

What enriches Kavan’s writing is not only what she sees, experiences, and feels in her own life but also the influence of other literary figures on her style. We can count these writers as D.H. Lawrence, Henry Miller, Aldous Huxley, and Franz Kafka, but it is necessary to open a separate parenthesis for Lawrence and Kafka. The influence of D. H. Lawrence can be strongly seen in her *A Charmed Circle* and *The Dark Sisters* since the characters of these novels “struggle with the conflict between personal independence and love, described in a Lawrencian idiom of submission, domination, victory and defeat” (Walker, 2012: 45). Even if her writing style occupies an ambiguous place between literature and psychosis after adopting the name Anna Kavan, she returns to this mode of writing in her later Works, *A Scarcity of Love* and *The Parson*. Kavan and Kafka’s association has a different and unique dimension because it is not just related to their writing style but also to similar life experiences. In many of her letters, Kavan sincerely expresses her admiration for Kafka, and Brian Aldiss describes Kavan as Kafka’s sister due to the parallelism in their writing styles and life experiences. When we look at the parallelism of their life experiences, we see that the imperious father appears as a fear figure in Kafka’s life while the hard-hearted mother appears as a fear figure in Kavan’s life. Similar to Kafka, she “seems as a child always to have felt herself in the wrong; and this feeling, as she reached adult years, also matured, into the prevailing sense that somehow her existence was unjustified, insubstantial” (Aldiss, 1991: 14). The unspoken emotions and unaccountable inner worlds of two children who grew up with similar feelings have shaped their literary world to a great extent. We observe Kafka’s experimental and expressionist writing style in Kavan as well as his influence “in the dread and alienation of her characters and her meaningless and absurd societies” (Walker, 2012: 48). As Aldiss utters, both writers dissolve themselves into literature and have an exceptional place in the literary world. Ultimately, the British author, who has such a tantalizing life story and a bumpy writing career, was found dead at her home in 1968.

Kavan's success in literature with her profound and original writing style, especially her best-known work *Ice* which won the Best Sci-Fi Novel award of 1967, cannot be passed over.

3.2. DEFINING FEATURES OF POST-APOCALYPTIC GENRE IN ANNA KAVAN'S *ICE*

Anna Kavan's novel, *Ice*, is categorized under the post-apocalyptic genre by upending most of the patterns and ancient notions regarding apocalyptic narratives, just as the water rising from the melting ice upside down the whole order on the ground. Under the tutelage of an oneiric, surreal and unsettling atmosphere, Kavan traces a creeping eco-catastrophe or a nuclear winter with prioritizing an ambiguous narrative. The unnamed first-person narrator is on an unrelenting quest to reach a young woman referred to as 'the girl' with whom he once had a relationship, both with the threat of abandonment and the urge to dominate and save her in the phantasmagorical and menacing setting of the post-apocalyptic world. The relentless conflict and quest between the narrator and the girl are enlivened by a third main character, 'the warden,' a potent and treacherous figure. Revolving around these three main characters, the novel unfolds a plot "as complex and unique as single snowflake" (Walker, 2012: 330) along with its repeated scenes, intermittent stream of consciousness, and the sudden cataclysmic intrusions of ice. This post-apocalyptic world incarnating the possibility of being driven by a disaster back to the Ice Age or Pleistocene raises a question about the type and extent of the glacial catastrophe since a thematic ambiguity about the source of the apocalypse prevails in the plot.

The reason behind the apocalypse can be perceived as a natural disaster at first sight since the world has been under the captivity of severe climate change in the novel. However, the precipitating cause of this catastrophe remains hidden and obscure as the novel becomes open to various speculations about the occurrence that generated the apocalypse. The narrator's expressions of what he heard about this critical issue are worth citing at length here;

There was talk of a secret act of aggression by some foreign power, but no one knew what had actually happened. The government would not disclose the facts. I was informed privately of a steep rise in radioactive pollution, pointing to the

explosion of a nuclear device, but of an unknown type, the consequences of which could not be accurately predicted. It was possible that polar modifications had resulted, and would lead to a substantial climatic change due to the refraction of solar heat. If the melting Antarctic ice cap flowed over the South Pacific and Atlantic oceans, a vast ice mass would be created, reflecting the sun's rays and throwing them back into outer space, thus depriving the earth of warmth. (Kavan, 2006: 29)

There is no clear indication of who set off the nuclear device, there is no statement for what kind of nuclear exchange created the extent of the cataclysm, and if there is any attack, the reasons why a nuclear confrontation both happened and then rapidly escalated to massive destruction are not fully defined. All this lack of expression springs to mind that there can be a matter of great silence about some possible darker actions of unseen and untouchable powers. In the world order where mechanisms of power become elaborated, transformed, organized and centralized, the multiplicity of powers, techniques, and practices that endow themselves with technologies of domination emerge in the fabric of the power relations and the great apparatuses of it. Humanity carries the potential to become a victim of itself by using very corrupt tactics and reckless science in such a scenario where power becomes an end, not a means.

Throughout history, empires, states, or governments have exercised uncontrolled power over each other, along with a profit-making concern. Human existence has continued under the threat of these power lovers who have destroyed each other's lineages, beliefs, races, and even existence. Power plays of humanity have caused a collection of deeds performed on the world, such as physical force, the proliferation or subjugation of one race, the weakness of the other, defeats, victories, rebellions, conspiracies, alliances originating from differences such as ethnicity, language, religion, or so-called aroused feelings such as courage, fear, scorn, and hatred. Nazism is undoubtedly one of the most unforgettable examples of the accomplishment of the fantasies of power lovers who portrayed their race as the one true race. The Nazis also reflect how domination as "a general structure of power can sometimes be found descending to the most recalcitrant fibres of society" (Foucault, 1982: 795) and what it can lead to, turn into, or destroy.

Humanity's power plays are not cleansed of the world; on the contrary, it still permeates itself through the lives by taking more insidious, bloody, destructive, and jeopardous shapes along with improved atomic bombs, submarines, machine guns, aerial

bombing, and chemical weapons. In a civilization where the human race claims not to follow in the footsteps of their barbarian ancestors but transforms the power into a more ruthless mechanism from swords to weapons and weapons to bombs, relying on the human race will offer nothing but life on a tightrope. The French theorist Michel Foucault's description of this evolving power level and extent is quite striking to enlighten the point reached;

And through a turn that closes the circle, as the technology of wars has caused them to tend increasingly toward all-out destruction, the decision that initiates them and the one that terminates them are in fact increasingly informed by the naked question of survival. The atomic situation is now at the end point of this process: the power to expose a whole population to death is the underside of the power to guarantee an individual's continued existence. The principle underlying the tactics of battle that one has to be capable of killing in order to go on living has become the principle that defines the strategy of states. But the existence in question is no longer the juridical existence of sovereignty; at stake is the biological existence of a population. If genocide is indeed the dream of modern powers, this is not because of a recent return of the ancient right to kill; it is because power is situated and exercised at the level of life, the species, the race, and the large-scale phenomena of population. (1978: 137)

Power and domination will no longer exercise in the name of or for the sake of a sovereign who must be defended, but it starts to be waged at the level of the existence of everyone, management of life, achieving the subjugation of bodies and the control of populations. As the passion for having power and domination has spread malevolently to all areas and the limits and how it is exerted diversified, humanity's power plays will get the shape of an endless game. At this point, the end for the power plays seems to come only to the extent that all humanity is defeated. Predicting this possible defeat and witnessing the beginning of the disappearance of the prevalent codes of power, domination and sovereignty in the twentieth century, Kavan "gradually sketches out the profile of the enemy, which consists of a mosaic of people, all part of a system much more powerful than the increasingly paranoid protagonist" (Evangelou, 2022: 230). She constructs the shattered official quarters and authorities as sinister and abstract power whose evil actions and intentions remain obscure in the novel. In other words, even though the agents of power and authority calculatingly and constantly adopt a particular attitude of conflict, restrictive regulation, and militarism, their totalitarian and oppressive existence is hidden from view, and it becomes unknown from whom the exact oppression and persecution come.

Humanity not only desires power and domination over each other but also wants to assert power and demand a right on nature. Humans attempt to make their life easier and more pleasant by utilizing all the resources of nature and meeting their natural necessities or functional demands. However, they tend to beat nature into submission, make massive exploitation, and activate its existence more on the earth through abusing and colonizing strategies. Especially after the scientific and technological advancements dated from the industrial revolution, humanity has caused almost unredeemable negativities and damages to nature and the earth, such as mass extinctions, habitat loss, the exponential growth of air and water pollution, raging forest fires, deforestation, acidifying of oceans and poaching. Human's anthropocentric ideas or encroaching upon natural habitats do not have impunity; instead, nature revolts against the hostile actions of humanity with climate change, weather extremes, rising sea levels, droughts, hurricanes, violent storms, flash floods, heat waves, and global warming. This rebellion of nature against humanity's attempts to monopolize the earth poses a severe threat to human existence since human race may become "sediment, sealed and buried under strata of rubble and ruin to be exhumed by future archaeologists as evidence of a planetary cataclysm" (Ingwersen, 2019: 52). In other words, the hegemony of humankind may fall apart, and the physical force of nature can wipe human life and property off the face of the earth.

In the literary world, plots about the relationship between humanity and nature are mainly handled by climate fiction, which developed within the framework of ecocriticism. On the most basic level, climate fiction portrays how human harms the environment and its climate system, the downfall of humanity due to this abuse and arouses a societal awareness to have ethical attitudes towards nature. However, post-apocalyptic fiction also "tends to extrapolate from a set of verifiable premises about the likely effects of contagion, radiation, global warming, or other current threats, in order to imagine the future" (Hicks, 2016: 26). As such a post-apocalyptic literary work, we can again give an example of Ballard's *The Drowned World*, which I often mention in the theory section since the novel discusses the post-apocalyptic distresses that arise from nature's revenge on them through global warming. An apocalyptic world where temperatures reach incredible degrees induces radical changes to the morphology of life and human biology through physical or psychological aberrations, mutated animals, giant

creatures, and diseases such as skin cancer. In this sense, Ballard's characters become "neither redeemed nor restored by being absolved of the guilt of anthropogenically induced climate change" (Clarke, 2013: 11). Ballard challenges us to look at the dangers that lie beyond humanity's desire for power and domination of nature with the consciousness that humanity can fail and encounter not only negative transformations of ecosystems but also its ultimate doom. We deduce from the narrator's words that Kavan similarly challenges us to see the lurking environmental threats born from human's desire for power and domination of nature;

I was oppressed by the sense of universal strangeness, by the chill of approaching catastrophe, the menace of ruins suspended above; and also, by the enormity of what had been done, the weight of collective guilt. A frightful crime had been committed, against nature, against the universe, against life. By rejecting life, man had destroyed the immemorial order, destroyed the world; now everything was about to crash down in ruins. (Kavan, 2006: 156)

Humanity avariciously consumes, pollutes, and displaces everything on the earth by being victims of dark, violent, ambitious and irrational sides of themselves. They create substantial messes that there will be no escape and pay the price of colonizing nature in line with their own needs and interests, with the ultimate end of their existence. Namely, the earth will reject their years of abuse by warding them off in turn. The chain explosions of the ice as if to avenge the exploitation of nature by humans, the bombardments of freezing stars to the earth with ice rays and the transformation of the universe into a barren area "lends itself to be viewed under an ecocritical lens" (Oyarzun, 2020: 38). Kavan jolts the reader into considering the ecological possibilities in the background of the apocalypse with the narrator's confession of humanity's collective guilt against nature and detailing the vengeful actions of ice.

Moving from all these points to the precipitating cause of the glacial catastrophe, we see that it remains hidden, and the novel asserts possible speculations, such as a nuclear explosion or the abuse of the universe. By what act humanity has been condemned to such a heavy sentence or what for they have been indicted becomes undeterminable, and what remains is a shadowy plot whose ramifications are so grave and spawning conflicting rumours. We can say that Kavan invites us to imagine the scenarios related to the cause of the apocalypse, which many post-apocalyptic works separately deal with, collectively within the scope of speculations in her novel. She provokes a variety of

critical perspectives toward the possible results of humanity's captivity of desire to have power and domination not only over each other but also over the universe. She anticipates the Anthropocene as a new geologic era in which humans will gain agency as an abusive force while seeing the dynamic presence of biopolitical regimes of power as a political era in which the institutions and norms take away the fundamental power structures. Accordingly, the text "renders a parallel between the war over power and control for the land, resources" (Oyarzun, 2020: 43). In Kavan's critique, the very existence of power and domination apparatus indicates that humanity will be in crisis or will become something to be feared. At this point, the implication that humanity will eventually bring about its demise becomes much more essential than the question of how this end will be achieved. In other words, there will be a human-driven apocalypse, but it is yet to be known whether this will happen with the revenge of nature or as a result of people's desire for power and sovereignty. Just as Doctor Faustus and Doctor Frankenstein are warned of the cost of their desire to know everything or to reach the deepest mysteries of creation, Kavan also warns us that the destructive legacy of humanity, despite numerous warnings, can exacerbate apocalyptic events in the world order. Namely, "a work with wider moral and political concerns, *Ice* is concerned not so much with concepts of good and evil as Humankind's desire and capacity to dominate and inflict pain on others, and to feel its effects" (Walker, 2012: 229). In this sense, the novel sheds light on how the deity figure is handled in the post-apocalyptic paradigm by drawing attention to the agent of the end. In the paradigm of post-apocalyptic works,

one finds a "humanization" of the deity. Nietzsche's dictum that God is dead is perhaps not taken as the rule in post-modern versions, but He may no longer be the perfect entity of the biblical version. These secular deities are often imperfect characters, neither absolutely omniscient and omnipotent, nor absolutely benevolent. The absolutist Judeo-Christian depiction of God ceases to be a factor; plurality and ambiguity are stronger influences here. (Rosen, 2008: XXIII)

A narrative structure once grounded in hope and God's almightiness has undergone a bleak shift to a narration grounded in fears and humanized, plural or ambiguous deities. Under the rule of these types of deities, an overriding sense of chaos, subjective judgment, moral ambivalence and possibly lack of meaning emerges and humanity becomes busy cleaning the mud they have smeared on their legs. To this extent, we can consider the ice as the apocalypse brought not by a divine agent but by the human agency whether it is the result of an attack of governmental forces, a nuclear explosion, or the result of the

unforeseen actions of humanity. Since the narrator avowedly states that “the doomed dying world man had ruined” (Kavan, 2006: 136), we see the mesh between the apocalypse and humankind and get an idea about the agent despite not having a clear idea about the action. In other words, “though the exact origins of the crisis are never disclosed, it is created by man” (Walker, 2012: 198). When considered in this context, the breaking of the apocalypse by human hands has eliminated the role of God in this event of great importance to humanity, seen as the final judgment of God on humankind or his corrective response to people’s ills, and humanity starts to function as the personification of a deity or namely, the deity becomes humanized.

As a spectral foe or an enigma created by humanity, the ice tears through almost the whole world by daggering all assumptions of order, purpose and causality in the novel. The ice, which emits neither sun nor shade or life, but a dead cold, promises nothing but absolute destruction to the rotten world structure. As “the world had become an arctic prison from which no escape was possible” (Kavan, 2006: 28) or it “appeared to consist of ruins collapsing on one another in shapeless disorder, a town of sandcastles, wrecked by the tide” (Kavan, 2006: 35), the glacial apocalypse becomes a sole cataclysm by effacing the sense of revelation and the sense-making structure of the end. Just as Huxley questions humanity’s heavenly worlds, arising from the unity of happiness, by reminding us that humankind is a set of contrasts in his dystopian novel *The Brave New World*, Kavan too questions the post-apocalyptic world arising from the human-made catastrophe by showing us that humanity will tumble in tangles of chaos, disorder, moral vacuum and meaninglessness. Huxley’s protagonist, who chases the sense brought about by the lack of sadness, and Kavan’s protagonist, whose orbit does not show any sign other than the north, experience the same stuckness. While only Huxley’s protagonist dares to claim his right to be unhappy, Kavan’s protagonist has no choice but to struggle to exist in a ruined world. Blatantly, whilst the apocalyptic template “as revelation spells the temporal progression from one to the next, ushering in redeemed worlds of salvation” (Doyle quoted in Stavris, 2018: 13), the post-apocalyptic genre is “entirely contingent on the conceit of survival; the possibility of survival—of *survivors*—is its bedrock. More broadly still, literature itself is a form predicated on the notion of survivors” (Hicks, 2016: 171). The characters endeavour to achieve salvation as survivors in the worst-case scenario rather than being directly part of salvation. The narrator of the *Ice* not only

struggles to overcome the clogged roads, official obstacles, the cold of ice, and the pursuit of the warden but also struggles to escape the clutches of death just one step ahead in the game of hide-and-seek to find the girl. Namely, “the subterfuge, betrayals, thefts and murders that his pursuit of the girl necessitates as he navigates the war-torn landscapes of an unravelling planet” (Orpana, 2019: 8) make him feel that he is part of all the events. In the midst of impending and global collapse, he feels the urge “to stay and see it through to the end” (Kavan, 2006: 136). On the other side, we see the scenarios of human survival not only through the narrator’s journey but also through the war struggles of countries and nations with each other in the novel. From the countries with extensive powers to the smaller nations, they fight each other through specific military forces, nuclear weapons, or thermonuclear devices and contribute to each other’s ends, even in the ramshackle world. In a world where the end has come, the continuation of these destructive acts may seem absurd. However, this is an announcement of humanity’s struggle to exist or survive, as the narrator expresses, “by making war we asserted the fact that we were alive and opposed the icy death creeping over the globe” (Kavan, 2006: 137). There is no Antichrist to wage war against humanity or Jesus to bring redemption among the characters, as there is no apocalypse, judgement and renewal issuing from God. On the contrary, there are endeavours of nameless characters who fall into the well they dug with their hands and flutter to find a way out.

Kavan chooses to use nameless characters like Franz Kafka in many of her novels, and similarly, the characters have no name in the *Ice*. The use of anonymous characters, especially in a post-apocalyptic work, can be attributed to many reasons and can be considered a distinct reference. Her use of nameless characters, which creates a mystery about their identity and existential integrity, can be because the narrator and the girl

stand in for any couple. This can be a way of focusing the attention on the pair as the last vestiges of what we understand humanity to be. It can also be an indication of the role that names play. There is no need for a name in a world that is ending. Names give particularity and meaning to human life. (Curtis, 2010: 31)

Kavan, who has previously implied that humanity will bring its demise no matter how or in any way, now implies that the end can be a reality for all humanity or that all humanity may experience this sense of an ending by stripping away identifiers and creating an every-person figure. Just as the fact that Markus Zusak whispers to us in his novel, *The Book Thief*, “here is a small fact, you are going to die” (Zusak, 2007: 1), Kavan reminds

us once again that the end can be a fact of all humanity along with her symbolic characters. On the other hand, Brian Aldiss, who is known for science fiction novels and has selected *Ice* as the best science fiction novel of 1967, sees the nameless characters of Kavan in a way that “their decision is makeshift, their actions almost random, their circumstances as arbitrary as the advance of the ice” (Aldiss, 1991: 19). Not only are their circumstances arbitrary, but also the settings and places they take place are as arbitrary as their circumstances. Kavan permeates a particular atmosphere of the peril of the apocalypse and crams the characters in the nightmarish topography of the ice through “isolated castles surrounded by dense foliage and impenetrable woods or abandoned houses inexplicably encircled by flotillas of ice and snow or, the exact opposite, houses in the tropics oppressed by an unbearable suffocating heat” (Sweeney, 2020: 653). In some other parts, she also intensifies the impact of the apocalypse in the collision of the apocalyptic landscape dominated by visual disharmony with the unharmed images of the past world’s tranquillity, beauty and nature. Along with these contrasts, the narrator arbitrarily traces the post-apocalyptic setting from “Antarctica, the South Island fjords and glaciers to the bleak volcanic landscape of the central North Island” (Reed and Sturm quoted in Wilson, 2017: 348). At this point, the landscapes or settings become alienating forces placed upon the narrator since sustaining any meaningful connection between disparate places, from the tropics to glaciers and dealing with the vagaries of memory to juxtapose the past and present surroundings becomes challenging. The characters also face the wilderness of chaos and despair in the discomfiting ambience and setting but they attempt not to let ice enmesh them. The most striking and distinctive point of this post-apocalyptic setting created by Kavan is that she penetrates the heart of the apocalyptic experience by integrating the changing physical universe with the narrator’s psychological universe. Pointing out the projection of feelings, Victoria Nelson’s definition of them as “psycho-topographic literature” (Nelson, 1997: 134) is referred by Sweeney describing Kavan’s elaborated technique and stating that

the psychic projection of a narrating consciousness that feels profoundly alienated in the world, ... in which feelings are projected onto an external world that becomes an expressionistic screen for the psyche. The external world, whether natural or urban, is indistinguishable from internal affective processes, producing a profound weirdness in which protagonists are aliens, outcasts from warmth, intimacy, kinship and, above all, from any sense or promise of love. The verifiable phenomenal world is unmoored from its solid foundations, made unreal

and indistinct; it is flattened into screen images that pass over the eyes at some remove from the viewer. Kavan's final work, *Ice*, has much of this alienating, screen like phantasmagoria. (2017: 323)

The illusory images of settings or landscapes foreground the slipperiness of traumatized mind and the transitions between real and fantastic landscapes. Kavan's symbolist, surreal, fantastic and hallucinatory catastrophic setting not only transcends the real-world scenes of disasters but also becomes a signifier of the narrator's delusional state of mind or psychological situation in this way. In other words, Kavan amalgamates the surreal, fantastic, hallucinatory state of the narrator's psyche with the chaotic and eerie nature of the post-apocalyptic world and she creates a fabulous and enigmatic atmosphere for the novel.

At the confluence of the psychological and post-apocalyptic universes, Kavan also closes the doors of the end to a revelatory universe by leaving no possibility to hope. The idea of New Jerusalem ceases to hold any tangible influence on the core of the narrative as there are no clear-cut polarities of good versus evil, there is no purgation of the evil from the world, there is no claim to establish flawless design, and there is only a world like nothing but a wreck. Rosen sees the idea of New Jerusalem

the most difficult to translate into secular terms, particularly since it is often confused with ideas of utopia. But utopia is a "human construct," vision of a political, moral, and inclusive community created by humans. New Jerusalem stands outside of ideas of politics and human community; it is a reward from God, an elitist and divisive gift that forever separates the damned from the faithful, and it cannot be attained or created in any other way. (Rosen, 2008: XXIII)

While utopia is simply an imaginative world creation that humanity hopes to achieve, New Jerusalem points out an afterlife where God promises a just world with the segregation of the good and sinner in the continuation of great destruction. The critical issue here is that one is an idea of a world that humanity can likely carry out, while the other is the idea of the afterlife that God will fulfil. In a comparable fashion, one includes the possibility, imperfection and human imagination; the other comprises a certainty, perfection, and God-promised life.

Kavan's post-apocalyptic novel undermines such a totalizing theory about the apocalypse and she implies the random and arbitrary nature of life by using random characters, circumstances and settings. In this sense, there is no eternal bliss or New Jerusalem that God promises to bestow after the end, so there is also no sense-making

paradigm to comfort characters who feel lost in that frost. On the contrary, Kavan's *Ice* "subverts narrative expectations about renewal and love in a world riddled with both material and symbolic violence" (Oyarzun, 2020: 38). Moreover, no human has the competence or capability to construct a utopian order on the earth. However, humanity has desires to reach the universes created by their dreams and wishes, as well as intrinsically competent feelings of domination and power. As Thomas More dreams of a world based on rational thought, communal property, and great productivity in *Utopia*, the narrator of Kavan's novel momentarily hopes and dreams of a world where the order he wants can exist;

It seemed more as if I received a message of hope from another world; a world without violence or cruelty, in which despair was unknown. I had often dreamed of this place, where life was a thousand times more exciting and splendid than life on earth. (Kavan, 2006: 135)

In such passages, a reader can detect a slight interest in the narrator for the possibility of reaching or creating a new and dreamy world. The narrator hopes for a place of peace that contrasts the chaos of the present or "suggests the possibility for a rebirth of matter, under different conditions, in a different world where power relations and violence are eradicated" (Oyarzun, 2020: 46) and momentarily tries to hold on to life in this way. However, there is no reconciliation between his conflicting sensations and the current situation since the earth is irreparably damaged, and a stifling anxiety or dilemma about its existence prevails. Amid all the suffocating feelings and atmosphere, a fantasy of life without violence whose possibility is rapidly dissolving and a hope that there can be a way out, even for a moment, can be the expression of a desire to survive or have another future with the girl. After a short time, when the narrator observes their condition transparently and notices his position, he feels the death of hope;

For a second, I believed myself capable of existing on a higher level in that wonderful world; but saw how far it was beyond my powers when I thought of the girl, the warden, the spreading ice, the fighting and killing. (Kavan, 2006: 136).

The narrator, who realizes his desperation and inadequacy, moves away from the feeling that another world may exist because the post-apocalyptic world makes him feel the reality all in its nudity. Even if he yearns for a better world for a moment, he realizes that he cannot escape from the current fallen one and he does not have the power and

capability to get the world he wants. At this point, we do not catch any normative utopian visions which leave space for a human agency or any substitute visions of New Jerusalem since “in *Ice*, there is no outside utopia from which the characters are excluded and not the slightest hope of reprieve” (Walker, 2012: 229). Nevertheless, there is also no new or cleansed earth and the apocalyptic convention of redemption and the promise of eternity does not come true. Put succinctly, the novel reformulates the apocalyptic paradigm firstly by touching upon the displacement of God by humanity in its potential end, its selfish assertion of power and its looting of the universe and nature. In this context, it allows us to consider that the push to remain separate from nature and to prioritize power or domination can be decisive factors in humanity’s demise. In an apocalypse where humanity plays a leading role, it destroys any hope of making the end meaningful in the cover of surviving with random characters and environments. Thus, it carries out the defining features of the post-apocalyptic genre with the points such as a deity figure, denial of revelation, characters, and setting it contains in the plot.

3.3. THE EVER-MOVING APOCALYPSE: NON-CONCLUSIVE NARRATIVE STRUCTURE OF ANNA KAVAN’S *ICE*

Ambivalent feelings about what will happen after the apocalypse may lead to more frightening ideas than the apocalypse itself. The idea of being stuck in the teeth of a wheel of endless destruction and unable to come to an end may also make it equally frightening. Especially considering that the fulcrum of all the apocalypses is demolition, the post-apocalypse can be viewed as a blank slate to open myriad possibilities about the aftermath of destruction. One of the myriad possibilities of the post-apocalyptic genre is to assert the idea that humanity can continue its existence by cobbling together disparate elements such as traces, artefacts and objects left from the world prior to the life-altering catastrophic occurrence. Although there is a breakdown between signifier and signified due to the absence of the previous meaning-making structures, the past can manifest itself in several ways, including flashbacks, memory intrusions, locations and remnants. Indeed,

from the Ancient Greeks and the Bible to contemporary science fiction, in the aftermath of Armageddon, following near-global destruction (whether brought about by divine wrath or by dangerous scientific advancement—eg. nuclear power), there is usually enough left over to permit a new beginning: as suggested

before, at the very least one man, one woman, some representative animal and plant species and enough resources to sustain them and ensure continuity. (Lisboa, 2011: 8)

The post-apocalyptic world allows communities to survive in the aftermath in at least one way to ensure their continuity. Survivors of the post-apocalyptic world may latch on to the objects of the past, lay down their rules and redefine the world, which still bears hallmarks and artefacts of the lost world. As the characters do not inherit an entirely new world where just and perfect order is accomplished, but a rancid world with traces of the old one, they can attempt to perceive it in a new way. At this point, the idea of starting over again may arise, bring a new dimension to the cataclysmic ending, and may channel to usher in a new or potentially better life.

The apocalyptic event brings the world to the state of nature by tearing down almost all organized political, social and financial life. However, the apocalyptic state of nature, which includes some materials, will give rise to the idea that life can go on for the accomplishment of the social contract in the post-apocalyptic world. The characters will attain salvage of either the physical detritus of objects or epistemological elements of the previous world in the aftermath of the catastrophe since they can make it out of nothing. In this regard, attaining at most minuscule one remnant or object is the underlying assumption of post-apocalyptic fiction to make a social contract or get out of the state of nature. After discovering the scraps of the world, they should determine what they can do, what kinds of rules they should have, and how they can create new conditions. Claire Curtis, who discusses the idea of starting over or returning home in the post-apocalyptic world, based on Thomas Hobbes' opinions on the social contract and the state of nature, explains the social contract theory simply as follows:

human beings choose the political authority under which they live. Through the fiction of the state of nature and the description of human nature stripped bare humans come together, recognize their current prospects and decide collectively to form a community guided by agreed upon rules. (2010: 135)

In the essential process of converting the state of nature to a community or making a social contract, the first step humans should take is to have common rules that will serve the common benefit and keep them together. Coming together and creating a collective unity will facilitate the chance to be born from ashes, especially in a world that is expectant with unpredictable dangers, unstable conditions, and many other negatives.

Namely, “social contract thinkers set out a trajectory: state of nature, coming together, social contract, civil society. Post-apocalyptic novels use the world ending event to jump start this trajectory” (Curtis, 2010: 158). The survivors of the post-apocalyptic novels can gain the potential to construct the New Jerusalem or renewal they could not obtain in this way.

Anna Kavan’s *Ice* denies the possibility of such a social contract both by leaving no space for starting over again and by exploring the very meaning of the end of humanity rather than focusing on the immediate circumstances of the apocalyptic event. The *Ice* opens in a dark, cold, unknown place and is set in a dead world entirely devoid of the conditions for a civil society as the narrator describes:

It did not look as if any organized life could have been going on here since whatever disaster had obliterated the villages and wrecked the farms. As far as I could see, no attempt had been made to restore normality. No rebuilding or work on the land had been done, no animals were in the fields. The road badly needed repairs, the ditches were choked with weeds under the neglected hedges, the whole region appeared to have been left derelict and deserted. (Kavan, 2006: 13)

There is no sense of urgency, no nature, no question about one’s survival, no expression of any existential dread but most importantly, there is no material or atmosphere one can build a functioning society in the novel. On the one hand, there are no grand moments of survival for the sake of organized life; on the other hand, “the individual character of cities and countries is wiped out, the achievements of humanity and the diversity of nature are eradicated” (Walker, 2012: 228). The characters are not in a position to change the course of the human end, and they neither protect nor re-establish order since the apocalypse is not “a singular event whose effects can simply be solved by establishing a new system of rules under which the survivors can defeat the enemy and learn to flourish again” (Curtis, 2010: 156). They do not grease the rail of establishing an already corrupted form of the society they have lived in, know what it is, and do not try to dress the post-apocalyptic world in the robes of the past. Additionally, the world where “the collapsed signifier announces itself through a series of uncanny, experiential effects (Orpana, 2019: 9) not only lowers the chance of long-term survival but also removes any possibility for the organization of this world, which is full of scarcities.

It might seem that the novel’s characters do not live in the state of nature since some authorities such as police, wardens, warlords, and national representatives are

present, aware of the dangers facing them and trying to implement a policy of keeping the public ignorant. However, there is no sign of recurring crises of ice to a halt, there are no improvements in remission of the universal unrest and even “the killing of police and soldiers, with retributory executions, had become commonplace (Kavan, 2006: 109). Even if only a handful of people try to retain their role in the stage of life, the post-apocalyptic world of the novel cries out “for forms and stations, and for apocalypse; all it gets is vain temporality, mad, multiform antithetical influx” (Kermode, 2000: 115). In this sense, Kavan’s novel never makes it possible to carry out the establishment of a new order either by making use of the physical remains of the past or striking images of narratives as in Russian writer Tatyana Tolstaya’s post-apocalyptic novel translated from Russian, *Кысь*, into English as *The Slynx*. Tolstaya’s novel imagines a post-apocalyptic world emanating from an event termed ‘the Blast,’ which left humanity with mutations called Consequences. Survivors of the Blast, called Oldeners, do not age and are seemingly immortal, while people born after the Blast bear frightening mutations such as gills, cockscomb, tail, and a single eye and exist on a diet of mice. The protagonist is Benedikt, born after the Blast with a tail mutation and works as a transcriber of old books in Fyodor Kuzmichsk’s village, standing on the ashes of the past. Under the rule of a leader, Fyodor Kuzmichsk, who passes off great works of literature as his own, introduces himself as the inventor of a few technological devices and keeps some books hidden behind lies that they are physically dangerous due to the impact of the radiation, characters create a community and attempt to rebuild the past almost in the same way as before rather yearning for it.

On the one hand, the wheel is reinvented, and the yoke or solar clock starts to work; on the other hand, the books are copied and transformed by Benedikt and his friends. This reflects that even “after cataclysmic (apocalyptic) change, we can only ever imagine more of what we already know” (Lisboa, 2011: 86). Even though the novel is much more concerned with commenting on the peril of art and literature, it still offers material to discover how “further change is still possible after the initial transition of the “post-” period and where the structures of the city and society are reproduced” (Griffiths, 2013: 482). While Kavan rejects using group power or collective unity to start over again or fight against the destructive acts of ice which bury, undercut and contradict the past-day reality, Tolstaya forms a community under a leader and explores the very past that

led to this grotesque world. However, the novel's end illustrates well how an order founded by humans has crumbled once again, along with the disruption of the re-established order by Benedikt and his father-in-law.

Tolstaya's novel, which ends with the previous mistake not being set right or even repeated, deals with the point Kavan wants to emphasize with its plot that does not allow social change at the fictional level. Kavan invites us to question in the novel what value does to take shape life after the destruction and what can be recovered after a cataclysm, especially the snow is "spreading a sheet of sterile whiteness over the face of the dying world, burying the violent and their victims together in a mass grave, obliterating the last trace of man and his works" (Kavan, 2006: 160). She asks us if it is right to re-create a tried-and-errant order or play the same game repeatedly, hoping that a different outcome will emerge. In this formulation, the novel does not depict the social contract or outline how people come together and create a new organized life. On the contrary, it portrays the disconnection from the indispensable and relevant past, the loss of cohesive imagined communities and how to endure the end. In other words, it allows neither a potential change nor adaptation but only peers the characters forward to be the victims of the icy apocalypse. Kavan's characters become stuck in only an ever-darkening, lifeless, bleak globe in which law and order crumble, civilization returns to barbarism and the fate of humanity becomes uncertain.

The idea of ongoing life becomes bound up with the very act of destruction and does not lead the characters to establish an organized life from the remains of the pre-apocalyptic world. In this respect, apocalyptic crises keep repeating, the end never comes, and the ending shifts "from a single moment of crisis to an ongoing crisis" (Rosen, 2008: 145). As the ice progresses by making deep crevices on the earth, the narrator discerns its ever-moving existence;

I thought of the ice moving across the world, casting its shadow of creeping death. Ice cliffs boomed in my dreams, indescribable explosions thundered and boomed, icebergs crashed, hurled huge boulders into the sky like rockets. Dazzling ice stars bombarded the world with rays, which splintered and penetrated the earth, filling earth's core with their deadly coldness, reinforcing the cold of the advancing ice. And always, on the surface, the indestructible ice mass was moving forward, implacably destroying all life. (Kavan, 2006: 108)

While the ice moves with such destructiveness by leaving almost no possibility of a new beginning and freeing the world from the remnants of the past, Kavan suggests an unknown future that questions the closure and determinism of the sense of an ending in the apocalyptic template. This future does not seem adorned with bright rays of hope and enthusiastic anticipation. The apocalyptic model of narration offers a rectilinear narrative structure or a conclusive paradigm that traces a single and sharply defined plot along with a clear beginning, middle, end and revelation. However, the post-apocalyptic structure denies following such definite and meaningful resolutions by delivering cyclical, nonlinear, amorphous, and ambiguous narrative structures. It mirrors the complicated and shifting nature of the meaning of the world that “may be responding to the postmodern sense of scepticism about the singularity of events, rejecting the rigid tyranny of time which is part of the original apocalyptic narrative” (Rosen, 2008: XXIV). In this way, it puts forward the impracticality of the teleological sense of an ending and gives room for imagining various kinds of futures aroused from incomplete visions, treatises, critiques, disorganisations, and what-ifs.

Kavan overtly defies the linearity, continuity, foreshadowing, cause and effect relation, meaning, and definitude in the narrative structure of the apocalyptic genre and does not give any place to these patterns in her glacial post-apocalyptic world. Instead, she embraces the nonlinear, circular, and ambiguous narrative structure by taking advantage of anomalous ruptures in the narrative momentum, splitting of the narrative voice, repetitive structure, and nihilistic philosophy. In other words, the *Ice* “consistently resists interpretation, embodying multiple, contradictory meanings and ultimately transpires to mean nothing at all” (Lessing quoted in Walker, 2012: 229). Primarily, the psychological state of the narrator, who suffers from not only the apocalyptic breakdown but also his traumatic relationship with the glass girl, does not allow the story to be transformed into a conventional temporal schism, such as the beginning, middle, and end. The narrator’s traumatic mental state, because of the sudden abandonment, like the post-apocalyptic physical landscape, disturbs the linear development of the novel and leads to non-causal temporal development that its boundaries are challenging to draw. Indeed, Kavan illustrates the post-traumatic mental condition of the narrator in the post-apocalyptic present, which is also traumatic and reveals the complex mental state formed by the double blow. The narrator’s attempt to comprehend his traumas in hallucinations,

dreams, and fantasies literalizes the disarticulation of linear narrative since the traumatized mind invites us to infer and attempt to decode causality from them. In other words, Kavan strips the narration away the constraints of the sequence by excavating “meanings embedded deep within the unconscious, to develop new revelatory modes of composition, and to challenge the rationalist distinctions between self and other, interior and exterior, mind and body” (Ferris, 2017: 403). At this point, the traumatized psyche of the narrator, as an extensive repository of memories, images and traces, projects them onto the outside world or into the narrative through hallucinations, troubling fantasies and repetitive re-enactments. One moment, the narrator sees the girl lifelessly askance on cobblestones along with a broken neck, forearm, and gnarled hands; one moment later, the narrator sees her lying on a platform to be sacrificed to the fjord.

Dreamed, fantasized, or hallucinated scenes about the glass girl and ice not only cause an experiment with narrative temporality but also cause a shift in the narrative voice. While we are waiting in the castle where the narrator says that he came to save the girl, the first-person narrator suddenly changes to omniscient narration, and we read the car adventure of the girl and the warden to leave the town among the gloomy masses of firs, dead and living trees in the sixth chapter. Rather than the shift to omniscient narration, it can also be “the first-person narrator appears to have access to the inner worlds of the other characters, experiencing their thoughts and feelings as his own” (Walker, 2012: 194). On the one hand, the absence of specific links created by rapid transitions between scenes leaves the readers to meditate on how one story or set of circumstances may relate to the others; on the other hand, the shift in narrative voice withholds the context that would allow the reader to understand what has happened or what it all means. Indeed, the narrator’s weird hallucinatory mental state destroys the coherence of the narration; the more the narrator loses himself in the delusions about the girl or ice, the more narration becomes distorted. Walker also comments on the nonlinearity of the novel by comparing this attitude with her other novel: “Kavan’s manipulation of temporal linearity in *Who Are You?* intensifies in *Ice* as the narrator stumbles haphazardly through an icy fog of memory, fantasy and premonition” (2012: 199). The setting also disrupts the linearity or continuity and becomes irregular, as in the narrative structure of the novel, together with the apocalyptic visions and the inconsistent changes in the landscape from cold to warm. There is a shift from the tropics, where the

narrator once went and found all the comforts of civilization, such as theatres, cinemas, and parades, to places of “perishing coldness or stifling heat, as well as recurring images of towering glacial mountains and blinding white fogs” (Sweeney, 2017: 321). While the environment contains the terrible and destructive images of the apocalypse, it causes ruptures in the post-apocalyptic environment of the novel with the visions of the pre-apocalyptic world order.

The linearity becomes accomplished as the cataclysmic event paves the way for eternity, making the present successor to a meaningful past and forerunner of a meaningful future in the apocalyptic genre. However, this understanding alters in the post-apocalyptic genre and “the post-apocalyptic imagination evokes the sense of being perpetually stuck in a single, meaningless moment of time, rather than the ‘sense of an ending’ being determined by standardized saecula” (Stifflemire, 2017: 115). Namely, the post-apocalyptic genre unbinds the narration from the semantic relation of time by shattering the connections between remembered past, lived present, and anticipated future. Kavan also mitigates the meaningful past and future understanding by making the characters stuck in “the ceaselessly shrinking fragment of time called ‘now’” (Kavan, 2006: 167) since “the past had vanished and become nothing; the future was the inconceivable nothingness of annihilation (Kavan, 2006: 167). While the past is gone and shrouded in ashes, the future is shrouded in incomprehensible nothingness; all meaning and all life are imprisoned in the time called now. Imprisoning meaning in the present, in turn, has eliminated the future, which will ease the pains of the past, and has left the future at the mercy of the present in uncertainty.

In the ceaselessly shrinking fragment of time, the plot cyclically focuses on the continuing and repeated catastrophes of ice and the loss and finding of the glass girl. Namely, “this disturbing monotony of place and deed accumulate to a sense of perpetual repetition” (Walker, 2012: 228). The compulsively repetitive or ever-increasing depictions of the glacial catastrophe, Kavan’s attaching the post-apocalyptic world to unsteady personal relations and the narrator’s traumatic mental state both make the apocalyptic narrative cyclical and heighten the sense of uncertainty. Through the narrator’s relationship with the girl and the destruction that ice wreaks on the earth, the cyclical continuum of oppression and violence raises a question about Kavan’s choice of a cyclical narrative structure: “Would committing to such an understanding of time not

simply calcify the brutality humanity has shown itself capable of, rather than opening the way for positive change?” (Hicks, 2016: 65). Human history is full of pointless ventures in the name of saving civilization and bringing perfect order but humanity is stuck in a vicious circle of destruction on every road it takes to achieve its ideals. At the same time, women have been subjected to exploitation and violence throughout history as much as the exposure of the world order to destruction and degradation. The repetition of violence on the girl by the narrator and the warden and the planet’s constant destruction by ice brings to mind the cyclical violence that revolves around Earth and women. The narrator and the warden lock the glass girl into a perpetual violent trajectory. In this way, she connects these two men in their “terrible rivalry to control and abuse her; they are competitors in a sport in which she is the prey. After each has claimed their stake in her, there is nothing left of the girl, her annihilation is their bond” (Walker, 2012: 209). Besides seeing her as prey, they act violently, impose power over her and abuse her powerless and vulnerable position. The objectification, control and exploitation of the girl go hand in hand with the glacial apocalypse overtaking the world with the crashing of icebergs, the bombardments of ice stars, and deadly coldness. In other words, the “gruelling repetition of her abuse and her absolute lack of physical desire or pleasure” (Walker, 2012: 214) takes place in a world where repeated glacial disasters occur as the consequence of humanity’s temptation by cruelty and dominance. Kavan possibly wants to raise a concern about humanity’s doom to repeat the destructive course leaving us going in circles about the violence of ice and men’s exploitation of the girl since humanity has cyclically carried out destruction and violence in history, even if figures who practice it and their mottos change. Even though “man’s sadistic misuse of both has resulted in their deaths” (Nelson quoted in Walker, 2012: 222) or may result in their ultimate doom, they still carry out the same cyclical destruction over earth and women.

Kavan brings forward the idea that as long as humanity continues in the same order and with the same understanding, nothing will change and disappear into nothingness;

What is needed is not a modified past, an indecent mechanical imitation of something dead, but a blazing new sun, a creation wholly and dynamically new. Reconstruction is useless: rejuvenation is useless: blood transfusions are no good at all. What is wanted is a new earth and a new man to inhabit the earth. (Kavan quoted in Ferris, 2017: 392)

She emphasizes that neither social reform nor rehabilitation can heal humanity's diseases nor restrain the consequences of its wild ambitions and dreams. She marks that if there is no potential break from the cycle of destruction, humanity's order is doomed to collapse, just as the collapse of the post-apocalyptic order that Fyodor has established. She sees achieving a social contract in the post-apocalyptic world not avoiding the eternal recurrence of destruction but an "emergence out of the ashes only to be destroyed again" (Curtis, 2010: 164). Thus, Kavan conceives society as a unit stuck in the same cycle, completely decayed and in need of total destruction and innovation, not change or transformation.

The repetitious events also make it almost impossible to conjecture the ultimate doom for the narrator and turn the end into an unresolvable issue for the novel. Although the paradoxical situation mentioned by Kermode and Berger regarding the end of the apocalyptic works reminds us of the universe we live in, the novel ends, but the story does not end or become final. The novel ends as it began since the narrator drives through the dark and deadly cold both at the beginning and at the end, but only this time, the girl he went looking for alone is in the car with him;

Driving the big car through the glacial night I was almost happy. I did not regret that other world I had longed for and lost. My world was now ending in snow and ice, there was nothing else left. Human life was over, the astronauts underground, buried by tons of ice, the scientists wiped out by their own disaster. I felt exhilarated because we two were alive, racing through the blizzard together. (Kavan: 2006: 172)

The repetition of the driving scene in the opening and closing chapters takes the readers back to where they started as in McCarthy's *The Road* and presents a similar paradoxical situation about the ending. When the readers assume that they have reached an end, they seem to disappear into nothingness since the narrator is "like ghostly birds, incessantly swooping past from nowhere to nowhere" (Kavan, 2006: 172). The narrator is not regretful that he could not find the world without violence or cruelty that he longed for, and he even lost it as all humanity, and everything is lost. Namely, humanity, in its destructiveness, has left nothing, or, ironically, there is only nothingness left. The ending of the novel successfully

disrupts narratological expectations for a happy ending with the fulfilment of romantic love. Even if the couple is finally reunited and hence the protagonist fulfils his quest this reunion is presented in a bleak and hopeless manner, with the

added menace of their survival solely depending upon fuel and hence natural resources-not running out so that the car keeps going and does not freeze. (Oyarzun, 2020: 46)

The narrator's quest ends, but his struggle and existence in the post-apocalyptic world continue, and his ongoing journey with the gun constructively generates varying interpretations of his ultimate doom with the girl. The emphasis on the existence of the gun and uncertainty about their survival manipulate the reader's interest and raises these questions: Will they be alive? Will the warden be in search of them, and will this reunion be final? Kavan alters the reconstructive and recreative structure of the apocalyptic overtone into a nihilistic, schismatic quality and evokes "the sense that humanity is doomed to an endless repetition of patterns of destructive and nihilistic behaviour" (Watkins, 2020: 216). When the ice swallows up the whole world and covers the world like a white shroud, the narrator's attempts to gain the girl, cruelty or violence spreading by humanity transpire to mean nothing. Eventually, *Ice* embodies multiple and contradictory meanings with a plot constantly having mutating interpretative frames and invites us to an open-ending narrative that will conceive numerous what-if scenarios. It defies the privilege of feeling comfortable with a stable interpretation, confounds the readers with the unknown car journey and presents a storyline that the readers will read for speculations not only about the generation of the glacial apocalypse but also about the supposed end of the story.

3.4. THE POST-APOCALYPTIC TRAUMA ON A COLLECTIVE BASIS IN ANNA KAVAN'S *ICE*

The apocalypse, which will create a world of shifting memories, and shatterings of existing structures, will undoubtedly cause not only a physical but also a psychological disruption apart from the apocalypse, which will erase all the injustices of the pre-apocalyptic world. The survivors left with concrete fears and anxieties after witnessing and enduring a decimation will inevitably get traumatized in the moments of the apocalypse and will grapple with their symptomatic returns. In this sense, the post-apocalyptic genre will form a basis for recognizing the "formative catastrophes and their

symptoms and to identify the ideological sutures that hide damages and repetitions. It is also finally to recognize and create narratives that work through these symptoms and return to the apocalyptic moments that traumatize and reveal” (Berger, 1999: 219). As a massive trauma, the apocalypse will inflict a heavy blow on the sense of collectivity and will remind the inadequacy of a community’s components, along with the deep cracks it caused in the foundation of the community, that is, in its order. It will overturn all kinds of social, political and economic order that holds the members of the society together, and in the absence of these ordered fields of life, there will be an unstable environment that will spread confusion and turmoil to every inch of the society. The apocalypse will thus produce “an unbridgeable gap between the old and the new reality, which has led to the belated temporality of the aftermath, a kind of posthumousness, in which one can only languish without direction and wait for the ultimate annihilation” (Front, 2021: 258). This condition will be far beyond what the psyche can bear, especially while the apocalypse, on the one hand, causes constant terror, physical cruelty, agonizing hunger, helplessness, dehumanization, losing loved ones, and witnessing torture or murder on the earth.

Ice, “declared by a critic to be ‘one of the most terrifying postulations of the end of the world’” (Sweeney, 2020: 656), poignantly illustrates the blow of the apocalypse against the sense of unity and coexistence of the collectivities. The world’s defeat by “a conquering force intent on destroying humanity, which is neither good nor evil, dealing death without moral imperative” (Walker, 2012: 228) both induces radical changes in the morphology of life and becomes an initiator of endless traumatization, fears, havoc, moral recklessness and meaninglessness. The blow of the ice leading bereft of the earth of warmth and transforming it into an arctic terrain is not just a powerful one-shot blow but a succession of ongoing blows. At this point, the repetitious process of glacial catastrophe also yields an intense experience of traumatic haunting for not only the narrator but also for other survivors of this horrific shared experience. Along with the sense of the pervasiveness and inescapability of the apocalyptic existence of the ice, the survivors have to deal with some other after-effects. On the one hand, all essential commodities are in short supply such as “the fuel shortage, the power cuts, the breakdown of transport, and the rapid diversion of supplies to the black market” (Kavan, 2006: 30); on the other hand, deprivation of personal safety, gruesome killings, prevailing chaos, and political skulduggery produce deadlocks for characters. In this regard, “a paramount value is

placed on the figure and the testimony of the one who has experienced, who has passed through and emerged from an event seen as both catastrophic and revelatory” (Berger, 1999: 47) since “what survivor has survived is some trauma endowed with cultural significance-some apocalypse” (Berger, 1999: 47). The survivors of the frostbitten apocalypse or the witnesses of it do not mutate like Tolstaya’s characters, nor does cannibalism not emerge among them as in McCarthy’s novel *The Road*, but they carry out similar brutality and aggression in their nature. Since they feel utterly weak in the face of a force threatening their life, their “psychological responses to such trauma include terror, loss of control, and intense fear of annihilation” (Brison, 1999: 40). The gangs of fugitives powerfully convey such responses in the novel by having “a senseless mania for destruction, for tearing to shreds, smashing to smithereens, trampling underfoot” (Kavan, 2006: 114). These groups, who want to protect their existence with the mentality of plunder in the face of famines that arise, perform horrible acts to not die of hunger, as their name suggests. They embrace nonsense or collective madness, which is a deterrent to reaching any cohesive structure. They become hordes of ruthless and savage bad guys who contribute to the savagery of the apocalypse in surviving countries by ramping greed, cruelty, and selfishness among the people. Typically, when people are confronted with extraordinary occasions, they may want to take shelter in or find comfort in a collective structure that fulfils humanity’s essential elements, such as meaning, value, efficacy, and purpose. However, the collective structure disintegrates in the novel and the characters part of that structure “mob loot and murder and refugees savagely kill in their panic and desperation to survive” (Walker, 2012: 228). Moreover, the simple rushes of the pre-apocalypse, the comfort of living as if the world would last forever, and finally, the futile efforts in the flow of life have now left their place to real rushes, the acute anxiety brought by extinction and real efforts to preserve their existence.

Alongside the gangs of starving fugitives, the black tunics take place in the novel as a reflection of the grief, despair and existential depression of the characters. The narrator describes them: “The men’s black tunics were variations of those I had already seen, and most of the wearers carried knives or guns. The women also wore black, producing a gloomy effect. All the faces were blank and unsmiling (Kavan, 2006: 39). The fiendish-looking stragglers evoke evil, dark, and depressed feelings under the pessimistic atmosphere of the apocalypse. For Kavan’s characters, “life experiences that

precipitate psychological damage become conflated and confused with its manifestation; physical experience becomes a model for the experience of psychological trauma” (Walker, 2017: 380). While the knives in their hands are a kind of sign of their defence mechanisms against hazardous circumstances, the gloomy and sullen expressions on their faces convey not only their traumatic situation but also their ontological concerns. Other than these groups, different kinds of enemies, such as saboteurs, spies, and gangsters, fuel the malignancy by doing all sorts of scoundrels in this time of disorder. In the time of the ongoing exposure to uncertainty on both the deprivation of the basic needs of life and the dangers posed by external factors, characters are in a mood of anxious waiting because they know nothing about what to do, what to believe, and what will happen next. They get stranded in the hub of a collapse, surrounded by suspense, hazard, and bereavement though they are presently rescued from the cogwheel of the apocalypse. Indeed,

if the defeated lack the resources, physically, mentally, and spiritually, to reconcile their new existence with that which they have lost or to forge ahead to rebuild their society, the alien nature of the world altered by trauma causes an existential crisis for both the individuals and the societies wounded by disaster. (Collins, 2014: 466)

With such an unbearable tension in the air, almost all they do is break away from the sense of unity, lose value judgements, call into question the meaning of the world itself, and struggle with the constant blows of the glacial catastrophe. In other words, this hub’s physical, mental, and spiritual lack of resources leads to “the outbursts of irrationality and existential crises, which seem proportionate to the irrationality of the event itself” (Front, 2021: 255). While collectivities only wallow to forge ahead or conform to their new existence, the shared and constantly reactivated trauma provokes collectivities, and the traumatic existence of the ice becomes an inextricable component of their current world.

Kavan’s characters adopt manners at least as reckless, violent, and immoral as William Golding’s characters on earth, without order and absolute authority. William Golding’s novel *Lord of the Flies* narrates the struggles of a group of young schoolboys on a deserted island and explores the meaning of being a community, lack of order, and authority in the desolation of that island. Even though the boys try to fulfil some of the conditions of the social contract that will save them from the state of nature by setting rules and creating a sense of collectivity, it seems “without an “absolute sovereign” to control our desires, human beings all will live in a constant ‘state of war’, which is

‘solitary, poor, nasty, brutish and short’” (Hobbes quoted in Al-Zamili, 2015: 156). There are no adults to serve as civilizing impulses on the island, just as there is no sovereignty of God or ultimate flawless order to save humanity from its corrupted civilization in the post-apocalyptic world of Kavan. In this case, characters remain in the state of nature, have no idea of goodness or virtue, and unleash their primal urges or desires. In other words, both Golding’s characters and Kavan’s characters become savages after descending into depravity and atrocity, one because of a plane evacuation in a war, the other because of the glacial apocalypse. By stealing Ralph’s knife, breaking Piggy’s glasses, killing Piggy by rolling the rock off the cliff and setting the forest on fire to hunt Ralph, Golding’s boys “fully, relapse to primitivism and sensational barbarism” (Giri, 2019: 54) as much as Kavan’s gangs of fugitives. Kavan’s black tunics wear black and mask their faces with blank and sullen expressions, manifesting “a continued existential crisis from which one does not recover, but yearns for the end instead” (Front, 2021: 271). Golding’s boys do body painting, wear masks and put the blood of the boar they killed on their faces manifesting “a symbol of the boys’ fall from civilisation into savagery” (Hawlin, 1995: 129). These details about both writers’ characters show us a disturbing demonstration of what humanity can do under extreme circumstances where there is no sociological, religious, political, or moral organisation to protect them.

The two novels address two crucial points simultaneously; the first is where people drift in the absence of absolute authority and order, and the second is the turmoil and complexity of creating law, rule, and order. When the boys set rules and establish order in the *Lord of the Flies*, the relations of power and the practice of civilization leads quarrels and upheavals. As Genevan philosopher Jean-Jacques Rousseau describes the more humanity deviates from the state of nature, the more it becomes noble savage. Namely, Rousseau sees the state of nature that Hobbes wants to save humanity as good and pure as well as claiming that “it is the society that corrupts and transforms ‘natural man’ into a beast who is always obsessed with his own desires” (Al-Zamili, 2015: 156). Moving from the ideas of Rousseau, we can also say that the boys descend into chaos not because of the state of nature but because “the pestering adult vices such as lust for power, greed, control over others and slavery are at work in the boys” (Giri, 2019: 55). We can examine these two-sided points through pre-apocalyptic and post-apocalyptic situations in Kavan’s *Ice*, which has fallen into the state of nature and does not include any attempt

to sign a social contract again. The Western civilization that humanity established with rules and laws “break down in the onslaught of the cold and ice” (Walker, 2012: 228) and has terminated with the terrible consequences caused by lust for power and greed. Kavan refuses to re-establish the pre-apocalyptic model of civilization with the remnants of the past and leaves the characters in the cyclical wheel of destruction, unlike Golding’s boys who adopt a grown-up model of civilization and Tatyana’s order established by the remnants of the past under the leadership of Fyodor Kuzmichsk. In other words, “the collectivities in the tragic apocalyptic narrative is unable to affect the outcome or progress of tragic time, which is ‘predetermined and epochal’” (Watkins, 1988: 178) in Kavan’s world. They only try to develop strategies for survival and contrive solutions in this existential dread of disappearing from all authority and order in the ruins of their civilization that would save them from the evil of their nature. As there is no absolute authority in Kavan’s godless apocalypse to cease the characters, they are only stuck on the hook of destruction and traumatization; even if it existed in the pre-apocalyptic world, they could not stop the hubris of Western civilization.

On the peril of the world system, the so-called authoritarian structures continue to exist in the *Ice*, but they only implement an oppressive, misleading, and deafening policy instead of creating order and a sense of collectivity. These structures adopt Big Brother-like policies which lead people not to know and think along with the disinformation and distortion of reality. In this regard, they become effective in the “tissue of a community, influencing relationships, changing government’s processes and policies, and the way the community operates” (Chang and Hirschberger quoted in Front, 2021: 254). The narrator describes what happens in the absence of an exact functioning system as follows;

As was to be expected, in the absence of any genuine news, fantastic rumours kept circulating. Monstrous epidemics, appalling famines, were said to have broken out in remote districts, fearsome deviations to have occurred from the genetic norm. Stocks of thermonuclear weapons, previously supposed to have been destroyed, were periodically reported to be in the possession of this or that power. Persistent rumours concerned the existence of a self-detonating cobalt bomb, timed, at a preset, unknown moment, to destroy all life, while leaving inanimate objects intact. Spying and counter-spying went on everywhere. There were growing acute shortages in all countries, food riots followed as a matter of course. The lawless element in the population was much in evidence, decent people were terrorized. The death penalty imposed for looting had little or no effect as a deterrent. (Kavan, 2006: 110)

The laws no longer work, there is nobody to prevent the groups that wreak havoc with frenzied destructiveness, and politics push humanity into deafness about the whole process. Namely, the world of *Ice* is “beset by lawlessness and militarism; its landscapes are damaged by conflict and its inhabitants profoundly unsettled” (Walker, 2012: 225). In lieu of gathering people together, informing them about events, and directing them for collective resistance, they make a regulation that “to speak of the catastrophe was an offence under the new regulations. The rule was to choose not to know” (Kavan, 2006: 128). Survivors of the glacial apocalypse are left to wait for when their end comes, deprived of everything and helpless in obscurity, and they are also encouraged to play the three monkeys based on the principle that I have not seen, heard, or known.

Ultimately, such a mind-bogglingly incomprehensible event has happened that capturing the spectrum of it, healing the wound it inflicted at both personal and collective levels, and bringing together the dispersions in the social fabric necessitates enormous energy. *Ice* might allow us to reconfigure the apocalyptic event as a traumatic one but it almost does not leave any space to work through, heal or affirm resilience since

the characters cannot work through the trauma, remaining arrested in the past event and the present anticipation of the ultimate annihilation while the future horizon becomes obliterated. The traumatic experience begets endless pain and results in political disengagement or violence, instigating the dissolution of the fabric of society. (Front, 2021: 254)

Even though the characters stagger from a huge catastrophic event and struggle to endure severe physical and psychological blows of this catastrophe, they are still unable to adapt to the traumatic events and get stability or continuity collectively. Instead, they welter in a continued ontological crisis, apocalyptic sentiments and a near-insoluble state of social disruption. Within a broad understanding, they keep fighting against the ontological sense of homelessness, the strangeness of the universe, appalling impersonal perils, the fraught tension of the post-apocalyptic world, and the malevolent intentions of unknown others. In a sense, they alter their “defensive patterns, which brings them through a process of resituating themselves in relation to their traumatic experience and society” (Balaev, 2014: 140). Nevertheless, they still do not know how to retain and preserve sanity against the ravages of time and gravitate to barbarism while life turns barren and cuts off from the community. The thread which connects them becomes an overarching story of

declining mental health in the absence of any meaningful moral, political and social order and eventual involuntary confinement to a post-apocalyptic world.

3.5. MERGER OF POST-APOCALYPTIC TRAUMA WITH INDIVIDUAL TRAUMA IN *ICE*

An apocalypse having a domino effect can induce similar or more in-depth wounds on the integrity of an individual who is the backbone of the collective affiliation in addition to the wounds it inflicts on the collective unity. As a cell of the social body, the individual becomes under the influence of such mayhem taking place on the basis of the community, shares the aspirations, pains, and sorrows of the collective, and gets stuck with a cog in the apocalyptic wheel. This individual, highly stimulated at the social level, can also independently go through specific mental, emotional and behavioural processes related to his or her inner world and condition, even in the face of such an inclusive event. Stated earlier in the thesis the father figure in *The Road* not only endures the post-apocalyptic trauma but also pushes himself not to succumb to the mental and emotional wear and tear caused by his wife's tragic suicide. While the father continues to accompany the experiences at the collective level, he also feels grief, despair and pain individually about this dramatic loss. McCarthy offers a post-apocalyptic work where an individual stays alone and struggles, or the plot unfolds in the framework of individual experiences apart from the storylines such as Ballard's *The Drowned World*, Mandel's *Station Eleven*, where collectivities come together and fight against the compelling post-apocalyptic world.

Anna Kavan also introduces such a plot, addresses the apocalypse by focusing on the individual experience and traces the post-apocalyptic world through that individual who has a traumatized psyche. Kavan juxtaposes the traumatic separation of the narrator from the glass girl with humanity's extinction trauma or the global trauma of the ice. Along with this juxtaposition, she turns the narration into a generic template to explore both the post-apocalyptic and individual trauma. Kavan, who witnessed the times when world wars performed a small-scale rehearsal of the apocalypse on the earth and studies related to the human psyche gained great prominence, feels that

the unconscious needed to be explored further. This conviction was based on the belief that the unconscious can elucidate the world of consciousness and possibly

even offer an explanation as to how, in the mid twentieth century, humanity was facing what Kavan, employing H. G. Wells' term, called 'the twilight of mankind.' (Kavan quoted in Hove, 2017: 366)

Moving from this mentality, Kavan structures the post-apocalyptic world within the boundaries of the subconscious and shifts the focus to the psychological aspects or deeper into the protagonist's inner world in the *Ice* rather than the exterior environment. In structuring the narrator's life story around recollected early traumatic scenes, as Snyder also points out, the narrative demonstrates how he experiences the trauma of the ice as the return of the interior from without (2011: 479). When the bruise of fear, horror and anxiety of the post-apocalyptic world besets the narrator, he is already under the siege of his traumatized past with the glass girl.

The novel begins as the traumatic histories of two lovers are revealed when the narrator returns to the girl's area to do research on the emergence of a mysterious danger. As soon as the narrator steps into the area, his traumatic memories or past with the girl become reactivated, and his urge to see her automatically kicks in as he says, "she became an obsession, I could think only of her, felt I must see her immediately, nothing else mattered" (Kavan, 2006: 12). The power of the setting manifests itself at the point of reminding the experiences and arousing feelings about the traumatic past since "memories may erupt automatically if there is any reference to the traumatic event or something (a sight, a smell, a sound) associated with it" (Sacks, 2012: 290). The place becomes the perceptual space of his trauma, a reminder of desertion, a broken relationship, and a lost connection. He faces the past here, which is hateful and marked lavish damage on him as well as being the only past forming his desires. As he visits the girl and her painter husband and gets the environment or time to contact the girl, the narrative echoes his internal ideas about several events that happened earlier between them or his current feelings towards the girl. In lieu of forgetting the traumatic past, he remembers and preserves it with all its vitality;

I had been infatuated with her at one time, had intended to marry her. Ironically, my aim then had been to shield her from the callousness of the world, which her timidity and fragility seemed to invite. She was over-sensitive, highly strung, afraid of people and life; her personality had been damaged by a sadistic mother who kept her in a permanent state of frightened subjection. The first thing I had to do was to win her trust, so I was always gentle with her, careful to restrain my feelings. She was so thin that, when we danced, I was afraid of hurting her if I held her tightly (...) By degrees she lost her fear of me, showed a childish

affection, but remained shy and elusive. I thought I had proved to her that I could be trusted, and was content to wait. She seemed on the point of accepting me, although immaturity made it hard to assess the sincerity of her feelings. Her affection perhaps was not altogether pretence, although she deserted me suddenly for the man to whom she was now married. (Kavan, 2006: 14)

However, the favourable feelings of the past become replaced by sadistic, possessive, psychosexual sentiments towards the girl after the sudden abandonment. While his aim to shield her from the callousness of the world due to her fragility turns into “the arousal brought about by her vulnerability” (Walker, 2012: 2001), his gentleness to erase her fear switches to “the pleasure taken in her fear and anguish” (Walker, 2012: 2001). His malevolent feelings appear not only as psychosexual sentiments but also as wishes for the girl’s harm, and these feelings become activated in physical and emotional abuse. The narrator, who once abstained that he would hurt if he held tight, ends up slapping one side of the girl’s face and acting with a total male impulse enough to replace the sadistic and oppressive mother figure that he sees how much damage she has caused to the girl’s personality. This incoherent shift in the narrator’s emotional, behavioral and thought processes reflects “the ways traumatic experience restructures perceptions, as well as the ways meaning and value are constructed after the event” (Balaev, 2008: 162). Along with the precipitation of past meaning or perception schemes, the narrator steps out of pure, affectionate or sensitive lover and takes the role of “a sadistic fantasist and a storyteller—a Marquis de Sade recounting his perverted fictions” (Walker, 2012: 215). However, the narrator, as a sadistic fantasist, sometimes finds himself torn between his desire to dominate, save, protect and hurt her. In this regard, his “subject position is more complex and flexible; principally he is voyeur, a mere bystander, but at times he plays a part in the action and at others he appears to experience the sensations of both victim and persecutor” (Walker, 2012: 194). Namely, the boundaries between lover, protector, sadist or persecutor become blurred, and he carries out conflicting intentions towards the girl. These roles that the narrator embraces manifest his split into before and after trauma and reflect his attempts to restructure the post-separation pain and emotional devastation.

The narrator does not leave his experiences unclaimed and usually refers to his insomnia and headaches brought on by the trauma of the desertion while denying any responsibility for the breakdown of the relationship or his failures as a lover. Even though he highly focuses on pointing out his sudden abandonment and is fully aware of the

trauma of separation, the desertion is so sudden and unexpected that he cannot take in this stimulus that comes too quickly. As “the event is not assimilated or experienced fully at the time” (Caruth, 1995: 4), the narrator finds himself repeatedly wandering from the same path and losing his way, which means he attempts to grasp the case of abandonment “only belatedly, in its repeated possession” (Caruth, 1995: 4). He becomes unable to incorporate the traumatic experience into a meaningful context, does not entirely comprehend the violence of the event or the reality of the separation. His failure to grasp his abandonment for another man while having the intention to marry results in an obsessive psychology that makes him stuck in the traumatic, primal scene of losing, searching, and finding the glass girl. Even though the narrator is “unaware of the interminable pattern of replay he and the girl are locked into” (Walker, 2012: 228), he at one point gets fed up with the trajectory of union, separation, and pursuit, and he views that the “repetition was like a curse” (Kavan, 2006: 108). At this point, the delayed or unmourned pain of separation sets the stage for the re-enactment of trauma in the novel and flaunts its deeper effect of it.

His obsessive pursuit, compulsive need for the girl, and trauma he cannot overcome do not let him process life without her or start new relationships. Hence, he can partially accomplish his plan to return to his old profession, being a soldier, even after he gets the chance to be taken as a passenger to another island in the archipelago thanks to an acquaintance employed by the government in official authority. He feels a severe sense of emptiness regarding envisioning life without her even at the moment of separation and maintains to feel that emptiness in the short time he left her. Alongside emptiness and uneasiness, he also supposes “as if something precious had been in my grasp, and I had thrown it away” (Kavan, 2006: 136). Ultimately, he returns to where he left her even at the expense of being exposed to danger, deception, and more threatening tricks in the post-apocalyptic world since “the pangs of a terrible bereavement soon reveal themselves as a blow to the narrator’s sense of entitlement to the girl’s physical being” (Walker, 2012: 205). Nevertheless, his post-traumatic masculine impulse to be her possessor, protector and saviour and the disturbing feelings of leaving her to another man also play an active role in this return since he feels

the fear of re-traumatization- which is a conscious or unconscious reminder of past trauma that results in a re-experiencing of the initial traumatic event. It may be triggered by a situation, an attitude or expression, or a specific environment

that replicates the dynamics (loss of power/control/safety) of the original trauma. (Farid, Duckworth and Follette quoted in Sighe, 2022: 2)

Seeing the possibility of the warden's taking the girl away drives him back to the trauma of being suddenly abandoned for another man, and perceiving the warden as a threat to both the girl's welfare and his loss of her elicits a great deal of fear and anxiety in the narrator. As soon as he finds out that the warden is after the girl, he struggles to reach her before him and utters these statements; "To leave her to it was one thing. To leave her to that man was quite a different thing. It was something I could not do" (Kavan, 2006: 150). In this sense, we again face the reality of the narrator's incapability to overcome the pain and violence of being left to another man or leaving her to another man because the probability of the girl being possessed by another man, especially the man whom he sees as rival triggers the psychic effect of the earlier separation trauma.

The acts of leaving and returning in the novel's last chapters also betoken the girl's emotions or thoughts about this dramatic relationship, apart from the narrator's failure to leave the girl. There is an interpersonal trauma shaped around abandonment, abuse of power, the impairment of the sense of trust and self-worth along with the post-apocalyptic trauma. However, we do not learn almost anything from the girl's aspect, neither regarding these traumatic experiences nor about her traumatic past with her mother implied by the narrator. We read almost all the facts about the girl from the narrator's descriptions and

whether telepathic or projected, his insights into her internal world always reveal her feelings of terror and persecution, her fear of the warden and himself and even her suspicion of their pact to torment her. She cannot escape him; he stalks her even inside her own mind. (Walker, 2012: 209)

The readers construct the traumas of the glass girl, her unspoken fears and her psychological condition in almost all the challenging processes she goes through from within the narrator's unreliable narrative. However, the narrator's utilization of the miraculous chance of getting away and later their reunion marks a turning point since we get some ideas about her perspective towards the relationship and her feelings from several statements and lines of dialogue between the narrator and her. Orpana describes this turning point as follows:

Throughout much of the novel, the girl is reduced to the role of a passive victim whose engagements with the narrator consist of flight, resistance and refusal. By

the time he finally catches up with her, however, in a beachside house in the sub-tropical city about to be engulfed by advancing glaciers, she has found a sense of relative autonomy and a voice that now confronts and challenges the narrator. (2019: 8)

The girl shows a little struggle or defiance in her position of powerlessness and vulnerability against the repetitive cruelty, arrogance, denial and abuse by the narrator. She strips away her fragility, child-like status or passivity while becoming exasperated with the depth of her mental and emotional suffering. She seeks a logical response to the narrator's unstable actions, utters that she does not trust him, feels betrayed by him all the time, and, most importantly, feels like she is being treated as an enslaved person in those dialogues. On the one hand, she does not show complete autonomous behaviour despite her longing for compassion or persistence; on the other hand, she does not challenge the gender confines or feel a sense of self-worth until this moment. Even when she gets the chance to be freed from his hegemonic oppressive existence in her life, she exhibits a sad, ill-tempered and touchy attitude; in other words, "even when she is free of physical domination, the girl conforms to the most superficial of gender stereotypes" (Walker, 2012: 216). She alternates between classical female gender roles from frightened, raped, and kept woman to the roles of a rescued, protected and cared woman. Maybe because "her persecution in childhood has infantilized her, locking her into a state of perpetual childhood, and she requires a protector of sorts" (Walker, 2012: 216), or most likely because of the emotional bond she has with the narrator, we see that she is also stuck in the same unbreakable loop of this relationship;

I don't know why ... you're always so horrible to me ... I only know I've always waited ... wondered if you'd come back. You never sent any message ... but I always waited for you ... stayed here when the others left so that you'd be able to find me. (Kavan, 2006: 169)

Even though she is the protagonist or causative agent of the abandonment trauma, she becomes overwhelmed by her emotions and yields to the narrator at the crux of the plot. After the narrator's arrogant, condescending and accusatory behaviour, this yielding once more reflects that the girl accepts the role of a rescued woman or does not transgress her fragile, thin, dependant code of girl. In this regard, Kavan's writing "offers an extraordinarily bleak message for women; doomed victims, we have no hope for escape except, in the last act, on the arm of a sadist from whom we can only ask a gentle

execution” (Walker, 2012: 217). Indeed, the girl accepts being a doomed victim, does not feel any hope for escape and yields to the courtesy of the executioner at the end.

The girl’s yielding to the narrator at the end of the novel is also crucial in terms of handling the abandonment trauma within the framework of the concepts of absence, lack and loss. The narrator faces the anxiety of losing a lover when the girl abandons him. This tragedy creates a sense of loss. After their reunion in the post-apocalyptic world, the glass girl embraces constant acts of disappearances, abandonments, rejections or escapes, and these acts create an anxiety-producing condition of possibility for complete loss or absence. Whenever the glass girl disappears, a sense of loss related to her lack in the narrator’s life becomes evident, and in this way, she enacts her position as a lost object, an object of desire or a missing person for much of the novel. According to Jacques Lacan,

a person or subject seeks or desires an object, presumably to fulfil a drive. However, the object necessary to gratify a drive is only ostensibly that object of desire because the subject actually engages in the pursuit itself rather than in the gratification of a need. This pursuit, then, focuses on a ‘lost object,’ and the fantasy regarding a subject’s relationship to this objet a supports the identity of the subject. The objet a “functions as the ultimate object around which the drive turns and upon which fantasy is constructed” (Bracher, p. 41). Lacan defines this objet a as the representation of desire outside of the symbolic and imaginary networks. That is, the objet a represents a lack, what is missing, what is impossible to attain. (Lacan quoted in Schreiber, 1997: 482)

The glass girl functions as the ultimate object around which the narrator’s “desire for her childlike innocence and vulnerability” (Walker, 2012: 201) turns and upon which his fantasy is constructed. He becomes driven by the desire to reach or have this innocent or vulnerable girl in his life, and the girl as a desired but unattainable object embellishes his fantasies. Even in his hallucinations, “the lost object of his desire appears “as a helpless victim, her fragile body broken and bruised,” the envisioning of whom elicits sadomasochistic pleasure” (Orpana, 2019: 6) and “the narrator pursues this vision of *jouissance* throughout the novel in the figure of a thin, albino woman, named only ‘the girl’” (2019: 6). The soft and frail body of the girl with the unique image of albinism attracts the narrator, and this sensual attraction to the transparent skin and white body emerges as sexual or sadomasochistic fantasies.

The narrator remains in thrall to his fantasies, does not relinquish the girl and conducts a consistent quest for the girl until the moment of the yielding. In this process, the desire to attain her causes a regenerative power that controls his actions and holds his

attachment to her. Whenever the girl disappears in the dangers of the post-apocalyptic world or suddenly vanishes from the narrator's life either because of her vicious marriage or because of violent acts of the warden, the narrator gets the feeling that "once again the urgency of the search had reclaimed me; I was totally absorbed in that obsessional need, as for a lost, essential portion of my own being" (Kavan, 2006: 32-33). While the glass girl appears as a lack, a missing person and seems impossible to attain due to all those disappearances, a sense of loss or lack directs the narrator's actions or desires and a narrative pattern of quest in which the narrator seeks the missing girl shapes the storyline. By assuming the function of filling the lack in him, he is engaged in the compulsive acting out of the trauma that keeps him working obsessively in the pursuit of the girl. Namely, "a depressed, self-berating, and traumatized self is locked in compulsive repetition, is possessed by the past, faces a future of impasses, and remains narcissistically identified with the lost object" (LaCapra quoted in Shostak, 2019: 67). The narrator becomes the victim of unquenchable pursuit, circles around the actions of finding and losing the glass girl since no object exists to fill the lack of the girl that he persistently feels as missing rather than a complete loss or absence. Even if he moves beyond the cycle of acting out or searching only once when he leaves the girl, he remains obsessively invested in the lost object until the end of the novel.

The narrator does not detach from the repetition of the search, does not accept her lack in his life, and cannot constitute a life without her by embracing the unpredictable apocalyptic present. In each quest, the narrator's desire to erase the lack or sense of loss by reaching the glass girl leads to the narrator's confrontation with trauma since the disappearance that comes again after every pursuit awakes the feeling that loss can be primarily irreparable and the object of desire can be inaccessible. However, a game of disappearance and quest played by the narrator and the girl helps him to master or manage the escapes of the glass girl and her lack in his life. Namely, periodically re-enacted search for the lost object keeps him believing that "one day the lost object will be found, future will exist and mourning and reparation will be possible" (Fodorova, 2004: 111). After his repeated pursuits in the horrendous post-apocalyptic landscape with numerous hardships and adventures, he reaches the goal of his quest and reunites with the glass girl. Just as "Freud's grandson's fort/da game as an effort to master grief over separation from his mother through repeated re-enactments of the loss of an object that served as a symbolic

substitute for her” (Shostak, 2009: 68), the narrator repeatedly pursues the girl to reach his object of desire and to conclude her lack. The repeated re-enactments of the searches and disappearances enable working through the lack of the glass girl and attaining her. In this sense, the girl does not appear as a loss or absence in the narrator’s life since the loss represents something irreparable, and the absence conveys a foundational loss. However, she appears as a lost object or object of desire since she represents a desired object for the narrator to fulfil his sexual or sadomasochistic drive, adorns the narrator’s fantasies, makes him feel a sense of loss and deficiency.

Some key moments occurred before and after the narrator’s attempt to part from the glass girl are also important as the action since they make him feel how unreal it seems all these are happening to him and his community. In the place where the pre-apocalyptic world is not lost, almost all the opportunities of human civilization are still available, and the contrast with the other side of the world induces a mad gaiety, the narrator experiences an epiphany that he is not independent of the apocalyptic occurrences that have surrounded the planet. He confesses that;

I could not remain isolated from the rest of the world. I was involved with the fate of the planet, I had to take an active part in whatever was going on. The endless celebrations here seemed both boring and sinister, reminiscent of the orgies of the plague years. Now, as then, people were deluding themselves; they induced a false sense of security by means of self-indulgence and wishful thinking. I did not believe for one moment they had really escaped. (Kavan, 2006: 128)

The sub-tropical city represents a symbolic place for the narrator, a place with which he once knew and lived and one that enabled him to engage with that past. However, the narrator knows the temporality of this symbolic place or is conscious of it as a deceptive or nostalgic interlude which will be eradicated soon. Even in a time of relief, the protagonist realizes the surroundings and atmosphere fallacious and cannot help feeling the bitter truth in the world; in other words, “temporarily rescued from the freezing nightmare of the approaching ice, he is struck by a shock, the sensation of a violent awakening” (Walker, 2012: 195). During his life plans and separation from the girl that developed right after this enlightenment, we see a number of statements that will draw attention to the post-apocalyptic trauma. First, in his visit to the lemurs on the island inhabited by the Indris, he expresses how the frozen universe leaves him depressed and preoccupied with the sense of something frightful to happen not only to himself but also

to surviving humanity. He senses the impossibility of escape since the ice is on his tail without haste or pause but steadily moving. Beyond feeling despair or apprehension, he also claims “to think of the ice coming nearer all the time was very disturbing” (Kavan, 2006: 47). The nerve-racking suspense and anxious mood lead to an existential dread born from not knowing what to do, what will happen and the mass ongoing execution. Second, in his participation in the military operations, he is still in this suspended state about something fearful to happen, but jarringly he also discerns “an emotional blockage. I recognized it in others besides myself. In suppressing food riots, our machine guns indiscriminately cut down rioters and harmless pedestrians. I had no feeling about it and noticed the same indifference in everyone else” (Kavan, 2006: 137). While the presence of feelings such as ambiguity, anxiety and tension leave the person on alert, the feelings such as emptiness, numbness, and callousness pacify the individual. The coexistence of these two controversial emotional groups tellingly illustrates the emotional turmoil created by the post-apocalyptic trauma on the narrator.

Aside from the depression, anxiety and numbness, he also becomes haunted by the horrific visions of disasters in universal destruction. The terrible scenes of the geography of fear and anxiety, namely the deeply unrealistic atmosphere of the post-apocalyptic terrain and the anticipation of death due to the ever-moving apocalypse, foster the narrator’s dreams. Since even a “lucid, sane, and fully conscious may have hallucination when they feel that death is near” (Sacks, 2012: 302), it seems impossible for the narrator not to dream, who encounters many life-threatening events and tries to survive in a world where an occasion about death and decimation happens every minute. The horrific visions of the post-apocalyptic world echoing the extremity of psychological disturbance or dread are powerful enough to haunt him even in his wakefulness and merge with his hallucinations about the glass girl. The narrator’s memory or consciousness becomes bilaterally impaired by the devastating events in his private and public life since it seems while the apocalypse occurs as an external assault on the psyche, the abandonment trauma occurs as an internal assault. In this sense, the disturbing remains of the abandonment trauma inscribed in the narrator’s memory become explored through the complex interrelatedness of the powerful and inevitable apocalyptic forces in which he is caught up. Thus, it becomes challenging to determine where the individual trauma begins and post-apocalyptic trauma ends since the boundaries between the individual and

the post-apocalyptic trauma conflate or blur. The visions of the approaching, shattering or swallowing ice not only take centre stage in most of the dreams and delusions of the narrator but also become structured around many images of the glass girl in which she is relentlessly pursued, surrounded, excruciated and consumed by the ice. We see this merger even in the narrator's first hallucination regarding the girl on his way to attend the invitation of the girl's painter husband;

An unearthly whiteness began to bloom on the hedges. I passed a gap and glanced through. For a moment, my lights picked out like searchlights the girl's naked body, slight as a child's, ivory white against the dead white of the snow, her hair bright as spun glass. She did not look in my direction. Motionless, she kept her eyes fixed on the walls moving slowly towards her, a glassy, glittering circle of solid ice, of which she was the centre. Dazzling flashes came from the ice cliffs far over her head; below, the outermost fringes of ice had already reached her, immobilized her, set hard as concrete over her feet and ankles. I watched the ice climb higher, covering knees and thighs, saw her mouth open, a black hole in the white face, heard her thin, agonized scream. (Kavan, 2006: 13-14)

These riveting descriptions display how the girl "shares the aura of the unearthly, cosmic fantasy" (Walker, 2012: 219) and accompanies the revolving images of ice in his mind. This fine-grained narrative not only creates a parallel between the ice and the girl but also makes visible both the contrasts and similarities regarding the protagonists of the two traumas that ruin the narrator's life. The narrative "emphasizes the contradictory substance of ice; the advancing ice cliffs are impervious vehicles of devastation while the girl embodies ice-like frailty, liable to break or melt away" (Walker, 2012: 219). To put it differently, the ice, as the agent of the apocalypse, represents the rigidity, coldness and destructiveness of its substance, while the girl portrays its melting, unresisting and crystal side. Even the adjectives used in this quotation for the ice, such as solid, hard, and concrete, as well as the adjectives for the girl, such as slight, bright and spun, confirm Walker's statement about the representation of the structure of ice. As the other side of the coin, the girl embodies the ice-like frailty not only with her appearance shaped by silver-white hair, pale, translucent or sensitive skin and her brittle bones but also with her fragile, sensitive, timid and childlike personality. In this framework, the ice makes the narrator flee from itself with its persistence, destructiveness and harshness, while the glass girl makes the narrator pursue herself with her fragility, sensitivity and need for protection. In other words, while the ice signifies tormentor and pitiless destruction for the narrator, the girl signifies rescuer and precarious fragility. The novel offers a story

where pursuit and escape co-occur, an obsessive chase on the one hand and a deadly global escape on the other. The narrator becomes crushed by blows from opposing sides of the same matter and stuck in a double-sided trap. In this sense, the glass girl and the ice seem to be wound and symptom that disrupts and haunts the narrator as well as being both real and imagined.

Trauma cannot only be defined by the magnitude, incomprehensibility and suddenness of the event but also by symptomatic reactions of the traumatized subject to that occurrence. Especially if it is considered that “an event can only be understood as traumatic after the fact, through the symptoms and flashbacks and the delayed attempts at understanding that these signs of disturbance produce” (Luckhurst, 2008: 5), the subject’s post-traumatic state is quite critical and illuminating to comprehend the spectrum of the event. At this point, the traumatic symptoms we see in the narrator are physically manifested in points such as insomnia and headache, while they mentally take the form of dreams, hallucinations, derealization, depersonalization and divided self. On the one hand, all these physical and mental symptoms lead to the re-enactment of trauma; on the other hand, they refer that “the trauma is still active, still has power to wound, and disrupt” (Berger, 1999: 79). Accordingly, it is critical to discuss the symptoms, which are determinant factors in identifying, apprehending and possibly working through trauma.

I have mentioned dreams and hallucinations, albeit a little, as they are where the narrator’s traumas intersect, but still, there are some other aspects to be emphasised regarding them. Gradually more of the narrator’s life before and immediately after the apocalypse becomes revealed, the repeated hallucinations, disturbing images and dream sequences take a more prominent place in the novel. The narrator explains the reason behind the hallucinations or dreams as follows;

The drugs prescribed for me produced horrible dreams, in which she always appeared as a helpless victim, her fragile body broken and bruised. These dreams were not confined to sleep only, and a deplorable side effect was the way I had come to enjoy them. (Kavan, 2006: 15)

The series of dreams and hallucinations, which he thinks may be the result of the drugs he takes to cope with insomnia and headaches, brought by the abandonment trauma is not only striking in terms of the narrator’s enjoyment as a sensory experience but also quite remarkable in terms of the images and events they contain. The hallucinations may open

a space to examine the unconscious meaning of the real occurrences or the hidden desires and fears of the traumatized subject encoded in them. Just as people find themselves “exposed to ‘radiation,’ ingest ‘toxic levels,’ and are pursued into their very dreams by the anxieties of a ‘nuclear holocaust’” (David quoted in Hicks, 2016: 17) after the second world war, the narrator finds himself in a position that he loses the girl, terrible things happen to her and the glacial apocalypse attacks to him and the girl with all its destructiveness. The protagonist also dreams or hallucinates about the glass girl in which she is kidnapped, hurt, raped, found dead, and sacrificed to appease the fjord. All the images or events point out that the narrator’s sexual and sadistic fantasies, as well as his opposing desires and fears about the glass girl. Indeed,

dreams appearing during sleep, as well as daytime dreams, express, almost always, in symbolic form, fulfilments of desires that society disapproves of. Freud interpreted many of the analysed dreams as being related to the sexual instinct because he believed that sex was the desire that society most disapproved of and that was why it was the most repressed desire. He interpreted dreams as symbolic formations that appear in the conscious mind as an imaginative attempt to fulfil a repressed desire. (Dumitrescu, 2019: 146)

At this point, the narrator’s description of the pleasure he takes for the girl to be harmed, his dreams of hurting her most of the time, and even his characterization of the girl as the victim he uses in his dreams, show that the narrator’s sadistic sexual impulses towards the girl find a ground in his dreams or hallucinations. He also affirms that his dreams and delusions project the depth of his inner world with these remarks in one of his hallucinations in which he is about to harm the girl; “she corrupted my dreams, led me into dark places I had no wish to explore” (Kavan, 2006: 81). The narrator cannot show any will to interfere with the events but accompanies only as a spectator in a theatre rather than a participant in many of these fanciful and dreamy scenes in which the interior feelings of the narrator become exteriorized, bursting into bizarre moments. In other words, even though he conveys in its totality every sensory modality and emotion he felt at the time of the dreams or hallucinations, he becomes a silent and invisible witness to the atrocities in them and

having seemingly no effect on those he watches. The impossibility of the narrator’s presence belies the accuracy of his view and we are never certain whether he is looking outwards, or in towards the figures of his own imagination. (Walker, 2012: 203)

A distancing or dissociation occurs, and he seems to have experienced his dreams or hallucinations not as an event in which he is involved but as an external occurrence. Namely, the narrator retreats to a more observational position from which he watches her agonies. In this observational position, “as he watches the girl being terrorized, we in turn watch his titillation” (Walker, 2012: 215) or his mere fear and despair but do not see him as the one who inflicts the atrocities. This case once again makes it challenging to comprehend the creations of the narrator’s delusional mind, which already complicates the plot.

On the other side, Kavan constructs her writing as “the dissolution of borders between interior and exterior, and a hazy zone of consciousness positioned somewhere between sleeping and waking” (Sweeney, 2020: 655) because of the narrator’s delusional state of mind. The major role that hallucinations play at the narrative level is to combine the story with a succession of surreal, expressionistic and psychoanalytical images other than odd and puzzling events. The novel turns into a narrative template with a multitude of images from a snapped tree trunk dancing high in the sky and encirclement of ice cliffs to a vibrating night sky and torrents of ice. The narrative skips from one of these images to another at a dizzying pace; thus, the separation between what is real and what is imagined, what is experienced and what is a dream, and what is seen and not seen becomes as unknown and confusing as the riddle of the Sphinx. The readers frequently break with the plot’s integrity and have difficulty navigating through the event loop, surrounded by hallucinatory scenes with the aforementioned images and the rapid transitions. In the blurred atmosphere that the novel complicates or effaces the boundaries between dream, delusion and reality, it becomes increasingly challenging to determine which of the narrator’s experiences are real. Like René Magritte, who raises questions about the nature of reality through his painting of the treachery of images, Kavan conveys to readers a similar questioning via the world of images she created in her novel. In this world of images, the readers go through devious ways to distinguish between reality and image, but reality still remains an enigma to be explained.

Kavan favours the realm of the subconscious or interior reality and tries to explore it, even abandoning the plot and chronological order in her apocalyptic novel. Kavan explains her clearing of writing from a realistic writing style, detailed characterization and plot as follows:

I wanted to abandon realistic writing insofar as it describes exclusively events in the physical environment, and to make the reader aware of the existence of the different, though just as real, 'reality' which lies just beyond the surface of ordinary daily life and the surface aspect of things. I am convinced that a vast, exciting new territory is waiting to be explored by the writer in that direction. (Kavan quoted in Sweeney, 2020: 656)

Kavan notices that there is much beyond the surface of reality and deploys writing techniques to explore the back curtain of reality or various workings of the mind, such as repetitions, non-linear narration, memory breaks, and self-conflicts rather than conventional realistic writing style. Kavan not only makes the readers explore the realities of the mental world to the reader with these techniques but also causes the readers to question the absoluteness of reality by shattering, fogging and complicating it through dreams, fantasies and hallucinations. Namely, "experiences of dream, madness and delirium do not keep to their discrete situations; what is represented as objectively 'real' does not stand entirely independent from these spheres of unconscious experience and affect" (Walker, 2012: 499). With this intertwining, she also becomes "concerned with exploring the interrelationships between external and interior reality" (Hove, 2017: 365). With the bridge she builds between the apocalyptic world and the narrator's mind, she puts forward their alternating impacts on each other. Even the outer world appears so unreal and imaginary that the narrator becomes confused and remarks that "the unreality of the outer world appeared to be an extension of my own disturbed state of mind" (Kavan, 2006: 69). As the world descends into the abyss of the unreal and the catastrophes unfold in an illusory haze, the protagonist perceives the world from a fragmented perspective, does not grasp the reality of the events, becomes alienated from reality and comprehends the post-apocalyptic world as an extension of his delusional state of mind. While pushing to put the chilling cold world covered in white on a realistic ground, he also tries to perceive the reality of his experiences with his partner who accompanied him in his turbulent love affair. Nevertheless, he constantly needs clarification on the reality of his perceptions and becomes indecisive about whether an event happened, whether he saw something, and, indeed, all that he has been through. He describes his relation with reality in a world where reality becomes experienced with a quality of the unreal as "reality had always been something of an unknown quantity to me" (Kavan: 2006: 12). The narrator is aware of the complex nature of reality and is left alone with the illusions of it both in his inner and outer worlds. The constant confusion and indecision about his

experiences and the post-apocalyptic world not only generates an irresolvable uncertainty but also leads to suspicion regarding the reliability of his reason or narration. Wilson says that the fjord story we mentioned earlier about the girl and the military attack scene in the fifth and sixth chapters is the narrator's mental construct;

While we can conclude that the scene of sacrifice did not happen, has no existence in the world of the novel, and neither did the sacking of the town nor his first foray into it to ring the warden, the townspeople's plan was, it seems, actually overheard by the narrator and forces him to act. Their plan, however, is based on the need to placate a sea dragon—assuming an existence in the novel incongruous with the other elements of its setting. (...) While the scene on the rock can be rationalized as the narrator's continuation in daydream of the plans overheard as he stands outside the cottage, the cottage scene is itself entwined with the images of the sacking of the town, which his walk through the streets in chapter 6 proves not to have happened. (Wilson, 2017: 340)

Kavan's hallucinatory writing and preoccupation with symbolic and absurd dream images leave the readers with several similar fabulous scenes or events in the novel. All those scenes tear them between which event is actually included in the plot and which event is a fantasy, hallucination or dream, just as the narrator remains in between about the reality of his experiences. In this unreliable narration, not only the narrator but also the readers experience derealization since many fabulous events of the novel and the narrative structure freed from the absoluteness of realism cause a sense of clutter of reality for the readers.

In Kavan's frozen universe, which Doris Lessing defines as a hallucinatory physical reality, the protagonist not only experiences derealization, but also becomes "truly a stranger to himself" (Rao quoted in Sweeney, 2017: 323). Just as his traumatic experience affects his perception, semantic schemes, and his connection with reality, it also has some impacts on himself. His sudden abandonment disintegrates his previous formulations of self and his sense of unitary selfhood becomes divided. Considering that trauma seeps into every part of the victim's life and makes it incoherent, it will be inevitable that the self will undoubtedly take its share of this huge-scale event. There will be a traumatized self but "it is not a totally new self, it's what one brought into the trauma as affected significantly and painfully, confusedly, but in a very primal way, by that trauma" (Caruth, 1995: 137). Just as the narrator's trauma occupies his mind with some dreams and exposes his body to ailments such as insomnia and headaches, he undergoes a split into before and after persona and strongly identifies himself with his rival, the

warden, in the novel. The state of identification often causes alienation and this shows that the warden becomes an ideal vehicle for conveying the narrator's depersonalization.

The warden is included in the novel's fourth chapter when the narrator learns that the girl is kept in the High House like Ann Radcliffe's Emily St. Aubert as a damsel in distress after leaving her home. As the novel's third principal character, the warden is an imposing, cruel, and arrogant figure in a position of military importance and political power. His obsession, fundamental nastiness, and malignity towards the girl whom he is relentlessly vicious put him in a vital role in the story between the narrator and the girl. The girl sometimes appears as a victim, a prize, and Helen, who started the war between the Trojans and the Greeks; namely, she is the reason for their antagonism, fights, and conflicts. The narrator and the warden become "both united and divided by their obsessive desire for the girl" (Walker, 2012: 209). Victoria Walker, who has published many articles on the novel, claims that the warden appears in different forms in the novel, and he is the same person we see as the girl's husband at the beginning. We have different intuitions on this subject, which may be one of the novel's ambiguities for me, but we share the idea that the narrator and the warden are not one person. A close reading of the novel can make evident that the warden and the narrator are two different characters since the narrator expresses his strong feelings of kinship and identification, and he is the person onto whom the narrator projects his fantasies about the girl. In other words, the warden is "a projection of him, at least of his movements, his actions, his body image. Yet, at the same, he is someone else, an Other" (Sacks, 2012: 326). The warden as the *doppelgänger* of the narrator develops a differentiated view on the problem the traumatized self since the narrator loses the notions of individuality, the classical coherence of the self and reality as a result of his trauma. He does not perceive the girl as other than before, and when they come together after their abandonment, he encounters two male selves or personalities in the girl's life that he would prefer to avoid before the trauma. However, the narrator's divided self as a pure lover and sadistic fantasist after trauma and his struggle to accept and understand the abandonment makes him a paradoxical being capable of housing contradictory moralities. At this point, the warden becomes the representative of the self that the narrator tries to acquire after the trauma but his masculinity, dominance, rough and oppressive personality appears as something inaccessible to the narrator. Even if he wants to embrace those qualities and carries out

from time to time against the girl, he cannot wholly adopt that heteronormative masculine personality. Thus, the warden as his double “appears to be the figuration of the absent, in the sense of representing repressed, unfulfilled wishes or fears of a personified ‘alter ego’” (Bär, 2007: 91). He mirrors the dark, sadist, overpowering, manly attitudes that the narrator wants to adopt towards the girl but, at some points, suppresses. The warden represents the narrator’s pre-traumatic self’s disappearance and the post-traumatic self’s appearance through his sexual impulse, oppressive attitudes, cruelty, and sadomasochist acts. By corresponding with the narrator’s post-traumatic impulses, the warden evokes a great fascination, bewilderment, identification, animosity and interaction between him and the narrator.

The narrator starts to sense a strong likeness of himself or identification even after their first meeting and utters that “I suddenly had a curious sense of contact with him, almost as though some personal link existed between us. The feeling was so unexpected, unaccountable and confusing that I added” (Kavan, 2006: 46). He becomes confused about himself, and the warden and his attitudes appear strangely familiar to him, as if he was him and not the one whom he wants to save the girl. This leads to an ambivalence concerning how one can perceive oneself in another human being. In this relationship of resemblance or identification, there is also animosity, opposition and suspicion between these two male characters. While the warden abusively controls the girl, keeps her in his power, and acts with no care but his pleasure, the girl becomes fearful, withdrawn and stays under the auspices of her brutal dominator. The narrator, who witnesses this condition, also harbours hostility towards the warden, who does what he represses and fails to perform. On the one hand, the warden causes the narrator to experience alienation of himself and complexity about his self; on the other hand, he becomes his rival and doppelgänger since the narrator “strongly identifies with his rival for the girl—the commander/warden—yet at the same time sees him as cruel and sadistic” (Burns and Kavan quoted in Wilson, 2017: 331). Besides this conflicting contact created by antagonism and identification, the narrator adds the warden as a third character to his fantasy world, hallucinatory or dreamy scenes about the girl and the ice.

The narrator first sees a hallucinatory scene where the girl and the warden escape the clutches of the ice with a car ride in a snowy forest, and the warden plays the role of a car racer while the girl is the helpless partner of this mad ride. If there is a scene that is

more critical than this hallucination that takes place after the narrator learns that the warden will kidnap the girl, it is the scene of abuse where his secret thoughts, wishes and the danger zones of his darkest side come to light. In the abuse scene, the narrator casts the warden as a rapist while casting the girl as a helpless prey:

He approached the bed with unhurried steps. She did not move until he bent over her, when she twisted away abruptly, as if trying to escape, buried her face in the pillow. His hand reached out, slid over her shoulder, strong fingers feeling along her jawbone, gripping, tilting, forcing her head up. She resisted violently, in sudden terror, twisting and turning wildly, struggling against his strength. He did nothing at all, let her go on fighting. Her feeble struggles amused him, he knew they would not last long. He looked on in silence, in half-smiling amusement, always tilting her face with slight but inescapable pressure, while she exhausted herself. Suddenly she gave in, worn out, beaten; she was panting, her face was wet. (Kavan, 2006: 43)

It is a scene that stages a profound account of the disturbing power of the unacknowledged or repressed sexual and sadistic impulse of the narrator towards the girl. In this fantasy, the narrator sees the secret person inside him and a reflection of that hidden person on the warden. We can also find some other points to decipher or extract meaning since various kinds of narrative threads or gaps are present regarding the reality or reasons behind this abuse scene. In addition to being an expression of the narrator's repressed sexual desires towards the girl, it can also be an expression of his fear of seeing her in close contact with another man. It could be a fantasy-based hallucination as well as carrying the possibility of being a real scene from the plot. In subtly inviting the readers to question the hidden desires and fears of the narrator, Kavan does not give any convincing statement or detail. However, the crucial element of this scene is that

when the reader gets to its end, it becomes clear that it is a fantasy, and this changes the significance of the girl's passivity and the novel's ethical relation to the events represented. On rereading, the reader begins to notice markers of its impossibility. The narrator insists on his presence during the assault (...) but at the same time recounts it at times from the girl's point of view. The warden does not speak throughout his violent assault. From watching the scene, he moves to a knowledge of the girl's feelings about it. Immediately after this, the narrator is back in the corridor, being escorted by the warden's guards (...) indicating the fantasized status of the scene in the bedroom. (Wilson, 2017: 334-335)

As in many of his hallucinations and dreams, the narrator, who plays the role of a watchman behind the door, observes the violent attack of the warden against the girl, and he truly reflects his corrupted deeds and wishes through the warden. Just as Dorian sees the reflection of all his dark actions in his portrait, the narrator projects his suppressed

desires and wishes on the warden. In this sense, the warden “appears to be a substitute for man’s lacking organ of introspection, functioning as a deceiver and potential bearer of self-knowledge at the same time” (Bär, 2007: 92). The warden not only embraces different types of roles for the narrator but also facilitates seeing the underside of the narrator’s conflicting mind.

Ultimately, not being a boilerplate post-apocalyptic account, Kavan’s *Ice* offers a staggering conflation of post-apocalyptic trauma with unresolved personal crises of the narrator, such as gender relations, a feeling of losing a lover, a confusing tangle of love, guilt, violence and identity. The novel allows the greater traumas of collectivities to be recognized but also allows the study of personal histories to be explored or private wounds to be treated in the same plot structure. In this sense, the novel combines individual manifestations of the traumatic event with a broader collective sense of trauma, or it connects the individual experience to the experience of other victims of the apocalypse. The narrator’s double status as the primary survivor and witness of apocalyptic trauma shapes the novel’s treatment of the individual and collective experience, gives a surreal or expressionistic dimension to the horrifying consequences of the fraction of the ice sheet and raises questions about the post-apocalyptic genre as a form of trauma narrative. The structuring of the novel’s narrative in this way provides us to explore both personal suffering and global cataclysm as well as one’s past selves, possible selves, dream selves, ideal selves and damaged selves. During these explorations, the narrator’s individual and post-apocalyptic trauma becomes “worked and reworked discursively, though not necessarily *worked through* or resolved” (Balaev, 2014: 64). Even if the narrator could not work through his trauma, the novel allows us to imagine a scenario where the cold brings the end of the world, what will happen in such a situation, and what physical and psychological consequences this will have.

CONCLUSION

American poet Robert Lee Frost mentions that for some, the world will end with fire and for others with ice in his famous poem, *Fire and Ice*. In this nine-line poem, Frost debates not only the end of the world but also how this end may come true, considering the two opposite possibilities. The apocalyptic genre adds a deluge of possibilities to the two options presented by Frost in his poem, and it also opens the question of what will happen after the end. Anna Kavan's post-apocalyptic novel *Ice* presents the protagonist's exploration of individual experiences in a magical atmosphere and invites the readers to an apocalyptic universe covered by frost. I have come to the conclusion after the analysis of the novel with attempts to bridge traumatic and apocalyptic perspectives as well as individual and collective experience. In the post-apocalyptic narratives, the writers get the freedom to change the deterministic plot of the apocalyptic narrative and question different possibilities regarding the agent of the apocalypse and the atmosphere of the post-apocalyptic world. The most significant reason behind this freedom is probably that the idea of ending has gained a new pattern due to semantic, physical and mental changes in human life. This new pattern formed owing to these changes is the post-apocalypse concept, which raises various questions about the idea of apocalypse and its aftermath. The notion of post-apocalypse is ultimately,

instead of relying upon an emergence from an illusion-laden cave to witness a pre-existing and external light of knowledge waiting for one's arrival as Plato's cave dwellers do, the post-apocalypse demands a far different pursuit that is internal, personal, freely creatable, without regard for external reality. (Jackson, 2014: 47)

In this sense, there is a kind of move from the submissive, passive, and docile servants created by God and will be destroyed by him toward powerful, active, and ambitious subjects who make themselves and build their ends. This is one of the most critical points of the changing balances in the secular understanding of the apocalypse because the idea of human agency has completely changed the points about who will break the apocalypse, its shape, and what will happen afterwards. It not only removes God's finger on the issue of the end of the world and leaves the fate of humanity in their own hands but also shakes all the accepted facts that the religious understanding of apocalypse touches upon fastidiously, such as salvation, judgement, renewal and New Jerusalem, and approaches them with suspicion. On the side of the religious apocalypse, there is curiosity about the

shape and size of devastation because the issue here is the destruction that will break the apocalypse, not the aftermath of it. Additionally, human beings, who are not satisfied with the world order and cannot find perfection in this world, both dreams and hopes to establish a life for themselves and to exist in the post-apocalyptic life where this perfection, prosperity, order and eternity is promised. However, on the side of the secular understanding of apocalypse and post-apocalypse, there is both fear and desire about not only the end but also the aftermath because it is seen as an unpredictable or unknown world. In going over the many speculative ideas and discussions about the apocalypse and post-apocalypse, the views of crucial theoreticians such as James Berger, Frank Kermode and Slavoj Žižek have also been discussed in this part of the study.

After drawing the lines between these two concepts, first, the apocalyptic literature's narrative structure and then the post-apocalyptic literature's narrative structure have been touched upon by considering the elements, themes, characters or plots. On the most basic level, demiurgic catastrophes, meaningful resolutions, utopian renewals, and hopeful characters of apocalyptic narratives give way to human-made ruins, unresolved endings, survivors or supernatural characters in post-apocalyptic narratives. Within the broad understanding,

the traditional narrative is meant to lend hope and bolster faith, while the newer version holds out only the promise of undifferentiated punishment, a vastly different matter. While all apocalyptic literature is pessimistic in the sense that it assumes humanity cannot rehabilitate itself, the traditional narrative clearly differentiates between those deserving punishment and those who deserve saving. Moreover, it posits a deity who will intervene to save the deserving. The neo-apocalyptic variant assumes that all mankind is beyond renovation, that this degeneracy is so complete that the Ending can only be so, too. There is nothing beyond this Ending, no hope of a New Heaven on Earth, precisely because there is nothing worth saving. (Rosen, 2008: XV)

The post-apocalyptic narrative has caused the apocalyptic narrative to acquire a new dimension by differentiating the understanding of the world's end in apocalyptic history. For that reason, the apocalyptic and post-apocalyptic narratives not only enable the end of the world or after the end to be viewed from two different angles but also reveal how the way of handling a critical discussion topic in human life has altered throughout the history.

I have concretised the elements of these two different narrative structures with exemplary novels from both world literature and British literature, such as Jean-Baptiste

Cousin de Grainville's *Le Dernier Homme*, Cormac McCarthy's *The Road*, Mary Shelley's *The Last Man* and J.G. Ballard's *The Drowned World*. It has become possible to see the shifts in narrative structure while dealing with the transition from Mary Shelley's humanity, which fell victim to the epidemic, to J. G. Ballard's world order, which was scorched in global heat and underwent a metamorphosis. The example of Emily St. John Mandel's *Station Eleven* has become crucial and intriguing here since it allows catching the dissimilarities simultaneously through the character Tyler Leander, who represents the apocalyptic vision in the post-apocalyptic narrative. In the first chapter of the theoretical part, I have presented a detailed analysis of the concept of the apocalypse and post-apocalypse, how the conceptual change they had and what kind of narratives emerged in the literary field through giving examples from various works.

In the second chapter of the theoretical part, I have begun dealing with questions such as what trauma is, how it comes to view, and how it takes place in literature as a narrative. Trauma takes its place on the agenda, specifically after the emergence of ideas of a significant psychoanalyst Sigmund Freud and the world wars, humanity fighting in great defeat and ruthlessness. Previously used to express the injuries of body tissues, it becomes used to draw attention to the disorders that occur in the mental world, remaining the same meaning today. In this way, trauma opens up for discussion the blow of minds, rather than bodies, in the face of a violent event, primarily when the most extraordinary events occur in the history of humanity. Whereupon, I have discussed the importance of belatedness and repetition regarding trauma with examples from Freud's patients. Trauma may appear in the person's life repeatedly after the individual could not grasp the event's harshness at the time and either may not allow the person to overcome the event's severity or may allow the person to work through the event with repetition. After emphasizing two essential points such as belatedness and repetition to help us understand the nature of trauma, I have also mentioned several symptoms generated by trauma. I have focused on the symptoms, such as dreams, hallucinations, derealization and divided self, for the analysis I have carried out on the main character in the novel. Since these symptoms may reflect reliving the traumatic event's painful impact, they become influential in grasping its spectrum. In the last paragraph of this section, I have prompted attention to how trauma becomes reflected in literary narratives and which narrative techniques the authors use to narrate the traumatized characters or lives. The authors utilize different literary

techniques, such as dispersed and fragmented narrative voices, repetitions, and temporal fissures, to convey the characters' traumas or mental processes to the readers. After discussing the trauma theory in all its details, I have continued explaining the trauma types as individual, collective and post-apocalyptic under the headings.

In the section on individual trauma, I have first defined individual trauma with examples from the memoir of Rudolf Franz Ferdinand, a commandant in the Nazi camps, in which he tells a real-life story. As one of the witnesses and the actors of the remarkably stunning collective trauma such as the Holocaust, we see that Rudolf Franz Ferdinand's life also includes the trauma of losing his father in childhood. This two-sided blow to an individual's life justifies a crucial point about individual trauma;

the individual being subsequently traumatized by larger catastrophic or disastrous conditions (such as war, terrorism, natural disasters, political upheaval) or a personal injury radically altering one's interpersonal environment and trust in the world (as in rape, a violent attack, a severe and prolonged illness, divorce, a loss of a job, and so on). (Collins, 2014: 458-459)

Namely, the individual can both be traumatized due to the pain experienced by society as a whole and also experience traumatic experiences in his/her own life individually. Regardless of where they come from, these blows may cause irreparable wounds and complicated psychological processes in the individual. Specifically, I have discoursed the subject of loss, one of the events that cause the most individual traumas, both through the commander's life and in the context of trauma theory. I have discussed whether the losses experienced by the individual can be described as loss, lack, or absence through the discourses of prominent historian Dominick LaCapra. I have also touched upon the wounds trauma inflicts on the self through split identity and shattered self and have explained how this becomes handled in literary texts through characters called *doppelgängers*. After concluding this part with my discussions on self, I have diverted my interests to collective trauma along with post-traumatic stress disorder. Post-traumatic stress disorder, which sheds light on the trauma experienced by soldiers returning from the war, becomes a convenient example to explain the impact of trauma on society since soldiers collectively exhibit similar symptoms such as numbing, isolation, and anxiety and move away from the collective consciousness. At this point, the examples of a Vietnam combat veteran, Mike, and Virginia Woolf's Septimus Smith reveal how trauma damages the fabric of society and how individuals are drawn into their own lives rather

than being part of society. These names also represent the individual trauma that goes along with the collective trauma. As Mike is traumatized by his war experiences in the Vietnam War, he represents the collective effects and symptoms of traumatic events concerning the community. Mike, who is only one of the soldiers showing collective symptoms, is also a prime example of groups such as gangs of fugitives and black tunics exhibiting collective responses in the novel. On the other side, Septimus is traumatized by the loss of his best friend with the First World War trauma. His double status will be seen in the protagonist of the *Ice*, who experiences both individual trauma with abandonment and collective trauma with the apocalypse. Collective trauma has played a critical role in understanding post-apocalyptic trauma, which I have brought up for discussion right after since the imagination of collective trauma has enabled us to the point where we have discussed the possible effects of the apocalypse phenomenon on communities in literary texts.

Based on the ideas of the literary critic James Berger, who deals with the common points of trauma, apocalypse and post-apocalypse, I have developed the correlation of these three concepts in the part of the post-apocalyptic trauma. The association between the apocalypse and trauma arises from the fact that both events are incomprehensible and violent, and the apocalypse generates trauma by itself. The connection between trauma and post-apocalypse stems from the fact that they shed light on the cataclysm, the aftermath, and the enigma of survival. The comprehension of the traumatic experience occurs through the return to the severe event and the symptoms that appear after the event just as returning to the apocalyptic event to comprehend the post-apocalypse and dealing with the conditions in the post-apocalyptic world. Both involve the struggle of individuals who have left behind a disruptive occasion to get rid of the impact of that event. Indeed, apocalypticism becomes “much less about the prediction of the future and much more about remaking a world shattered by unexpected, unexplained pain and disillusionment, known in many areas of medicine and psychological health as trauma” (Collins, 2014: 458). In this section, I have tried to illustrate post-apocalyptic trauma with instances from both religious narratives and literary works. I have portrayed the post-apocalyptic trauma on the one hand, through all the traumatic processes Daniel goes through with Babylonian exile and the apocalyptic visions he takes; on the other hand, through the experiences of McCarthy’s father and son with cannibalism, hazardous and upended environment. As an

example of an ecological trauma, Ballard's *The Drowned World* has also opened a space for the analysis of post-apocalyptic trauma by touching upon the psychological impacts of apocalyptic global warming, anthropogenic climate change, the overruling of the giant lizards on the characters. My intersection with trauma theory has become favourable since trauma theory has bridged the gap and enabled me to approach the apocalyptic and post-apocalyptic narratives that produce storylines based on catastrophe from the perspective of trauma narratives. Understanding the relations between the concepts of apocalypse, post-apocalypse, and trauma has shaped my approach to examining the novel from multiple angles.

The analysis part of the thesis has become divided into four main headings, and there has been an examination of the descriptive elements of post-apocalyptic literature through Anna Kavan's *Ice* in the first heading. I have discussed the deity figure, one of the essential elements of the post-apocalyptic genre, based on the speculations of the novel about how the apocalypse generates. Even if it becomes evident that the glacial apocalypse is human-made or the agent of this apocalypse is humanity, various possibilities, such as the explosion of a nuclear device, an act of attack by a foreign power, the collective guilt committed against nature, or the universe come to view regarding how it comes about. While the actions of humanity become unpredictable even today with the tools of danger, they produce day by day, such as artificial intelligence, genetic experimentation, and bombshells, it becomes crucial that Kavan leaves this point ambiguous related to the unpredictability of humanity's future in the novel. Referring to the fact that if humanity continues a variety of dangerous attempts, it will be inevitable that they bring their end, but it leaves ambiguous from which dangerous action this result will arise. While I have dealt with the corrupt acts of humanity for power and domination based on Michel Foucault's discourses on power, I have evaluated humanity's abuse against nature through ecocriticism and Ballard's novel *The Drowned World*. Then, I have elaborated on Kavan's characterization, the setting, the theme of survival, and, most notably, the hope and possibility that a new and perfect order can be established. Kavan handles random characters, the integration of the physical universe with the psychological universe as a setting and the survival theme through the protagonist's individualistic and misogynistic quest for the girl. Even though the narrator's dream of a world order without violence makes the readers think that there is hope for a new and perfect order in the

novel for a moment, it becomes clear that Kavan's plotline denies the idea of a New Jerusalem. In *Ice*, "mankind's fate is a justified punishment for the evil we have perpetrated upon one another but there is no justice for the victims; the meek shall not inherit the earth" (Walker, 2012: 228). In this regard, the deific doom-laden vision of humanity gives way to physical expressions of human agency while the hope for Edenic allure turns into despair in the tattered anomie of life.

The second part has discussed the cyclical, nonlinear, ambiguous, and open-ended narrative structure of the post-apocalyptic genre rather than an end that hopes or predicts the establishment of a new and perfect order adopted by the apocalyptic narratives. Primarily, there has been an evaluation of the ongoing apocalyptic events in the novel through Thomas Hobbes' social contract and Tatyana Tolstaya's post-apocalyptic novel, *The Slynx*. The novel's depiction of the relentless blows of the apocalypse continuing and destroying all possibilities of resumption, rather than a community that wants to rise from its ashes after the apocalypse once more, reflects that the world is unredeemable. The novel's focus on the repeated destructions of the ice, along with the narrator's constant search for the girl, causes the narrative to have a cyclical progression instead of a linear one. Another point that hinders the narrative's linear progression is the plot's focus on the main character's delusional mind. Since Kavan projects the protagonist's inner world and traumatized psyche through hallucinations, dreams, and fantasies, the narration becomes full of surreal, odd and puzzling occasions that following the sequence and comprehending the relation between events becomes challenging. Besides the cyclical or non-causal temporal development, the novel embraces an ambiguous and non-conclusive narrative structure. Neither the progress of the apocalypse nor the narrator's journey, which starts with a car and ends with the girl's involvement in that car, does not convey the readers to a certain conclusion.

Kavan's *Ice* illustrates the varieties of traumatic experiences, such as personal, collective and post-apocalyptic trauma, and in the third and fourth parts, the novel handles all these traumas. There has been a description of the aspects of the post-apocalyptic trauma, which is the central trauma of the novel, at a collective level and how it takes place in the plot. Undoubtedly, there is a traumatization of the apocalypse that turns the whole world order upside down and continues its constant moves. Not only as a witness to a great collapse but also as the stragglers of that demolition, the characters still undergo

constant terror, cruelty, and agonizing hunger in the post-apocalyptic world. Characters such as gangs of starving fugitives, the black tunics, saboteurs, spies, and gangsters emerge as the representative figures of collective trauma since they reflect how people move away from the collective consciousness, how they become a threat to each other, and how the social predictability becomes unknown with their appearances and aggressive actions. In comparison with William Golding's characters, I have also enlarged on the trauma of these characters, who suffer existential distress in this makeshift world where all values and orders are disrupted. I have punctuated this section by saying that Kavan's characters, who are as muddled as to what to do as Golding's characters, may not work through this post-apocalyptic trauma in existential crisis and ongoing disorder at a collective level.

In the last part of the thesis, I have discussed both individual and post-apocalyptic trauma together through the main character through a multi-perspective approach. On the one hand, the narrator experiences the trauma of abandonment in his personal life; on the other hand, he experiences the post-apocalyptic trauma that is shared pain of society, thus receiving a double blow like McCarthy's father. Kavan's exploration of the inner world and the delusional mind mingle with manifestations in the outer world, and the narrative represents the main character's traumatized psyche. In this sense, the narrator's early abandonment trauma, his delayed reaction, and his incomprehensibility of the event set the stage for exploring the world's post-apocalyptic trauma. Kavan creates a fairy-tale-like narrative by blending the seemingly unreal apocalyptic atmosphere of the outside world with the narrator's delusional and traumatized mind. In the framework of such a narrative, I have primarily touched upon the abandonment trauma, what feelings and actions arise in the protagonist, and the girl's position in this trauma. While the narrator changes from a pure and sensitive lover to a sadistic and hateful lover, the girl becomes victimized, abused and weak, whom the readers get to know through the narrator. I have also discussed the trauma of abandonment experienced by the narrator through the concepts of loss, lack and absence and debate how the girl takes place in the narrator's life as an object of desire or a lost object. As the perpetrator of this traumatic relationship reunited in a post-apocalyptic environment, the narrator's trauma of separation appears with various symptoms. On the one hand, the narrator has dreams, hallucinations, and various fantasies; on the other hand, he experiences derealization, depersonalization and

identification with his rival, the warden. I have elaborated on these symptoms by considering both individual trauma and their intersections with post-apocalyptic trauma.

Put succinctly, this thesis has presented a comprehensive analysis of Anna Kavan's novel *Ice* by locating the association between post-apocalyptic literature and trauma narratives at the centre of the study. The trope of trauma in Kavan's novel provides a different repertoire of discussion for post-apocalyptic literature since it enables the story to be handled with a multi-perspective approach. While the novel seems to focus on individual trauma, it is communal in its apocalyptic implications on the background. Drawing attention to the actions taken by humanity at the collective level and speculating about expected human-made catastrophes, Kavan implicates the readers to question humanity's industrial warfare, totalitarian atrocities, the annihilating speed of bombs, and their remorseless monetization of nature. Despite the acknowledgement of the ravages of ownership, power, domination and exploitation, Kavan emphasizes the cyclical violence that humanity carries out through these concepts, and they do not stop and even go one step further every time. While discussing the raging violence swirling over the earth and women, Kavan reveals the pacification of women and the sacrifice them to the cruelty of men through the character of the girl in which she casts the role of a helpless victim and the exploitation of the earth through the nuclear bomb attacks and savagery. Kavan predicts that radical destruction will free the world from this cyclical violence, so she envisions an apocalyptic event that proceeds without leaving anything behind. If total destruction at the collective level saves humanity, "the only possible escape from a world of violence, destruction, hypocrisy and bigotry, is a world of madness" (Evangelou, 2022: 235) at the individual level. Kavan, who created this world of madness through the traumatized mind of the narrator provokes the idea that unless humanity blazes against this rotten order with madness and gets rid of the same order loop, they will eventually bring their end. With its mysterious atmosphere, glacial apocalypse and traumatized main character, Kavan has led discussions about two separate topics and laid the groundwork for more than one narrative genre with a single plot.

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