



**MEMORY AND TRAUMA NARRATIVE IN ALI
SMITH'S *LIKE***

Ayşeg l HERD L 

**Master's Thesis
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BİLDİRİM

Atatürk Üniversitesi Lisansüstü Eğitim ve Öğretim Uygulama Esaslarının ilgili maddelerine göre hazırlamış olduğum “Memory and Trauma Narrative in Ali Smith’s *Like*” 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.

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ÖZET

YÜKSEK LİSANS TEZİ

ALİ SMITH'İN *GİBİ* ROMANINDA BELLEK VE TRAVMA ANLATISI

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Bellek ve travma kavramları eski çağlardan beri birçok disiplinin çalışma konusu olmuştur ve bellek bir hatırlama problemi olan travma kavramını da kapsamaktadır. Modern söylemler bellek kavramını ulusal hikayeleri iktidar olan güçlerin görüşlerine uygun olacak bir şekilde güncel tutmak amacıyla kullanmışlardır ve bu durum modern söylemlere bir başkaldırı olarak ortaya çıkan bellek patlaması ile sonuçlanmıştır. Böylece, yirminci yüzyılın sonlarından itibaren bellek ve travma kavramları popülerlik kazanmaya başlamıştır ve bunun yansımaları birçok alanda görülmüştür. Bu alanlardan biri de edebiyattır. Edebiyat bireylere kendilerini ve tarihlerini anlamalarını sağlayacak bilgileri muhafaza eden bir arşiv görevi görmektedir. Modern söylemlerin tarihsel olayları kendi görüşlerine göre değiştirerek anlatma eğiliminde olmasından dolayı, bellek patlaması ile birlikte Birinci ve İkinci Dünya Savaşları, Nazi soykırımı, Vietnam Savaşı gibi önemli tarihsel olaylar yeniden gündeme gelmiştir. Böylelikle bireysel hikayelerin de önemi artmıştır. Bireysel hikayeler ile birlikte hatırlama ve unutma gibi kavramlar hem bellek hem de travma için ortak çalışma konularını oluşturmuştur.

Eski çağlarda bir şokun sebep olduğu düşünülen travma kavramı kadınlara özel bir durum olarak ele alınırken, savaşlar ile birlikte travmatik semptomların askerlerde de görüldüğünün tespit edilmesiyle farklı bir boyut kazanmıştır. Zihinde meydana gelen bir bozukluk olarak tanımlanan travma sonrası stres bozukluğu kavramının ortaya çıkmasıyla birlikte travma çalışmaları sistematik bir hale gelmiştir.

Gelişen teknoloji ile birlikte bellek ve travma konularında yaşanan yeni gelişmeler ve araştırmalar bu iki kavramın çağdaş edebiyatta sıkça yer almasına zemin hazırlamıştır. Edebiyat, okuyuculara geçmişe tanıklık etme imkanı sunarak gelecek nesillere anlatı yolu ile geçmişlerine ulaşma imkânı tanır.

Bu tez çalışmasının amacı Ali Smith'in ilk romanı olan *Gibi* 'de bellek ve travma anlatısını çağdaş bellek ve travma çalışmalarından yararlanarak incelemektir. İki kadının kesişen hayatları üzerinden yola çıkarak, onların anılarını ve yaşadıkları travmatik olayları anlatan *Gibi* romanında, toplumsal unsurların yaşanan travmatik olaylara etkisi tasvir edilmiştir. Bu yönüyle romanın klasik travma teorisiyle değil de çoğulcu travma teorisi temelinde incelenmesinin daha doğru olacağı düşünülmüştür. Bunun en önemli sebeplerinden birisi Cathy Caruth'un öncülüğünü yaptığı ve 1900'lü yıllarda popülerlik kazanan klasik travma teorisinin travmatik olayın kendisinin değil de mağdur tarafından anlaşılamamasının travmaya sebep olduğunu iddia etmesidir. Yani, bu görüş olay esnasında travma mağdurunun orijinal olayı anlamadığı düşüncesine dayanır. Böylelikle mağdur travması hakkında asla konuşamaz. Bununla birlikte, mağdur olayı rüyalar, dil sürçmeleri, geçmişe dönüşler ile bilinçsiz bir şekilde tekrar yaşar. Caruth bu durumu "unclaimed experience" yani "talep edilemeyen deneyim" olarak adlandırır. Caruth'a göre orijinal olayın farkında olmayan mağdur geçmişine müdahale edemez ve onu anlatıya dökemez. Bu sebeple yaşananların dil aracılığıyla temsil edilme olanağı yoktur. Yaşadıklarını dile getiremeyen mağdur için iyileşme olanağı da yoktur.

Çoğulcu travma teorisi Caruth'un "talep edilemeyen deneyim" kavramına karşı çıkarak travma mağdurlarının orijinal olayın farkında olduklarını savunur. Bu teoride travma mağdurlarının travmatik olayı hatırlamaması yaşanan olayla başa çıkabilmek için geliştirilen bilinçli bir unutma eylemi olarak ele alınır. Unutmak aynı zamanda kişinin iyileşme aşamalarından biri olan yas tutma kavramı ile de ilişkilendirilir. Ayrıca, çoğulcu travma teorisine göre travma sebebi ile bellekte meydana gelen parçalanmışlıklar dil ile ifade edilebilir. Bu sebeple de travma mağdurlarının iyileşme ihtimali vardır. Özetle, çoğulcu travma teorisine göre travma mağdurları olaylara maruz kalan, olaylar yaşandıktan sonra hayatları üzerinde söz sahibi olamayan pasif kişiler değildir. Tam tersine, hayatları üzerinde söz sahibi olan, kendi tercihleri ile hayatlarına yön verebilecek yeterliliğe sahiptirler. Çoğulcu travma teorisini destekleyen düşünürler arasında Judith

Herman, Ruth Leys, Richard McNally, Michael Balaev, Laurie Vickroy, and Anne Cvetkovich gibi isimler vardır.

Ali Smith'in *Gibi* romanında hayatları üzerinde söz sahibi olan iki karakter, Ash ve Amy vardır. Bunlardan Amy yaşadığı travmadan sonra okumayı unutmuş bir karakter olarak tasvir edilmiştir. Yaşadıklarının üstesinden gelebilmek için bilinçli unutma eylemi ile Amy'nin bir melankoli sürecinden geçtiği görülür. Daha sonra travmatik olayların yaşandığı yere kendi isteği ile geri dönmesi onun yas tutma sürecine girdiğini gösterir. Ash ise romanın başında geçmişini unutamayan, onu takıntı haline getirmiş bir karakter olarak tasvir edilir. Bu durum onun da melankoli döneminden geçtiğini gösterir. Romanın ilerleyen bölümlerinde Ash'in geçmişte yaşadığı yere dönmesi ise onun yas sürecine geçtiğini gösterir. Romanda her iki karakterin de yaşanan olayları şimdiki zamanda tekrar değerlendirerek yorumladıkları ve geçmişte yaşananlar ile yüzleşerek travmatik olayların üstesinden gelebilmek için geçmişlerini ve dolayısıyla kendilerini yeniden yazdıkları görülür. Romanın tüm bu özellikleri düşünüldüğünde, çoğulcu travma teorisi kullanılarak incelenmesinin daha doğru olduğu görülmüştür.

Sonuç olarak, her iki karakterin geçmişleri konusunda edilgen bir konumda olmadıkları görülmüştür. Her iki karakter de yaşadıklarının üstesinden gelmek için harekete geçmiş, geçmişleriyle yüzleşmeyi tercih etmişlerdir. Karakterlerden Ash'in bir günlük tutarak olayları olması istediği gibi anlatması geçmişiyle başa çıkmak için geliştirdiği bir teknik olarak görülebilir. Bu da Ash'in iyileşmek için çabaladığını gösterir. Yazar romanda Amy'nin de iyileşme olanağının olduğunu ima eder. Travmasından kaçmak için ailesini bırakıp İskoçya'ya yerleşen Amy, yas tutma sürecinin bir parçası olarak çocukken yaşadığı evi tekrar ziyaret etmeyi tercih eder. Bu ziyaretten döndükten sonra Amy'nin hayatında köklü değişiklikler yapma kararı alması onun iyileşme ihtimalinin olduğunu bir işarettir.

Anahtar Kelimeler: Ali Smith, Bellek, Bellek Patlaması, *Gibi*, Hatırlama, İyileşme, Kendini Yeniden Yazma, Melankoli, Yas Tutma, Travma, Unutma.

ABSTRACT**MASTER'S THESIS****MEMORY AND TRAUMA NARRATIVE IN ALI SMITH'S *LIKE*****Ayşegül HERDİLİ****Advisor: Assist. Prof. Dr. İsmail AVCU****2022, Pages: 97****Jury: Assist. Prof. Dr. İsmail AVCU (Advisor)****Assoc. Prof. Dr. Kubilay GEÇİKLİ****Assist. Prof. Dr. Ayşe ÇIRÇIR**

The concepts of memory and trauma have been the subject of many disciplines since ancient times, and memory also includes the concept of trauma, which is a memory problem. Modern discourses have used the concept of memory to keep national stories up to date in accordance with the views of the ruling powers, and this has resulted in a “memory boom” that emerged as a challenge against modern discourses. Thus, from the end of the twentieth century, the concepts of memory and trauma have begun to gain popularity, and their reflections have been felt in many areas. One of these fields is literature. Literature serves as an archive that preserves information that will enable individuals to understand themselves and their history. Due to the tendency of modern discourses to describe historical events by changing them according to their own views, important historical events such as the First and Second World Wars, the Nazi genocide, and the Vietnam War have come to the fore again with the memory boom. Thus, the importance of individual stories has increased. Concepts such as remembering and forgetting, together with individual stories, have created common study topics for both memory and trauma.

While the concept of trauma, which was thought to be caused by a shock in ancient times, was considered a special situation for women, it gained a different dimension with the detection of traumatic symptoms in soldiers in wars. Trauma studies have become systematic with the emergence of the concept of post-traumatic stress disorder, which is defined as a mental disorder.

Along with the developing technology, new developments and research on memory and trauma have paved the way for these two concepts to take place frequently in contemporary literature. Literature, which serves as an archive for past events and experiences, provides readers with the opportunity to witness the past and provides future generations with the opportunity to reach their past through narrative.

This study aims to analyze the memory and trauma narrative in Ali Smith's debut novel *Like* utilizing contemporary memory and trauma studies. The effect of social elements on the traumatic events is depicted in *Like*, which tells the memories and traumatic events of two women based on their intersecting lives. In this respect, it has been decided that analyzing the novel through the pluralistic trauma model rather than the classical one is the best choice. One of the most important reasons for this is that the classical trauma theory, pioneered by Cathy Caruth and gaining popularity in the 1990s, claims that it is not the traumatic event itself but its incomprehensibility that causes trauma. That is, this view is based on the idea that the trauma victim cannot understand the original event at the time of the event. Thus, the victim can never talk about her/his trauma. However, the victim relives the event through dreams, slips of the tongue, and flashbacks in her/his unconscious. Caruth calls this an “unclaimed experience.” According to Caruth, the victim who is unaware of the original event cannot intervene and narrate her/his past. For this reason, it is not possible to represent what happened through language. There is no possibility of recovery for the victim who cannot express her/his experiences.

Pluralistic trauma theory opposes Caruth's “unclaimed experience” concept, claiming that trauma survivors are aware of the original event. In this theory, the trauma victims’ failure to remember the traumatic event is considered an intentional act of forgetting to cope with the event. Forgetting is also associated with the concept of mourning, which is one of the healing stages of the victim. In addition, according to the pluralist trauma theory, the fragmentation that occurs in memory due to trauma can be expressed with language. For this reason, trauma victims have a chance to recover. In sum, according to the pluralist trauma theory, trauma victims are not passive people who are exposed to events and cannot have an agency over their lives after the events have happened. On the contrary, they have agency over their lives, and they can direct their lives with their own choices. Theorists who support the pluralist trauma theory include

Judith Herman, Ruth Leys, Richard McNally, Michael Balaev, Laurie Vickroy, and Anne Cvetkovich.

In Ali Smith's *Like*, there are two characters, Ash and Amy, who have agency over their lives. Of these, Amy is portrayed as a character who has forgotten to read after her trauma. It has been understood that Amy goes through a melancholy process, and she adopts an intentional act of forgetting in order to overcome her experiences. Returning voluntarily to the place where the traumatic events occurred later indicates that she experiences a mourning process. Ash, on the other hand, is portrayed at the beginning of the novel as a character who cannot forget her past and is obsessed with it. This indicates that she is going through a period of melancholy, too. In the later parts of the novel, Ash's return to the place where she lived in the past indicates that she has passed into the mourning process. In the novel, it is seen that both characters re-evaluate and interpret the events in the present, and rewrite their past, and therefore themselves, in order to face the past and overcome the traumatic events. Considering all these features of the novel, it has been understood that the novel can best be analyzed using the pluralist trauma theory.

To conclude, it has been understood that both characters have the capacity to control their lives. Both characters take action to overcome their experiences and prefer to face their past. Among these characters, Ash's keeping a diary and telling the events as she wishes them to happen can be seen as a technique she develops to cope with her past. This indicates that Ash is struggling to heal. The author implies in the novel that Amy also has a chance to recover. Amy, who left her family and settled in Scotland to escape her trauma, prefers to revisit her childhood site as part of her mourning process and takes action to make changes in her life after returning from this visit. Amy's decision to make radical changes in her life is a sign that there is a possibility for her recovery.

Key Words: Ali Smith, Forgetting, *Like*, Melancholia, Memory, Memory Boom, Mourning, Recovery, Remembering, Rewriting the self, Trauma.

ABBREVIATIONS

APA	: American Psychiatric Association
DSM	: Diagnostic and Statistical Manual of Mental Disorders
PTSD	: Post Traumatic Stress Disorder
RMM	: The Recovered Memory Movement



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Ayşegül HERDİLİ

INTRODUCTION

Memory and trauma have been studied extensively in different fields since ancient times. These two concepts are interrelated, and “trauma can usually be considered in this context as a pathological form of remembering” (Whitehead, 2011: 878). So, memory studies also deal with trauma studies. These two concepts have become popular, especially in the second half of the twentieth century with the recent developments in neuroscience. These developments have also found their reflections in literature.

Memory’s historical development dates back to the ancient Greeks and Romans, who regard memory as the most important human faculty. However, Plato’s “a block of wax” metaphor for memory paves the way for the understanding of its functions. Remembering and storing knowledge have been the main interests since Plato. As these processes are seen as skills that may change depending on many variables, memory was conceived as an art form in Ancient Rome. Memorization techniques become important in early memory studies because memory is the only way to transfer knowledge to future generations. Not until Romanticism is memory linked with individual experience. Before Romanticism, memory is thought to be a conveyor of national events. As Susannah Radstone (2000) puts it, “memory means different things at different times” (p. 3). However, while the concept of memory changes depending on historical periods, issues like remembering and forgetting remain recurrent research subjects in many disciplines. How the events from the past preserve their effects on the present constitute the main target of the studies conducted on memory.

Modern discourse uses memory to keep national stories alive according to the will of those in power. Two world wars and the Holocaust are important events to show how ideological powers use memory to shape national images. As a reaction to the modern discourse, a growing interest in memory which Andreas Huyssen calls a “memory boom,” comes out. So, distortions of memories related to the world wars and the Holocaust cause an obsession in people to preserve memories. However, memory and forgetting are interrelated with each other. Another critical point in the memory boom is the growing interest in individual memories. So, national stories are replaced by personal stories.

Trauma studies share similar concerns with memory studies. Andreas Huyssen (2003) explains trauma as “located on the threshold between remembering and forgetting,

seeing and not seeing, transparency and occlusion, experience and its absence in repetition” (p. 8). So, remembering and forgetting are also important issues for trauma studies.

Modern understanding of trauma rests on the idea that trauma is caused by a shock. Hysteria studies that include only women constitute the background of trauma studies. Repressed feelings in the unconscious are seen as the cause of trauma; the only cure is thought to be bringing these feelings into consciousness. Inheriting Jean-Martin Charcot’s studies on hysteria, Sigmund Freud plays an important role in the development of the trauma concept. He later revises his claim that sexual exploitation is the main cause of hysteria, and he puts childhood fantasies as the cause of hysteria. Also, this revision plays an important role in the development of his famous psychoanalysis technique.

With the First World War, it becomes clear that not only women but also men can show traumatic symptoms. War neuroses are thought to be the main triggering reason for the traumatic symptoms seen in soldiers. However, trauma studies become systematized with the emergence of post-traumatic stress disorder (PTSD); a disorder in the mind. With PTSD, it is understood that psychological trauma cannot be confined only to women.

With the effect of recent research on memory and trauma, these two concepts are extensively used in contemporary literature. Literature serves as a research area in which the secrets of the mind are scattered around and wait to be deciphered. Literary texts have testimonial values as they make it possible to participate in events as witnesses. Literary texts function as archives that preserve the past. For that reason, future generations can have a chance to access their past through narrated stories.

Ali Smith’s debut novel *Like* can be regarded as a valuable source that provides us with examples of trauma and memory. This study aims to analyze the concepts of trauma and memory in *Like*. Functioning as an archive, *Like* stores the traumas and memories of two main characters, Amy and Ash. However, the traumas and memories of other characters accompany the traumas and memories of these two characters as the story unveils. Ali Smith dexterously depicts how characters’ traumas and memories may affect and be tied to each other.

This study consists of three parts, apart from the introduction and conclusion. A detailed account of the etymology for “memory”, its historical development, and its

relationship with literature is given in the first chapter. Trauma's etymology, historical development, and literary trauma theory are analyzed in the second chapter. The memory and trauma narrative in Ali Smith's *Like* is analyzed in the third chapter, after presenting general information on Ali Smith and her works. The main argument of the thesis is that individuals with a traumatic past are not helpless victims in the present; rather, they have an agency over their past and can construct their future by reinterpreting the events they experienced. The main characters of the novel, Amy and Ash, are analyzed through this argument.

The main objective of this study is to reveal the reflections of memory and trauma in *Like*, a contemporary work of fiction. For that reason, contemporary approaches in memory and trauma studies are analyzed in this novel. First, focusing on common features, Ali Smith and her works are discussed. Then, the traumatic memories of the characters are discussed through the pluralistic trauma model by contrasting this model with the classical model of trauma. The agencies of the characters over their traumas are discussed through their choices to cope with their traumas. The effects of social, cultural, and religious systems on trauma are also discussed in this part. How these systems are effective in remembering and forgetting issues is analyzed mainly through Amy and Ash's stories. Second, the melancholia and mourning concepts are analyzed in the novel. Amy and Ash's transition from unconscious melancholia to the conscious mourning process is discussed in this part. Also, the traces of melancholia and mourning in other characters are analyzed. How these experiences transform Amy and Ash is discussed in this part. Finally, Amy and Ash's rewriting themselves through the insight they gained as part of their developmental processes is analyzed. The possibility of Amy and Ash's reconciling with themselves is discussed as a necessary part of recovery from their traumas.

CHAPTER ONE

MEMORY

1.1. ETYMOLOGY AND DEFINITION OF MEMORY

The term “memory” has been used extensively in various disciplines since ancient times. Also, the meanings attributed to it have been persistently changing. Andreas Huyssen (2003) indicates that when we try to define memory, it becomes slippery (p. 3). This is because the term “memory” has been a popular subject in contemporary culture. Especially, worldwide interest in memory induced many fields to focus on memory studies. Many nations’ desire to know their pasts was the starting point for the growing interest in memory studies. Anne Whitehead (2009) states that “a renewed interest in memory followed from the popularization of discourses of virtual memory, prosthetic memory, and the electronic memory of computers” (p. 2). Also, people began to seek relief from their sufferings, and they turned to memories of the survivors as a relief after the events like the Second World War, the Holocaust, and Vietnam War. As a result, remembering and forgetting have become important issues, especially in literature.

As memory studies have become so popular in modern culture, the terms like collective memory, cultural memory, autobiographical memory, individual memory, transcultural memory, and private memory are extensively used in various disciplines. There is a plurality in the concepts related to memory. However, despite the plurality in the terminology, memory has a relationship with the present and is constructed (Erll, 2011: 8). For that reason, memory is subjective.

Etymologically, the word memory comes from the Latin “memoria (the faculty of remembering, remembrance, a historical account), and “mnemonic” from Mnemosyne, mother of the nine Muses in Greek myth” (Schrag, 2016: 206). Oxford Learner’s Dictionaries define memory as “the ability to remember” (“memory”).

Andreas Huyssen (2003) emphasizes the difficulty in defining memory, as “it starts slipping and sliding, eluding attempts to grasp it either culturally, sociologically, or scientifically” (p. 3). Richard MacNally (2003) also claims that memory may mean several things, including our capacity for acquiring, retaining, and using information and

the neurocognitive mechanisms that direct these processes (p. 28). As is clear, the term has evolved, and it covers several meanings depending on the context it is used. The term has become popular in contemporary literature and it is associated with an obsession with the past.

1.2. HISTORICAL DEVELOPMENT OF MEMORY STUDIES

Memory was an important issue for early Greeks, but it was Plato who first described memory and its functions in the *Theaetetus*. In this dialogue, the relationship between knowledge and perception is handled through the dialectic method in which Socrates answers some questions from Theodorus, a mathematician, and Theaetetus, an aristocrat. Socrates explains memory using the metaphor of “a block of wax,” in which the perception of an object is imprinted on the wax. However, according to Socrates, as long as the impression is on the wax, we can remember that object bringing that impression into our thought. Socrates sees this block of wax in our souls “as a gift of Memory [*Mnemosyne*], the mother of the Muses” (Ricoeur, 2004: 9). Paul Ricoeur (2004) points out the relationship between “possessing knowledge” and “actively using it” in Plato’s wax model (p. 10). Therefore, while remembering is an active process, storing that knowledge is a passive process.

Another important issue in the *Theaetetus* is false memories. Socrates explains this as “the wax tablet in our minds is of varying and uneven quality in different individuals” (Whitehead, 2009: 16). For that reason, the quality of the wax in individuals determines the permanency of the traces on the wax. Forgetting occurs when these traces are erased. Also, the true nature of things is an important issue for Plato. He believes that “there are latent in our minds the forms or impressions of the Ideas, the realities which the soul knew before its descent into the body” (Whitehead, 2009: 17). For Plato, we can only reach Truth through remembering these prenatal Ideas, and this is possible through dialectical questioning. For this reason, recalling is a dialectical process for Plato. As Ricoeur (2004) indicates, Plato’s primary interest is “the theme of *eikōn*, the present representation of an absent thing” (p. 7). Besides, he thinks writing is an unreliable process that makes people focus on external things rather than the essence of things; Ideas.

We learn Aristotle's thoughts on memory from his *De memoria et reminiscentia* (350 BCE). He thinks that memory functions in two ways; storing knowledge and recollection. His main claim for memory is that we first receive the knowledge of material things through the senses, and then the perceived images are felt by the soul. As there is an inner process, affections have an important influence on remembering. Remembering occurs through impressions. However, a modification occurs in perceived images; they are exposed to change in time. R. A. H. King (2009) points out this as follows:

Perceptions and conceptions are possessed, and they are altered in the course of being used to remember with. That is to say, they are not affected merely by the passage of time; they are affected by being made part of an act of memory. (p. 36)

Aristotle (1991) states that memory image is unique because "memory relates to what is past" (p. 986). Aristotle's reducing memory to the past also indicates his thought that images represent something absent in the present. Whitehead (2009) explains Aristotle's concept of impression as follows:

Aristotle's two-stage model of impression, which transforms the object perceived into a sense image and then into a memory image, posits a causal link between the physical object and one's present mental image of it. One's memory image of a scene is thus for Aristotle a copy of that scene, although he sometimes seems to imply that the memory image is a copy of one's view or perception of that scene rather than what was necessarily there. (p. 24)

Aristotle maintains that weak memories in old and young people are because of the wax's being too fluid or too rigid. He thinks that as the soul is essential for remembering, psychological problems can also cause poor memory. Therefore, these people cannot have clear images, and they cannot bring their memories back. In addition, representation is an essential issue for Aristotle. Representation can be viewed as images on the mind after we perceive something. Aristotle believes that "it is a change which arises from actual perception" (King, 2019: 46). Contrary to Plato's dialectical method, Aristotle uses recollection to reach knowledge about something. According to him, the association helps recollection, and repetition can strengthen this process. David Bloch (2007) explains Aristotle's distinction between recollection and memory, indicating that "unlike the passive state of memory, recollection is a kind of active search, or, even more revealing, a kind of deduction" (p. 72). We can say that Aristotle emphasizes the importance of habits in recalling.

In ancient Rome, memory was considered an art form based on rhetoric. Memorization techniques were important, as remembering was thought to be the only way to transfer knowledge to future generations. *The Rhetorica ad Herennium*, Cicero's *De oratore*, and Quintilian's *Institutio oratoria* are important ancient works on the art of memory. Storing knowledge was an important issue in these works. F. A. Yates (1966) indicates that two kinds of memories are mentioned in *The Ad Herennium*: "The natural memory is that which is engrafted in our minds, born simultaneously with thought. The artificial memory is a memory strengthened or confirmed by training" (p. 5). *The Ad Herennium* describes two kinds of images: things and words, and accordingly, there are two kinds of artificial memories: the memory of things and the memory of words. It emphasizes the power of place mnemonics on memory and proposes an orderly, arranged background that helps to remember. Cicero's *De oratore* also mentions the necessity of "a large number of *loci*, distinctly visible, and at moderate distances (*modicis intervallis*), and images that are lively, sharp, and conspicuous, with the potential to present themselves quickly and to strike the mind" (Carruthers, 2008: 91). Quintilian's *Institutio oratoria* is another textbook that describes how a mnemonic place system should be. Quintilian offers that we should keep not only rooms but also ornaments in our minds. These three works show that memory can be strengthened through associations between places and images. They had a significant influence on following memory studies.

In the Middle Ages, the concept of memory changed following the period's social values. Memorization of religious texts became important in this period. With the developments in written culture, "the book emerged in this period as an alternative to human memory" (Whitehead, 2009: 41). The contents of these written documents served a higher purpose which is morals. As the contents were so important, the second major metaphor after the wax metaphor used in ancient and medieval times was the treasury for the educated memory (Carruthers; 2008: 37). Subjective interpretations of sacred texts were important in this period. Thomas Aquinas, an important figure of the period, defends the superiority of intellectual memory over sensory memory. According to him, one can reach prudence through a trained memory. He claims "all virtues and vices are habits, good or bad" (Carruthers, 2008: 81). Whitehead (2009) gives Dante's *Divine Comedy* as an example of "the medieval practice of reading as an ethical act" (p. 46). She maintains that the *Divine Comedy* provides readers with experiences that can guide them to good

deeds, as the work represents an inner journey symbolized by hell, purgatory, and paradise.

With the rise of the novel, the mnemonic place system of classical and medieval times gave way to writing as a device that helps to remember. Also, with the emergence of Romanticism, the inner self became important. Accordingly, the concept of memory was individualized in the Romantic Period. Romantic writers usually depict childhood memories together with natural elements, which they regard as nostalgia. Also, the narration possibility of past experiences gained importance in this period. John Locke, David Hume, George Wilhelm Friedrich Hegel, Jean-Jacques Rousseau, and William Wordsworth are important figures of this period who worked on the concept of memory.

John Locke rejects Plato's prenatal ideas in *An Essay Concerning Human Understanding* (1690). He criticizes the classical mnemonic system as it promotes habitual learning. He emphasizes learning by observation. He suggests that a newborn baby's mind is like white paper, and the experiences that it gains through the senses shape its memory. As these experiences are subjective, memory defines personal identity. Access to the past determines personality, and consciousness ensures this accessibility. Locke indicates that memory provides the self with a bodily continuity, and it is this continuity that separates species from each other. Also, it is the language that preserves our ideas about the past. As Sarah Clift (2014) points out, "the self's finite singularity- that is, its experience and its consciousness of temporal duration over time- is itself experienced *not* through consciousness or even thought but through narration and voice" (p. 53). After the sensation period, the reflection of experiences through language is necessary for personal identity. Therefore, adults have childhood amnesia as they do not have reflection ability in their childhood period. Locke argues that the things that cannot be remembered do not belong to the self.

David Hume focuses on the distinctions between imagination and memory in his *A Treatise of Human Nature* (1739). He expresses that memory is more vivid than imagination. However, Hume changes this idea indicating that human beings cannot rely on the contents of memory if a long time passes from when they were first recorded. For that reason, we cannot know the past as the boundaries between imagination and memory becomes blurred. Hume rejects a unified sense of self. Michael Rossington (2007)

explains the reason for this as “our imagination gives us the illusion of there being a unity in our different perceptions over time. And memory contributes to this (illusory) sense of continuity that goes to make up our (false) idea of unified selfhood” (p. 72). He suggests that the self consists of different perceptions.

The industrial revolution brought about rapid technological developments and people found it hard to adapt themselves to the changes. For that reason, traumatic symptoms were seen in many people. The effects of wars and especially the fears of the Holocaust survivors caused depression in many people, and memory studies gained importance in this period. Modern people’s anxiety about the past and the effects of this anxiety on everyday life were the main concerns of memory studies.

Jean-Jacques Rousseau focuses on the issues of remembering and forgetting. He utilizes his childhood memories to explain the concept of memory. His autobiographical *Confessions* (1782-89) shows that for Rousseau, memories open the way to the past. Also, this work reveals how his present feelings about the past are different from the ones he felt at that time. He implies that the self is constructed by the experiences one gains throughout her/his life. Remembering the past entails feelings rather than facts for him. Rousseau maintains that buried memories are recalled only by feelings. An evaluation of the past experiences ensures for him the reconciliation possibility with the past. As in many romantics, Rousseau supports the uniqueness of the self.

William Wordsworth’s poetry deals with the role of memory on the self. He utilizes poetry’s creative features and builds his ideas upon the present state of mind when remembering the past. His *Lines Composed a Few Miles above Tintern Abbey, on Revisiting the Banks of the Wye during a Tour. July 13, 1798* and *Ode: Intimations of Immortality from Recollections of Early Childhood* depict a self who thinks over his past. According to Wordsworth, we cannot recall every detail of our lives and memories to be bound to fade in time. Memory distortions and forgetting are natural life processes, and sometimes forgetting may save us from chaos. As Beth Leau (2002) indicates, a coherent sense of self is only possible through encoding and recalling the necessary information that reinforces our self-images (p. 682). Another important point that Wordsworth touches on is the fact that when remembering the past, one’s present state of mind may change her/his interpretation of past experiences. However, memory helps the self

maintain continuity despite changes and distortions. He thinks that tranquillity in the soul ensures long-lasting memories.

German philosopher George Wilhelm Friedrich Hegel describes recollection (Erinnerung) and memory (Gedächtnis) in the context of the freedom of the spirit in the *Encyclopedia* (1830). For him, recollection is the internalization process of the received senses. However, memory helps us internalize the relationship between words and their meanings. According to Hegel, freedom of intelligence occurs in three stages in which the subject's situation changes from passive to active. In the intuition stage, intelligence receives the object with senses. In the attention stage, intelligence chooses an object and recognizes it as its own. In the intuition stage, the object is conceived in its true nature. However, when intuition is recalled, the true nature of the object is reconfigured in the subject's perception. Recollection frees the subject from the boundaries of the senses.

Friedrich Nietzsche criticizes the unnecessary preoccupation with the details of memories. He suggests forgetting as he thinks that remembering the past brings nothing but pain. In his *Untimely Meditations* (1874), he gives cows as an example to illustrate momentary happiness. According to him, cows do not have the faculty of remembering memories, so they live happily without the burden of the past. He ascribes a positive meaning to the ability to forget. Also, he conceives forgetting as a person's moral obligation to live happily.

Freud's psychoanalysis is an important theory based on the studies conducted on memory. Freud's studies on neuroses, which are repetitive and uncontrollable actions of the patients, show that re-enactment of the past is necessary for healing. His seduction theory, based on the idea that repressed infantile sexual desires cause hysteria constitutes his initial studies on memory which he explained in *Studies on Hysteria* (1895). According to him, hypnosis uncovers repressed feelings when the patient narrates her/his story. After Freud abandoned the seduction theory, he substituted infantile desires with fantasies. In his essay "Screen Memories" (1899), he later explains that childhood memories may not reflect their originals as they may be distorted in time. The belatedness of the symptoms causes these fantasies because the psyche's present situation may affect the interpretation of childhood memories. Freud uses the topographical model to explain the memory system. In this model, memory consists of three parts which are conscious,

preconscious, and unconscious. For Freud, it is unconscious that repressed feelings are registered and never change. However, the “inscription of memory in the conscious belongs to the system of language” (Whitehead, 2009: 94). As the unconscious never changes for Freud, he analyzes memory traces which he calls screen memories in the preconscious and conscious to eliminate the symptoms. As Richard Terdiman (2010) indicates, Freud regards this as a kind of taming of instinct (p. 103). Analysis helps the patient change distressing feelings into more bearable feelings. Therefore, Freud’s psychoanalysis functions as a reconstruction of painful memories.

Freud suggests that writing helps to remember, and he uses the “mystic writing pad” metaphor to explain the human mind. In this model, the pad is made up of wax, consisting of two layers, which symbolize the conscious and unconscious. The upper layer is a transparent sheet, and the lower layer is a thin sheet. Freud illustrates with the metaphor of the “mystic writing pad” that although memory receives new information continuously, old ones are not erased but stored permanently.

Henri Bergson introduces the concept of habit memory in his *Matter and Memory* (1896), in which he notes that it is not the brain but the living body that stores memories. Habit memory refers to behaviours that are strengthened through repetition and emerge automatically. Another important concept Bergson introduces is pure memory which consists of personal memories stored in the unconscious. This type of memory functions based on practical value. That is, the brain stores everything, but only relevant ones are used, and the others continue to exist in the unconscious. Bergson’s concepts of habit memory and pure memory illustrate that the past survives distinctly in motor mechanisms and independent recollections (Ansell-Pearson, 2010: 66). However, personal experiences constitute most of our memories. Also, habit memory comes out upon the will of the self, while pure memory comes out without any deliberate attempt. After describing these two kinds of memories, Bergson defines recognition. He adds a new dimension to the general definition of recognition which is based on the link between past images and present perception. He describes this new dimension as follows:

There is, in the first place, if we carry the process to the extreme, an *instantaneous* [emphasis in the original] recognition, of which the body is capable by itself, without the help of any explicit-memory image. It consists in action and not in representation. (Bergson, 1919: 109-110)

He adds the concept of movement to the definition of recognition. Bergson thinks that personal experiences are based on perceptions. According to him, the world consists of material images, and these images are in a continuous movement. He defines pure perception as images in continuous action. For this reason, he thinks that “the past is only idea, the present is ideo-motor” (Bergson, 2012: 74). The present moment only has the action. He believes that memory and perception form an inseparable whole. One another important issue for Bergson is the time concept. He conceives time as the duration in which past and present exist together. A Bergsonian duration consists of separate moments that merge and form a unity.

Marcel Proust describes two forms of memories in his autobiographical novel *In Search of Lost Time*, also known as *Remembrance of Things Past* (1913-1922). Voluntary memory refers to visual images that can be recalled at will. However, involuntary memory refers to the resurrection of the past through the senses. While the present state of the self is involved in voluntary memory, a past state of the self is involved in involuntary memory. Voluntary memory only provides us with a visual image that reflects the past, not in its entirety. However, the resurrection of the past in its entirety is possible only through involuntary memory. The body plays a vital role in retrieving the past. According to Proust, we attach feelings to objects; when we encounter these objects, our senses bring memories back. However, for Proust, encountering such objects depends entirely on chance. In the “Madeleine” scene of the *Swann Way*, the first volume of *In Search of Lost Time*, he illustrates the importance of sensory things to bring memories back. Marcel, the narrator, describes how a bit of cake with tea evokes his childhood memories in this scene. Thus, the madeleine scene epitomizes involuntary memories. For him, smell and taste are more powerful than the visual senses in bringing memories. Also, Proust emphasizes the temporality of the self and time. According to him, a former self dies, and the current self continues with resurrection. However, “the succession from one self to another cannot be reduced to a peaceful alteration but is described by Marcel as a violent process, where the subsequent self is unfaithful to or even kills the preceding self” (Häggglund, 2012: 28). Also, the temporality of time means that the revival of the past only shows that it is not the same experience, and the actual past is lost forever. So, remembering the past brings only pain for Marcel.

The French sociologist Maurice Halbwachs's studies on collective memory play an important role in memory studies, especially in cultural memory studies. The central claim of Halbwach is that memory is a part of social life. His *Les cadres sociaux de la mémoire: The Social Framework of Memory* (1925) discusses the relationship between social factors and individual memory. He maintains that personal memory cannot exist without collective memory. According to him, social environment defines how an individual remembers her/his memories related to the past. Halbach's 'collective memorié' (collective memory) concept is influential in the emergence of cultural memory. Cultural memory studies indicate the necessity to analyze the past and present in a social context. Astrid Erll explains the two fundamental principles that cultural memory rests on as follows:

[...] we have to differentiate between two levels on which culture and memory intersect: the individual and the collective or, more precisely, the level of the cognitive on the one hand, and the levels of the social and the medial on the other. (Erll et al., 2008: 5)

Erll explains the first level of cultural memory as biological, which focuses on the fact that individual memory is shaped by social contexts and cannot be separated from them. The second level of cultural memory rests on the idea that people in society form a shared past that is symbolic.

As is clear, the concept of memory has evolved since ancient times. Also, studies conducted on memory have had an important effect on the changes that the memory concept has undergone. With technological advances, studies on memory have gained new insights. Modern people's inclination to follow the traces of their pasts has resulted in memory becoming a popular topic in different disciplines such as psychology, medicine, sociology, and literature.

1.3. MEMORY AND LITERATURE

With Modernism, the sense of the past changed with the growing interest in other cultures' histories. So, memory has become a global issue that transgresses borders. With the events like the world wars and the Holocaust, remembering and forgetting have become important issues worldwide. A "memory boom" (Huyssen, 2003: 18) came out as a reaction to the grand narratives of the modern period, which manipulate history in

accordance with their political views. As a way to shape the Western image in people's perceptions, memory provided contemporary British fiction with representations of wars that supported the political views of the dominant groups. Thus, memory has turned into an object, and "marketing of memory generates nothing but amnesia" (Huysen, 2003: 21). This is mainly because of the fact that original events are replaced by ideological stories.

The relationship between memory and literature has become more apparent with modernist novelists. Suzanne Nalbantian (2003) indicates that "the stream of consciousness technique which unites the modern fiction writers Virginia Woolf, James Joyce, and William Faulkner situates their approach to memory within an associationist context" (p. 77). These novelists' main characters link some objects with past events that greatly influence their present states. Woolf's *To the Light House* and *Mrs Dalloway*, Joyce's *A Portrait of the Artist as a Young Man*, and Faulkner's *The Sound and the Fury* are literary fictions that deal with characters who turn to their pasts through associative recalling.

Woolf's *To the Light House* is an autobiographical novel in which Clarissa Dalloway, the heroine, describes her emotional state when she sees a lighthouse. The lighthouse evokes her memories, and she also tells about the corruption in social values through recollections from her past. In *Mrs Dalloway*, Woolf depicts a single day of Mrs Dalloway when she encounters her former suitor, Peter Walsh. Upon seeing him, her memories come back. Then, Woolf changes the point of view by introducing another character, Septimus, who is a veteran of World War I. Woolf describes how he is emotionally numb toward the war and its consequences while he waits for his appointment with a psychiatrist.

Joyce's *A Portrait of the Artist as a Young Man* focuses on the memories of a growing boy, Stephen Dedalus, who decides to devote his life to writing by rejecting social and religious boundaries. Joyce depicts Stephen's memories in a way that each memory brings another memory back through association.

Faulkner's *The Sound and the Fury* tells the story of the Compson Family through the narration of three brothers and an omniscient narrator. Faulkner uses the stream-of-consciousness technique to depict the retrieval of characters' memories. Southern

aristocracy and social values are depicted in the novel. Narrating the same events from different perspectives, Faulkner emphasizes that the memory of an event is subjective. The three brothers' memories of their sister are different from one another in the novel.

As is seen, the stream-of-consciousness technique is used for the retrieval of memories in modernist novels. These novels focus on the possibility of retrieving the original memory related to an event. Also, social problems are discussed in these novels through the memories of the characters.

Memory boom and amnesia find their reflections in the late twentieth and early twenty-first-century literature. Marianne Hirsch (2012) uses the term "postmemory" to refer to the stories of trauma victims, which are witnessed by later generations through narratives (p. 5). She suggests that the memories of previous generations haunt later generations through stories told by them. Jay Winter also emphasizes the importance of witnessing, which contributes significantly to the memory boom in the twentieth century. She asserts that "the 'memory boom' of the later twentieth century arrived in part because of our belated but real acceptance that among us, within our families, there are men and women overwhelmed by traumatic recollection" (Winter, 2001: 384). So, memory has become a tool in literature to interpret one's self as well as others'.

With the developments in neuroscience, the new site for the self turned out to be not the soul but the human mind in the twentieth century. In line with these developments, metaphors for memory have also changed. Memory was linked with the metaphor of storage previously. However, "in the digital age, memory as often been described, fallaciously, as working like a computer" (Groes, 2016: 354). For that reason, remembering becomes an issue that machines undertake, and the human mind is replaced by machines. Also, as people find it difficult to regain a unitary sense of self, amnesia has been used as a literary device to unfold the complex situations they find themselves in.

It is widely accepted that memory functions as a source of literature giving access to the past. The relationship between literary and memory studies can be explained through the heuristic triads they may be broken down: author/text/reader and encoding / storing/retrieval, respectively (Skopljanac, 2012: 197). So, literary texts are valuable sources that provide readers with the chance to testify. Literary works create versions of pasts and make this creation process observable (Erll, 2011: 151). Interpretation of

literary texts is essential for gaining insight into one's self, as it is the past that shapes our identities. The past exists with its all-hidden meanings, ready to be solved to live peacefully in the present. Freud's psychoanalysis functions as an important interpretation technique that challenges the concept of a unified self which was prevalent previously. Rather, it conceives individuals of fragmented selves, which exist both in the past and present. Freud uses the archaeological excavation metaphor for the recovery of memories. According to him, conscious things tend to distort in time while unconscious is never exposed to change. For that reason, like in an archaeological excavation, what is buried in the mind can be brought to the conscious. Freud also emphasizes the role of interpretation in this excavation process.

Nicola King indicates that Freud's other important memory model is based on his term *nachträglichkeit*, which refers to the belatedness of a traumatic event. She reveals that this term also "suggests that the construction of the self is a provisional and continuous process, rather than the 'recovery' of an 'original' identity" (King, 2004: 17). She uses Freud's interpretation of the Wolf Man case to illustrate that meaning ascribed to an event may change depending on the developmental process of an individual. The man, in this case, can only understand that what he witnessed as a child was his parents' sexual intercourse in his later years. Accordingly, King claims that the re-interpretation of events at present time is important. For her, as narratives distort the time concept, readers always re-interpret events depending on the changing meaning in time.

For Freud (1975), neurosis is not something physical but psychological, and he describes it as follows:

We may, I think, tentatively venture to regard the common traumatic neurosis as a consequence of an extensive breach being made in the protective shield against stimuli. This would seem to reinstate the old, naive theory of shock, in apparent contrast to the later and psychologically more ambitious theory which attributes aetiological importance not to the effects of mechanical violence but to fright and the threat. (p. 25)

So, Freud adds a new dimension to the concept of neurosis by replacing physical damage with inner forces like fright and threat. He thinks that traumatic neurosis can be alleviated through conversation with the patient. For that reason, remembering plays a pivotal role in healing. Narratives are also instruments for remembering the past and coming to terms with it. Apart from individual ones, Freud suggests that some memories are inherited. The

Oedipus Complex is an example of inherited memory because Freud believes that a child's initial attachment to the opposite sex is a universal issue. Narratives are important transmitters of inherited memories for him because forgetting occurs "when the generation that currently possesses the past does not convey it to the next or when the latter rejects what it has received and does not pass it onward" (White, 2008: 50). However, representation cannot substitute for the real. For Freud, writing is something that only represents what is absent. For that reason, as Rob White (2008) puts it, Freud's retrospective search for origins and meanings ends up with anguish (p. 74). When one does not reach her/his origins, this causes an identity crisis.

Another important issue in the context of memory that Freud explains is mourning. According to him, mourning functions as a kind of healing after the loss of loved ones. This is because "it is the work of the compulsion to repeat, which prevents the traumatic event from becoming conscious" (Ricoeur, 2004: 445). So, mourning is necessary to forget. However, Freud emphasizes the importance of normal mourning, as the excess of it may cause problems in the psyche. In contemporary literature, we find reflections on the need to forget as well. The issue of forgetting is employed in literary works as a defence mechanism to cope with traumatic memories. Also, amnesia is generally used in literary works to manifest the helplessness that people suffer from in a modern world where they feel like strangers. Literary texts unfold secrets employed through forgetting by making it clear that forgetting things are indestructible. However, amnesia helps alleviate the pains caused by traumatic memories. In contemporary literature, remembering everything is seen as a threat to the self and modern people are depicted as carrying the burden of remembering in contemporary literary works.

Writing about memories is also related to writing one's self. Mark Freeman puts in his *Rewriting the self: History, memory, narrative* (1993) that rewriting the self is a continuous process, as it entails interpreting the self in different periods. According to him, narratives supply readers with recollections depicted by authors, and for that reason, readers deal with experiences far from the real ones. Freeman (1993) also mentions the difficulty of pure memory; he maintains that "memory cannot help but deform the reality of the past" (p. 53). Narrating a past event may cause distortions in memories related to that event because of the development the self underwent. Remembering the past necessitates using imagination, and when imagination is at work, we create alternative

stories which cannot represent real experiences. In the end, we have multiple versions of the real, which are fragmented. Freeman (1993) also denotes that remembering is not the cure for our traumatic experiences. In addition to remembering, he suggests that:

[...] only when memories are *appropriated* [emphasis in the original] into the fabric of the self- which is to say, only when one commences to rewrite the self by incorporating one's memories within the context of a plausible narrative order- can they be coincident with a measure of psychic healing (p. 172).

So, interpretation of a past event after a period of time provides us with a better understanding of ourselves. One may also find the chance to appropriate memories so that she/he can cope with them. For that reason, literary texts function as platforms in which we can release buried memories and reconcile with them.

Revival of the past is a prevalent theme in contemporary British fiction. The memory boom is especially effective in the development of contemporary British fiction. However, as Jay Winter (2006) makes explicit, the second generation of memory which emerged in the 1970s and 1980s is different from the first generation of memory in the modern period in that it focuses on the confusion caused by fragmented identities (p. 55). Second World War is effective in the formation of the second generation of the memory boom. Also, the memory concept in the second generation of the memory boom has evolved from the thought that the sufferings of war victims are valuable for a promising future to the idea that wars and sufferings are meaningless. Witnessing the Holocaust survivors' experiences through narratives has gained importance in this period. In line with these changes in the concept of memory, narrators reflect a chaotic environment in which reality and fiction co-exist and cannot be separated from each other.

Contemporary British fiction writers generally employ memory as a vehicle giving access to the characters' fragmented identities. Characters' involuntary memories are depicted in a non-linear way in which past experiences interrupt their present. As Nicola King (2004) points out, "it is in and through writing that memory constructs itself as inevitably 'belated,' but it is through writing that its 'immediacy' is also re-created" (p. 9). Writing about the characters' past experiences opens the secrets in their present life conditions. Graham Swift, A.S. Byatt, Pat Barker, and Ian McEwan are important figures who have contributed to contemporary British fiction by including memory issues in their works.

Graham Swift's *Waterland* (1983) and *The Light of Day* (2003), A.S. Byatt's *Possession* (1990), Pat Barker's *The Regeneration Trilogy* (1991) and *Another World* (1998), Ian McEwan's *Atonement* (2001) are important literary works in which the concept of memory is handled. Graham Swift's *Waterland* handles the memory issue through the stories of the fens that a history teacher, Tom, tells to his students. These stories cover the time span changing between the present time and the year 1943. Swift's *The Light of Day* handles the memories of George Well, a private detective. These memories are related to the murder of Bob Nash and his convicted wife Sarah, with whom George falls in love. By narrating the events in a non-linear way, Swift shows that George reorganizes his fragmented memories by evaluating them in the present.

A.S. Byatt's *Possession* tells two parallel stories; the relationship between two Victorian poets and two academics who search for these poets and fall in love with each other. The novel compares two time periods, the Victorian era and the present time. Byatt presents memories of characters using multiple points of view and alternating stories. The parallelisms in the novel hint that the past has a continuity with the present.

Pat Barker's *The Regeneration Trilogy* is based on the two characters' memories of the First World War. One of them is a psychiatrist, and the other is a soldier. Using psychiatrist W.H.R. Rivers' studies on shell-shocked soldiers', Barker maintains that recovery of shell-shocked soldiers is possible through conversation with these soldiers to identify their problems. Barker tells the fragmented memories of George, a veteran of the First World War. He is 101 years old and about to die. In Barker's depiction of George, he is seen as a silent man who never talks about the war. However, he is haunted by the memories of the war now.

Ian McEwan's *Atonement* consists of three time periods in which a thirteen-year-old girl, Briony Tallis' misinterpretation the relationship between her sister, Cecile, and the son of a charlady, Robbie Turner, narrated. This misinterpretation ruins the lives of innocent people because Briony charges Robbie as the raper of her cousin, Lola. McEwan gives the memories of Briony and other characters using alternating narrators.

These examples show that the memory issue is handled within the framework of common concerns in contemporary British fiction. The main concern of these novels is not to bring the original memories back. They just show that characters' interpretations

of memories changes in their present conditions. Also, contemporary British fiction provides readers with multiple perspectives by using alternating narrators. By doing this, these novels aim to show that memory is subjective. Unlike modernist novels which restrict memory to the human body, contemporary British fiction includes outside forces. Another important aspect of these novels is that traumatic memories are not depicted as unspeakable, and thus the possibility of recovery exists in these novels, unlike in modernist novels.

In short, literary studies deals with memory issues like the unconscious, memory traces, fragmented self, representation, interpretation, remembering, forgetting, and nonlinear subjective time. As Astrid Erll (2001) puts it, “the distinction between an ‘experiencing I’ and a ‘narrating I’ already rests on a (largely implicit) concept of memory” (p. 1). So, literary texts function as archives of memory created by a writer. This creation is re-created by readers’ interpretations.

CHAPTER TWO

TRAUMA

2.1. ETYMOLOGY AND DEFINITION OF TRAUMA

The term “trauma” has been widely used in various disciplines, from psychology to literature. This diversity results from a combination of factors and events that direct the scope of trauma studies. World War I, World War II, The Holocaust, and the Vietnam War are important historical events that are analyzed through historical trauma. On the other hand, there are individual traumas resulting from life-threatening or distressing events like sexual assaults, domestic abuse, or the death of a family member. There are many other types of traumas like cumulative trauma, catastrophic trauma, massive trauma, and pure trauma. Also, there is no consensus on whether the event or the experience gained through the event causes trauma. Therefore, the term “trauma” cannot be explained in a clear-cut definition. Oxford Learner’s Dictionaries define the term “trauma” as “a mental condition caused by severe shock, stress or fear, especially when the harmful effects last for a long time” (“trauma”). According to Slavoj Žižek (2009), trauma is “the violent intrusion of something radically unexpected, something the subject was absolutely not ready for, something the subject cannot integrate in any way” (p. 125). Michael Balaev (2008) defines trauma as “a person’s emotional response to an overwhelming event that disrupts previous ideas of an individual’s sense of self and the standards by which one evaluates society” (p. 150). Laurie Vickroy (2014) describes trauma as “an individual’s response to events so intense that they impair emotional or cognitive functioning and may bring lasting psychological disruption” (p. 131). The mutual feature of trauma in these definitions is that something unexpected causes trauma.

The term “trauma” was first used in the field of medicine to describe physical wounds in the seventeenth century. This medical meaning of trauma refers to damage to an organism coming from outside. Cathy Caruth (1996) explains that the term “trauma” is a Greek word, and it originally means “an injury inflicted on a body” (p. 2). This initial meaning of the term “trauma” has evolved into a psychological one in time. Early psychological studies focus on the relationship between shocking events and trauma. According to these studies, trauma describes a painful event that resists the will of the

person who experiences it, and it tends to repeat itself in a disguised way. It was thought that mental wounds caused by a painful or unexpected situation triggered trauma. So, mental illnesses were analyzed extensively, and studies showed that standardization was necessary to define mental illnesses. The publication of *The Diagnostic and Statistical Manual of Mental Disorders (DSM)* by the American Psychiatric Association (APA) in 1980 provided a classification of mental disorders. APA introduced the term “post-traumatic stress disorder” (PTSD), which changed the range of trauma studies. PTSD describes the mind’s state after a surprising or shocking event as “unable to register the wound to the psyche because the ordinary mechanisms of awareness and cognition are destroyed” (Leys, 2000: 2). With the introduction of PTSD, psychological aspect of trauma was accepted.

The term “trauma” gained a new insight into Holocaust studies. These studies show that wounds in the mind differ from bodily wounds in that they are not easily treated and may remain hidden for a long time. Trauma victims’ unexpected and repetitive behaviours generally reveal the hidden realities which trigger these behaviours. The earliest studies show that a trauma victim begins to suffer from the effects of the trauma only after she/he experiences a similar situation. In this way, the original event is re-enacted. It is evident that there is a period between the original event and the re-enactment of this event with a similar situation called the “incubation period” by Freud. Also, as the traumatic event returns in disguised ways, it does not make sense for trauma victims and continues to haunt their minds. For that reason, definitions of trauma vary. According to Caruth (1995), this contradiction in defining trauma mainly stems from the fact that “while images of traumatic re-enactment remain absolutely accurate and precise, they are largely inaccessible to conscious recall and control” (p. 151). Even though traumatized people relive the traumatic event through repetitions, it does not make sense to them.

As is clear, “trauma” is a complex term in that it is not easy to define an event as traumatic. Also, people’s reactions to a painful or shocking event may change. Beate Piątek (2014) maintains that there are two terminological problems in the function of the word “trauma”. The first one is the uncertainty about the term, which refers to an unexpected and shocking event in which the victim is psychologically wounded. That is, the event and the result are connected. The second one is trivialization in its usage, as it is used to refer to any kind of painful situation these days (pp. 32-33). Also, according to

him, trauma is a complex issue that resists language, making its representation difficult. So, the possibility of its narration is open to discussion.

2.2. HISTORICAL DEVELOPMENT OF TRAUMA STUDIES

The term “trauma” was first used in psychiatry after the studies of John Erichsen, a British physician. Erichsen discovered that survivors of railway accidents suffered from undesired and uncontrollable behaviours in the 1860s. According to him, the shock was the main cause of trauma. Later, Jean-Peter Charcot’s findings on the relationship between mental illnesses and shocking events supported Erichsen’s emphasis on shock. Charcot, a French neurologist, studied hysteria at La Salpatrière hospital; Sigmund Freud and Pierre Janet were his students at this hospital.

Hysteria studies have an important role in the development of trauma studies as they provide valuable information for the analyses carried out on the psyche. Charcot’s studies on hysteria included only women as it was believed that the symptoms of hysteria were seen only in women. “Hysteria” as a term “derives from the Greek word *hystera*, meaning uterus” (De Marneffe, 1991: 72). At that time, hysterical women’s complex emotional states were thought to result from a disorder in their uterus. However, Charcot believed that hysterical symptoms were psychological. Charcot’s studies showed that hysterical women had similar symptoms to the victims of a traumatic event. These studies also showed that the memories related to a painful or unexpected event took place in the unconscious, and the normal process of registering did not occur in these people. For that reason, it was believed that revealing repressed memories was necessary to cure these people. Charcot used hypnosis to bring back the repressed or forgotten memories into consciousness. According to him, traumatic events and hysterical symptoms were interrelated. Hypnosis has an important role in the development of trauma studies “because the tendency of hypnotized persons to imitate or repeat whatever they were told to say or do provided a basic model for the traumatic experience” (Leys, 2000:8). Also, it is evident that in earlier trauma studies the victim was seen as someone isolated from the self; for that reason, hypnosis provided them with a kind of identification with the event.

The earliest studies on trauma tended to regard people with hysteria as split personalities. The physicians used hypnosis to reveal multiple personalities which were believed to co-exist in a person with hysteria. It was thought that the secondary personalities were daimonic and consisted of a spirit that possessed the personality from within (Kalsched, 1996: 68). Pierre Janet, a follower, and student of Charcot, believed that psychological trauma caused hysterical symptoms. According to him, uncontrolled emotional reactions to traumatic events cause an altered state of consciousness, which in turn create trauma, and he calls this altered state of consciousness “dissociation” (Herman, 2015: 12). Janet maintains that the memories of a distressing or frightening event are split off from consciousness, so, traumatized people fail to understand them in integrity. This, in turn, causes a tendency for them to repeat the traumatic event, “they become attached to the trauma” (van der Kolk et al., 2006: 53). Janet used hypnosis to reveal his patients’ inner conflicts, which contributed to the development of a modern understanding of trauma. Janet, Breuer, and Freud thought that hysterical symptoms could be reduced or cured when these symptoms were put into words by patients. “Janet called the technique ‘psychological analysis’, Breuer and Freud called it ‘abreaction’ or ‘catharsis,’ and Freud later called it psycho-analysis” (Herman, 2015: 12). Also, one of Breuer’s patients (Anna O.) called this technique “talking cure,” and this name became popular.

With Freud’s further studies on hysteria, trauma studies took a very different direction. There is a relationship between the growing interest in hysteria studies and the conditions of Freud’s period. According to E. Ann Kaplan (2005), the growth of bourgeois families induced female hysteria studies, while industrialization provided the social conditions for train and machine accidents (p. 25). These accidents were important for the observation of traumatic symptoms. Freud discovered that people who experienced a painful event had similar reactions like repetitive nightmares, hallucinations, or flashbacks. According to Freud, these reactions were beyond the trauma survivors’ capacity to control them, and he called them “traumatic neuroses” (Caruth, 1996: 3). Traumatic neuroses are sudden responses to a traumatic event.

Freud’s famous seduction theory, which maintains that hysterical crises are the result of sexual assaults experienced at earlier ages, is especially important for the development of trauma studies. Freud and Joseph Breuer’s *Studies on Hysteria* (1895)

and *The Aetiology of Hysteria* (1896) deal with sexual assault accounts of women who suffered from hysterical crises afterwards. Freud's seduction theory is important because he introduced a new concept called *nachträglichkeit*, which means deferred action or belatedness. With this concept, Freud supports the idea that it is not the actual event experienced in childhood that causes trauma but the meaning it evokes on the victim at maturity. That is, *nachträglichkeit* refers to the internalization of the event after a period of time. A sexually assaulted woman cannot ascribe a meaning to the assault as this is beyond her cognition, but she can understand the meaning after getting sexually mature. So, the event itself is not traumatic at the time of the assault. With maturity, the event is re-enacted in the victim's mind and becomes traumatic.

Similarly, Freud and Breuer discovered that a traumatic event is repressed in the unconscious. When the victim of the event encounters a similar situation, the repressed memories return, and they haunt the victim. So, Freud's seduction theory rests on the idea that not only external forces (the event) but also intrinsic forces (the unconscious) are effective in trauma. According to Freud and Breuer, repression is caused by either the person's dissociated (altered) state of consciousness during the trauma or the event's being incompatible with the person's self-concept (McNally, 2005: 160). Another important point of Freud's seduction theory is that he differentiates traumatic symptoms between male and female victims. While traumatic symptoms for men included railway or machine accidents, these symptoms were repressed sexual desires for women.

Freud made changes to his seduction theory in 1899. He abandoned the idea that memories of sexuality in childhood are related to sexual assaults of which they are victims. Rather, Freud maintained that childhood memories of sexuality are just sexual desires, fantasies that some women make up. Although Freud gave up the idea of sexual assault, he did not give up the concept of *nachträglichkeit*. Freud's revision of seduction theory paved the way for another famous "Oedipus complex" theory. Freud gave up hysteria studies after a study that became popular as in the case of Dora. One of Freud's patients, Dora, had been offered to one of his father's friends as a sex toy. However, Freud analyzed the sexual excitement that this situation could evoke in Dora instead of analyzing fear and anger in her. As a reaction, Dora gave up the treatment, and Freud's studies on hysteria came to an end. However, it is thought that the underlying factor in

hysteria studies' coming to an end was the bourgeois class' rejection of the probability that bourgeois women could suffer from hysteria.

Another important figure who studied traumatic symptoms in women is the American psychiatrist, Morton Prince. His studies on multiple personalities are especially noteworthy for the development of trauma studies. He used hypnosis as his treatment method and discovered that one of his patients, Miss Beauchamp had many different personalities. His studies on this case proved that having different personalities is a trauma response. Another important observation of Prince is that Miss Beauchamp's other personalities included not only female characters but also males. This case enabled him to have an idea about the reasons that lie behind non-binary genders. Leys (2000) explains Prince's thoughts as follows:

[...] the initial sexuality of both boys and girls is equally not heterosexual but homosexual, in the sense that it first arises in the form of an autoeroticism that develops via suggestion into a homosexual love of the same before it later transformed into heterosexual desire. (pp. 65-66)

According to Prince, the initial identification with the same sex is repressed because of cultural forces, and this causes split personalities.

The scope of psychological trauma changed with World War I because traumatic symptoms were seen in male victims. Until then, traumatic symptoms had been attributed only to women. During the war, many soldiers abandoned the battlefield and returned to their homes with symptoms that show similarities to those seen in hysterical women. These symptoms included uncontrolled weeping, screaming, memory loss, numbing, sleeping disorders, etc. Psychological first aid was first developed during this war to help soldiers overcome these uncontrolled symptoms. At first, it was believed that these symptoms were physical. "The British psychologist Charles Meyers, who examined some of the first cases, attributed their symptoms to the concussive effects of exploding shells and called the resulting nervous disorder shell shock" (Herman, 2015: 20). These soldiers were accused of being coward. Later, it was understood that these symptoms were psychological, and the constant fear of death caused a neurotic disorder in soldiers called "war neurosis."

Freud returned his studies on trauma after observing that symptoms of war neurosis in soldiers were similar to those in hysterical women. However, Freud modified his sexual-drive theory, and he explained that:

[...] war neuroses were the consequence of a conflict, not between the ego and the sexual drives, but between different parts of the ego itself, that is, between the soldier's old peace-loving ego, or instinct for self-preservation, and his new war-loving ego, or instinct for aggression. (Leys, 2000: 22)

Freud focused primarily on the underlying reasons for the repetitive actions seen in traumatized people. He proposed that repressed memories of the traumatic event create a sense of force for the patient to repeat the repressed event. Freud explains this as a kind of fixation on the traumatic event. In *Beyond the Pleasure Principle* (1920), he maintains that impulses are linked with pleasure or unpleasure. In this work, Freud describes the existence of a protective shield that defends the organism against large quantities of stimuli from the external world (Leys, 2000: 23). According to Freud, human beings are directed by two drives; Eros (pleasure) and Thanatos (unpleasure). While Eros is the life instinct, Thanatos is the death instinct. Freud thinks traumatic neuroses are caused by an "unbinding of the death drive" (Leys, 2000: 24). So, it was the fear of death that many soldiers suffered from, and their main problem was that they could not remember anything about the distressing events.

American psychiatrist Abraham Kardiner is another essential figure who studied war neuroses. After his observations on U.S. war veterans, he published *The Traumatic Neuroses of War* (1941). Kardiner posited that trauma victims develop a kind of sensitivity to environmental threats, and the essence of neurosis is a *physioneurosis* (van der Kolk et al., 2006: 57). Like Freud, Kardiner also emphasized that trauma victims are preoccupied with the traumatic event they experienced. According to Kardiner, trauma victims behave as if the original situation were still present and they develop a defence mechanism they could not operate at the time of the original situation.

War neuroses were again detected in the Holocaust camp survivors and war veterans with the outbreak of the Second World War. Thus, the findings obtained from front-line psychiatry developed during World War I needed to be revised. Most of the psychiatrists approved Kardiner's ideas on war neuroses. They also rediscovered the role of altered states of consciousness in the treatment of trauma victims. They believed that

when altered states of consciousness were stimulated, trauma victims could remember memories related to traumatic events. They used hypnosis and sodium amytal (a technique called narcosynthesis) to help trauma victims remember their repressed experiences. Also, group psychology gained importance during this period. It was understood that “under extreme conditions, the group rather than the individual is the basic unit of study and treatment” (van der Kolk et al., 2006: 59). However, psychiatrists who used these techniques to relieve patients understood that these techniques were useless because war leaves unforgotten traces.

After World War II, psychiatrists began to study the effects of trauma on Holocaust survivors. Studies on concentration camp survivors showed that “extreme trauma had severe biological, psychological, social, and existential consequences, including a diminished capacity to cope with both psychological and biological stressors later in life” (van der Kolk et al., 2006: 60). The term “concentration camp syndrome” emerged from these studies.

Henry Krystal is an influential psychoanalyst who studied concentration camp survivors. According to him, trauma victims suffer from a numbing of emotions. That is, trauma victims accept death as normal because they understand that it is inevitable. Krystal maintains that trauma victims develop a syndrome called “alexithymia,” which is the inability to know what they feel.

Most of the studies on war trauma were not systematic because the horrors of the war were forgotten with the end of the war. It was not until the Vietnam War that the long-lasting effects of war trauma were studied systematically. However, all of these figures’ studies on trauma were crucial for the future development of trauma studies. With the emergence of PTSD, trauma studies were directed towards civil people as it was understood that traumatic symptoms could not be reduced to only war survivors.

2.2.1. Post-Traumatic Stress Disorder and the Recovered Memory Movement

During the Vietnam War, a group called “Vietnam Veterans Against the War” emerged. Two psychiatrists, Robert Jay Lifton and Chaim Shatan organized “rap groups,” which consisted of veterans who returned from “Vietnam Veterans Against the War.” These “rap groups” provided soldiers with a platform on which they talked about their

war crimes and experiences. Psychiatrists Ann Burgess and Linda Holstrom's studies on rap groups enabled them to identify twenty-seven symptoms related to traumatic neuroses. When APA introduced PTSD as a diagnosis for psychological trauma in the third edition of the *Diagnostic and Statistical Manual of Mental Disorders* (DSM-III) in 1980, most of these symptoms were included in the DSM. APA's DSM-III edition describes trauma as direct exposure to a life-threatening event, and PTSD symptoms are listed as "reexperiencing the traumatic event; numbing of responsiveness to, or reduced involvement with the external world; and a variety of autonomic, dysphoric, or cognitive symptoms" (APA, 1980: 236). As it is apparent from the definition and symptoms of PTSD, it is a disorder in memory. Initially, PTSD was regarded as a post-war syndrome because psychiatrists discovered that most men who showed traumatic symptoms did not suffer from combat neuroses during the Vietnam War. On the contrary, most of them suffered from combat neuroses after the war. However, psychiatrists who conducted studies on World War I and World War II had concluded that when stressors were eliminated, war survivors' traumatic symptoms would also have vanished. So, the classical view was refuted during the Vietnam War. It was initially thought that post-Vietnam syndrome should be included in DSM-III, but this idea was rejected as such a diagnosis would be mostly related to the war. On the contrary, psychiatrists discovered that civil people, including women and children, also suffer similar symptoms. For that reason, the term PTSD was used in DSM-III rather than post-Vietnam syndrome. According to APA'S DSM-III edition, PTSD was classified as an anxiety disorder, and stressors that cause trauma were believed to come from outside.

Psychologists had primarily focused on men while studying war neuroses and ignored women and children for a long time. It was in 1974 that Burgess and Holstrom introduced for the first time the "rape trauma syndrome," which shows similar symptoms seen in traumatized soldiers. (van der Kolk et al., 2006: 61). At the same time, psychologists began to study the effects of trauma on children. Especially incest was the main interest for them. After the emergence of PTSD in 1980, it was understood that victims of rape, incest, or domestic violence suffered from similar symptoms seen in war survivors. For that reason, the sexual exploitation of children and women by men became an important issue.

Sexual abuse was rising in the 1980s, and many women claimed they remembered forgotten memories of sexual abuse they experienced in their childhood. The numbers of incidents were so high that this trend was called “the recovered memory movement” (RMM). This movement was especially popular in America. With the emergence of this movement, it became clear that “the stereotypical image of a trauma victim changed from a battle-scarred veteran to a woman who was physically incapacitated from childhood sexual abuse” (Horwitz, 2018: 109). Fathers were seen as the cause of repressed memories of sexual trauma. With RMM, sexual liberation became an important issue, and many feminists were involved in this movement. RMM adopts Freud’s initial seduction theory and Janet’s idea of dissociation. Thus, remembering was believed to be an important part of the treatment of psychological trauma. Feminists especially encouraged women who were survivors of sexual abuse to speak about their traumas. “Feminist politics were the driving force behind the recovered memory movement” (Horwitz, 2018: 118). With the encouragement of feminists, many women began to confess that they were sexually assaulted when they were children.

RMM has an important effect on the revision in the diagnosis of PTSD in DSM-III. It was accepted in both RMM and PTSD that traumatic symptoms seen in war victims and abused women were from outside. However, women’s traumas constituted their early childhood memories which come out in their adulthood. RMM’s other difference from PTSD is that trauma survivors recall memories of forgotten events at a particular time during therapy. So, PTSD focuses on recurrent memories of traumatic events, while RMM focuses on the delayed memories of traumatic events. For that reason, DSM-III’s diagnosis of PTSD was revised in DSM-III-R, published in 1987. The possibility of survivors’ tendency to repress horrible events was considered in this revised edition. This change means the acceptance of the fact that not only external forces but also inner forces are influential on trauma. Also, one of the critical changes in DSM-III-R was that “no longer was PTSD only having excruciatingly vivid memories of trauma, it was now about the inability to remember parts of the trauma” (McNally, 2003: 10). According to DSM-IV, PTSD is caused by a single event that poses a significant threat to the integrity of a person. DSM-V, published in 2013, places PTSD into a new category called “Trauma- and Stressor-Related Disorders,” and sexual assault is also included as a traumatic event. According to this edition, exposure to a traumatic event may occur directly or indirectly.

That is, sometimes, it is not always the direct exposure but witnessing or listening to someone else's experiences that may cause trauma.

2.3. TRAUMA THEORY IN LITERATURE

Trauma theory in literature became popular in the middle of the nineties. The events like World Wars, the Holocaust, Vietnam, and the narration of sexual abuses created societies suffering from trauma. The discussions about the possibility of narration for these traumas increased significantly after the Holocaust. Early literary trauma theory is especially shaped by the problem of the "unspeakable" as theorists believe that the sufferings of the victims cannot be verbalized. The classical trauma theorists reject the representation possibility of a traumatic event, which reduces its importance to a normal event. The classical trauma theory developed in the light of Freud's theories like repetition compulsion, the indirect experience of the traumatic event through narration, and dissociation.

Cathy Caruth is considered the pioneer of the classical trauma theory of the 1990s. Her *Trauma: Explorations in Memory* (1995) gives a detailed description of trauma, and the belated nature of the traumatic event is the most distinct feature of trauma for her. In *Unclaimed Experience: Trauma, Narrative, and History* (1996), she explores the relationship between trauma and literature. According to Caruth (1996), "literature, like psychoanalysis, is interested in the complex relationship between knowing and not knowing" (p. 3). Utilizing Freud's accident example for trauma, she concludes that it is not the event itself but its incomprehensibility that causes trauma. Another important element that Caruth focuses on is the incubation period, the time gap between the traumatic event and the appearance of the traumatic symptoms. Caruth does not regard the incubation period as forgetting. In fact, the traumatic event itself is not known consciously during the original event. Taking all of these into account, Caruth uses Freud's *Moses and Monotheism* to evaluate Jewish history in the context of trauma. According to Freud, Jewish history is not shaped by the Jews' departure from Egypt but by their murder of Moses and repressing this murder. Freud links the repressed murder of Moses to an earlier model, "the murder of the primal father by his rebellious sons" (Caruth, 1996: 18). Caruth interprets this as the impossibility of historical reference as history is structured like trauma and its effects come out belatedly. Also, she believes that

historical trauma merges with individual trauma. So, Caruth claims that no possibility of narrating historical events, and there is an unconscious repetition of past experiences. The return of the repressed means the literal return of the traumatic event for Caruth. Also, Caruth's trauma model accepts the transference of trauma to other generations.

Caruth (1996) claims that "what Freud encounters in the traumatic neurosis is not the reaction to any horrible event but, rather, the peculiar and perplexing experience of survival" (p. 60). That is, the survivor encounters a life-threatening event, and it is an indirect threat, and the threat of death becomes a missing experience for the survivor. Caruth maintains that this indirect traumatic experience causes fragmentation in consciousness. The fragmentation renders the possibility of narrative representation. She believes that gaps and silences abound in a literary text to give this fragmentation. Leys (2000) explains Caruth's views on representation as follows:

[...] there occurs an undistorted, material, and – her key term- *literal* [emphasis in the original] registration of the traumatic event that, dissociated from normal processes of cognition, cannot be known or represented but returns belatedly in the form of "flashbacks," traumatic nightmares, and other repetitive phenomena. (p. 266)

For that reason, "Caruth maintains that imaginative literature- or figural, rather than literal language- can 'speak' trauma when normal, discursive language cannot, and fiction helps give a voice to traumatized individuals and populations" (Pederson, 2014: 334). She accepts Freud's thought that the traumatized person uses body language as a reaction, like an acting out, and consciousness cannot figure out that language. She accepts flashbacks, and nightmares as literal memories of the original event, and these literal memories are called unclaimed experiences by her. She believes that the survivor of a traumatic event cannot comprehend its meaning until its repressed memories haunt her/him. However, a witness can understand the experience by listening to a trauma survivor's account of the event. According to Caruth (1996), this is because "one's own trauma is tied up with the trauma of another, the way in which trauma may lead, therefore, to encounter with another, through the very possibility and surprise of listening to another's wound" (p. 8). For that reason, she believes literature has a testimonial effect on readers. So, listening to one's wound, one may find herself/himself as the victim. Leys (2000) explains Caruth's interpretation as "her primary commitment to making victimhood unlocatable in any particular person or place, thereby permitting it to migrate or spread contagiously to

others” (p. 296). The idea that trauma spreads like an illness causing pathological damage to the psyche is widespread in the classical trauma model. This damage distorts recalling. Like Caruth, Judith Herman also claims that recalling becomes impossible when a person experiences a severe traumatic event as the event damages the psyche pathologically.

Soshana Felman and Dori Laub are also important figures who contributed to the development of the classical trauma model. Their writings on testimony and witnessing are specially handled by Caruth. Felman and Laub discuss these two concepts as a part of healing for traumatized people. According to them, literature serves as a kind of testimony, and so it is a vehicle for healing. This abreactive model, which necessitates recreation and remembering the traumatic event for healing, is based on Freud’s trauma theory. Felman thinks that Freud’s psychoanalysis is also a kind of practice in which unconscious feelings are brought to consciousness through testimony. Laub also claims that it is necessary for traumatized people to tell their stories so that they can continue their lives. Laub believes that survivors need witnesses to make their stories audible. “The testimony is, therefore, the process by which the narrator (the survivor) reclaims his position as a witness: reconstitutes the internal ‘thou,’ and thus the possibility of a witness or a listener inside himself” (Laub, 1992: 85). In this way, survivors can situate themselves as witnesses and reclaim their past.

Another important theorist that Caruth based on her theory is Kali Tal who studies trauma. Tal explains the impossibility of recreation of the traumatic event and thus the verbal transfer of the event in her *Worlds of Hurt: Reading the Literatures of Trauma*. According to her, “traumatic events are written and rewritten until they become codified and narrative form gradually replaces content as the focus of attention (Tal, 1996: 6). So, the meanings ascribed to events and words change when one tries to verbalize them.

The psychiatrist Bessel van der Kolk is another important figure who has an enormous effect on Caruth’s trauma model. He claims that narrative memory may change while traumatic memory does not change. Caruth used his studies on trauma in her classical model. “He believes that the distinctiveness of the extreme emotion experienced during trauma renders it difficult for people to recall when they are in different emotional states” (McNally, 2003: 178).

The classical trauma theory was criticized by some theorists like Judith Herman, Ruth Leys, Richard McNally, Michael Balaev, Laurie Vickroy, and Anne Cvetkovich. They adopted a new model, which was called pluralistic, as it consisted of a wide variety of theories. The theorists who supported this model were called revisionists.

Although Judith Herman supports the classical trauma model, she significantly contributed to the pluralistic trauma model. Her *Trauma and Recovery* includes common problems which everyone can encounter in the texture of trauma studies. She contributed to the inclusion of “complex PTSD,” which accepts many other reasons for trauma. She supports the idea that traumatic events cannot be categorized according to their extraordinariness. Instead, their devastating effects on people who experience them are important. Another important contribution of Herman to trauma studies is her claim that trauma should be handled within a social context. According to her, individual trauma cannot be separated from its social and cultural background.

Revisionists claim that figurative language can represent the fragmentation in memory, dissociations, and sufferings of the victims. Balaev (2014) explains the pluralistic model’s difference from the classical model as follows:

The pluralistic model of trauma suggests that criticism may explore trauma as a subject that invites the study of the relationship between language, the psyche, and behavior without assuming the classic definition of trauma that asserts an unrepresentable and pathological universalism. (p. 4)

Balaev believes that there is a representation possibility for traumatic events. Also, he claims that while the classical model ignores the survivor’s agency about the traumatic event, the pluralistic model takes the survivor’s agency into account (Balaev, 2014: 6). He criticizes the classical model’s approach to regarding everyone as a trauma victim. He rejects the classical view that dissociation, amnesia, and inability to speak about traumatic events are reactions to the traumatic events. On the contrary, he supports the idea that there may be different reactions to traumatic events depending on the person and the situation. He says, “descriptions of the geographical place of traumatic experience and remembrance situate the individual in relation to a larger cultural context that contains social values that influence the recollection of the event and the reconfiguration of the self” (Balaev, 2008: 149). According to him, the place is one of the important elements in a literary work.

Ruth Leys also supports the representability of the traumatic experience in her *Trauma: A Genealogy*. She focuses on the agency of the trauma survivor by using mimetic and anti-mimetic theories. Radstone (2007) describes the difference between them as follows: “Whereas in mimetic theory, trauma produces psychical dissociation from the self, in the anti-mimetic theory, it is the record of an unassimilable event which is dissociated from memory” (p. 14). She claims that these two theories were used separately in the past but cannot be separated in the new model.

McNally’s *Remembering Trauma* (2003) defies “unclaimed” traumatic experiences and the impossibility of the representation of these experiences verbally in the classical model. He especially criticizes van der Kolk’s traumatic amnesia description. His main claim is that “amnesia is an inability to remember certain facts and experiences that cannot be attributed to ordinary forgetting. Merely not thinking about something for a period of time is not the same as amnesia” (McNally, 2003: 186). McNally emphasizes that a trauma survivor cannot remember every detail of the event, and this is not amnesia. When it comes to the representation problem of the traumatic event, he says that: “contrary to the notions of some trauma theorists, horrific, vivid memories of the Holocaust are retained in narrative form, as evinced by oral narrative testimony provided by survivors in the Fortunoff Video Archives for Holocaust Testimonies of Yale University” (McNally, 2003: 212). He claims that violent, traumatic events are never forgotten; on the contrary, they are vividly remembered by survivors.

Laurie Vickroy focuses on the cultural and social aspects of trauma. She analyzes how culture affects trauma survivors’ reactions to traumatic events. She claims that “the environment of social relations and cultural values can be a source of trauma or force that silences victims out of denial or guilt” (Vickroy, 2014: 131). The survivor’s response to trauma may change depending on the cultural values in a society.

Cultural values are one of the important issues for revisionist theorists. Ann Cvetkovich’s *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures* (2003) handles cultural aspects of trauma and sexual trauma. She emphasizes the power of cultural contexts in attributing a meaning to the traumatic experience. She mentions that not only the Vietnam War but also issues like sexual violence, incest, and rape played an important role in trauma studies and in defining PTSD as a diagnosis. Society’s

oppression of homosexuality is criticized in her book and she rejects the idea that trauma is unrepresentable. Instead, she thinks that sexual trauma offers new ways to represent trauma, considering the effects of cultural values on trauma. Also, she thinks about trauma “as part of the affective language that describes life under capitalism” (Cvetkovich, 2003: 19).

In light of this information, this study uses the pluralistic model of trauma to analyze Ali Smith’s *Like*. The novel is a contemporary one, and it employs memories and traumatic events which can best be analyzed through revisionists’ views. Revisionists’ main rejection of the classical trauma model is the concept of unspeakable trauma. In the novel, the characters are depicted as having agency over their traumas; sometimes choosing the act of deliberate forgetting, or sometimes narrating them in a form which they can cope with. Also, social and the effects of cultural elements that situate trauma in a larger context are depicted in the novel. The novel has characters and events that can be analyzed in a variety of ways, and this stands in stark contrast to the specificity of the classical model which restricts trauma to a particular event or a particular situation.

CHAPTER THREE

MEMORY AND TRAUMA NARRATIVE IN ALI SMITH'S *LIKE*

3.1. ALI SMITH AND HER WORKS

Ali Smith was born in Inverness, Scotland, on 24th August 1962. Her father was English and worked as an electrician; her mother was Irish and worked as a bus conductress. She could read at the age of three and she read many books before puberty. She realized she had a talent for writing poems when she was a child. Later, she discovered her lesbianism when she was a teenager. This discovery had a great effect on her thoughts about gender roles, and the reflections of this are found in her literary works.

Smith studied English Literature at the University of Aberdeen, where she began to deal with prose writing. Later, she started her DPhil at the University of Cambridge, where she studied James Joyce, William Carlos Williams, and Wallace Stevens. However, she failed to get her doctoral degree. While studying at the University of Cambridge, she met Sarah Wood, with whom she had a long relationship. After failing her DPhil degree, she started to work as a lecturer at the University of Strathclyde. While working there, she was diagnosed with chronic fatigue syndrome. However, this illness was the starting point for her to write. Her first story collection *Free Love and Other Stories* (1995), was followed by *Other Stories and Other Stories* (1999); *The Whole Story and Other Stories* (2003); *The First Person and Other Stories* (2008), and *Public Library and Other Stories* (2015).

Hotel World (2001) got the Encore award. It was shortlisted for the Booker and Orange prizes. Also, this novel abounds with traumatic experiences. It tells the story of five women who stayed in the same hotel. The novel's first chapter tells the story of Sara Wilby's death, and her ghost is the narrator. Sara falls from a hotel's dumbwaiter because of a bet with an employee at the hotel. After this accident, she dies. Sara's ghost searches for the causes of her death. With the ghost's narration, we learn that she fell in love with a woman. The novel's second chapter is narrated by a homeless woman, Else. She is a beggar living outside the hotel. She suffers from the traumatic effects of sexual abuse she experienced as a child. She steals money from a girl who is also a beggar. Lise, who

works in the hotel, sees Else and offers her to stay in the hotel for one night. Else accepts this offer and stays in the hotel. It starts to rain. Else wonders about the blankets she left outside and leaves the hotel. The third chapter is narrated by Lise. She is seriously ill and waiting for her mother's visit. Also, she has a speech impediment due to this illness. Her narration makes it clear that she meets Else for the first time at Sara's funeral. The fourth chapter is narrated by Penny. She is a writer and she stays in the hotel to write an article. She hears a noise and sees that there is a female employee who is trying to remove some papers from the wall. She tries to help her, and she encounters another woman who turns out to be Else. The last chapter is narrated by Clare, Sarah's sister. Also, it becomes clear that she is the other girl Else sees in the street. The novel unfolds when Duncan, who bets with Sara, reveals the fact that Sara's death was not a suicide. As is apparent, all the characters in the novel are interconnected with each other by several events that affect their lives.

The Accidental (2005) won the Whitbread Award. It also was shortlisted for the Booker and Orange prizes. It tells the story of the Smart family's encounter with a stranger girl, Amber. Along with the intrusion of this stranger, Smith handles the Iraq War in this novel. Eve has two children and is married to her second husband, Michael. Eve is a writer, and she has some problems with her writing. This is because she writes about people who died during Second World War as if they were alive. This causes a kind of disturbance for the victim's families. The Smart family rents a house for summer, and they come across a girl in front of their rented house. This girl, Amber, remains a crucial figure in the novel as she is the one who causes important changes in the family. Magnus, the son, suffers from a traumatic event when Amber comes out. He feels responsible for the suicide of his classmate. Astrid, the daughter, records every detail of her daily life with a video camera. The novel develops on the family member's different estimations of who Amber is. All the characters in the novel face their repressed fears through the character of Amber.

Girl Meets Boy (2007) includes old myths which are reformed by Smith. She reshapes Ovid's myth from *Metamorphoses*, which tells the story of Iphis and Ianthe, to tell a queer story. In this myth, Iphis is a girl, but she is raised as a boy by her mother. Unaware of this fact, Ianthe falls in love with her. The goddess Isis turns Iphis into a boy so that they can marry. In parallel with this myth, Anthenna and Imogen sisters are the main

characters of the novel. Discovering her sister's lesbianism, Imogen goes through a search for her sexual desires, and her identity transforms during this search. Each sister's perception of sexuality is shown through their narration about each other.

There but for the (2011) is a shortlisted for the James Tait Black Memorial Prize. It tells the story of Miles Garth, who locks himself in a room during a dinner invitation. Mark Palmer, a gay boy, is invited to a dinner party. Mark suffers from traumatic memories related to his lover's death and his mother's suicide. He joins this invitation with Miles, and we know that they do not know each other very much. Miles locks himself into a room abruptly when they were having dinner. Nobody knows Miles, and the story progresses around the guests' thoughts about Miles. By using an enigmatic guest, Smith writes about storytelling in this novel. The novel is divided into four sections; there, but, for, and the. Each section tells the story of a different person at the dinner party: Mark, Anna, the grandmother, and Brooke. Each of these characters has a connection to Miles. At the end of the novel, Miles' identity remains a secret. Instead, Smith presents stories based on the guests' perceptions of Miles.

How to Be Both (2014) is a shortlisted novel for the Booker Prize. Smith won the 2015 Baileys Women's Prize for this novel. The novel tells the story of George in two parts, and we learn that her full name is Georgia. In the first part of the novel, George remembers her dead mother, and the story is based on her memories related to her mother. While she remembers her mother many times, she questions her existence and identity. Her mourning causes a significant change in her perception of death. She ends up thinking that there may be other possibilities for a past event. She thinks that her mother may be dead or alive. Smith tries to show that there are always other possibilities, and perceptions may change by these possibilities. The novel's second part focuses on a painting that George's mother adores. The creator of this painting is del Cossa, and Smith narrates his life in this section. We learn that Cossa is a woman who conceals her sexual orientation so that she can continue painting.

Ali Smith's Seasonal Quartet consists of *Autumn* (2016), *Winter* (2017), *Spring* (2019), and *Summer* (2020). Smith depicts a post-Brexit England in *Autumn*. This novel tells the story of Elisabeth Demand and Daniel Gluck. Smith narrates the relationship between them in a way that the past and the present are interwoven. In this flow of time,

we learn that when Elisabeth was a child, she met Daniel, who was a neighbour. Currently, Elisabeth is an adult woman, and Daniel is 101 years old. Unconscious, he is about to die in a hospital room. It becomes apparent that Daniel has a significant effect on Elisabeth's character development as he provides her with critical thinking ability. He always makes Elisabeth question reality. Elisabeth's mother observes the changes in her daughter, and she suspects that Elisabeth has an emotional attraction to Daniel. Elisabeth also understands that she loved Daniel when she was a teenager. In the flow of the novel, we also learn that Elisabeth's mother is dating a woman. The novel ends with Daniel's opening his eyes and asking for Elisabeth.

In *Winter*, Smith depicts the story of four people who come together for Christmas. Art is a young man who has just broken up with his girlfriend, Charlotte. Art's mother, Sophia, has suffered from hallucinations for a long time. Art promises to bring his girlfriend for Christmas. He encounters a girl named Lux and he offers her money to pretend as if she were his girlfriend. Lux is a lesbian. Sophia's sister, Iris, is also involved in the story. The two sisters do not see each other for a long time as they have some problems. The novel goes back and forth in time, and Smith depicts these two sisters as opposite characters. Their political views are also different. When the three family members come together with Lux, they undergo a great change.

Spring depicts the life of a filmmaker named Richard Liase. He loses his best friend and experiences some difficulties in the middle of a film project. Then, he decides to go on a journey with a group of people. On this journey, he meets Brit, who works at an immigration centre. We learn that Brit encounters a girl named Florence when she is in a state of mental crisis because of her work. Richard joins these girls in the journey.

Summer is set in a time when coronavirus breaks out. The story is based on a divorced couple and their children. Jeff lives with his girlfriend near Grace, who is his ex-wife. Grace and her children, Robert and Sacha, live together. Also, we come across some of the characters from the former three novels of the *Seasonal Quartet*. Smith handles many common problems of the world with the characters and their conversations.

As is clear, Smith's novels share some common features. Playfulness is an important feature in her novels. She uses language in a way that events mean more than they seem to. Smith's novels usually question reality. This questioning usually occurs

with the appearance of a stranger who revives the memories of the other characters. Many of Smith's novels handle the traumatic memories of the characters and their effects on the present state of these characters. As Stephen M. Levin (2018) puts it, "the arrival of 'the guest' precipitates a loss of mastery that can, through gestures of radical love and empathy, reconfigure social norms and intersubjective bonds" (p. 63). Commonly, characters' losing mastery is accompanied by a loss of language ability in some characters in her novels. As in her characters' identities, their languages are also fragmented. Smith uses metaphors to reveal what is real, as she makes it clear in *There but for the*. In this novel, Brooke's mother explains metaphor as "the only way to describe what's real because sometimes what's real is very difficult to put into words" (Currie, 2018: 71). So, we can say that Smith's preference to use metaphors is a way to reveal the truth in her novels.

Smith depicts common problems within the texture of her fiction. As Daniel Lea (2019) makes clear, there are recurrent themes in her novels:

Though many of her novels and stories critique the nature of individualism in a hyper-technologised contemporary world where intimacy has given way to solipsism, many also address more universal concerns with love and its failure, death, the search for meaning through art, the human compulsion to tell stories, and, encompassing all of these, the existential problem of connecting with other people. (p. 397)

One of Smith's main concerns is to show changing perspectives. The intrusion of an unusual event or a stranger creates a traumatic effect in her novels because this causes a kind of inner search for the characters involved. Through this search, characters understand that there are multiple realities and multiple perspectives for a singular event. For that reason, reflections of trauma and memory are felt throughout her fiction. The characters' memories related to the traumatic events form her novels.

In accordance with her focus on different perspectives, Smith celebrates gender fluidity in her novels. She touches on the gender issue as it is something that can transform. She thinks that heterosexuality limits one's freedom. Traditional gender norms, which are supposed to form the identities of people are denied by Smith. According to her, love is something that resists traditional gender norms. In her novels, heterosexual societies' oppressive attitudes cause trauma for the characters who believe in other forms of love.

Smith's novels do not follow a linear time sequence and narrators often intermingle with each other. The characters' memories usually form her novels, and the past and present are blurred through these memories. Her prose is fragmented in line with her characters' fragmented identities. The multiplicity of events and narrators demand multiple viewpoints from readers for the interpretation of her novels. All of these features of her novels show Smith's genius in forming a wholeness by bringing together different aspects of life through different techniques.

3.2. AN OVERVIEW OF *LIKE*

Ali Smith's debut novel *Like* was published in 1997. The novel consists of two parts as dual narratives and each part focuses on one character who is just the opposite of the other. By juxtaposing characters, Smith shows that memories are formed through one's interpretation of the events from the past. Therefore, each character in the novel remembers the same events differently.

The first part of the novel tells the story of Amy who has lost her ability to read. This part deals with Amy's present life, which she maintains with her seven-year daughter, Kate. They live in a caravan in Scotland. Amy works for Angus, the owner of the caravan site they live in. Angus is a married man, but he has an attraction to Amy. Smith depicts Amy's struggle to survive with Kate. From the very beginning of the novel, the narrator supplies us with the information that Amy and Kate move from one place to another, and this is their last stop. Smith depicts how they are excluded from society just because they are from England. People wonder about the identity of Kate's father, and the lack of a father figure in Kate's life is regarded as an important factor for people who think they have a right to exclude them from society. In the novel, Amy claims that she does not know who Kate's father is. Kate asks about her father and Amy replies by making up stories. Kate observes her school friends' parents and thinks about the unconventional life she and her mother live. As the story unfolds, we learn that Amy's inability to read stems from her psychological condition. As a clue, Smith supplies us with details about her attempts to abandon Kate when she was a baby several times. By merging the present with the past, Smith depicts how a poem Kate reads from one of her books evokes her memories. After that, she borrows some money from Angus and travels to England by train with Kate. They end up their travel to Amy's parent's house. After

eight years of her absence, her mother is astonished to see her again. Smith provides some details about her parents, like their living in separate parts of the house. This indicates that everything has changed in Amy's absence. Amy asks for money from her parents to go on a holiday with Kate. Also, she tells them that Kate's birth was not registered, and she asks her father to solve this problem through one of his friends who works in the Passport Office. After leaving her parent's house for a holiday, Smith depicts their travel to Pompeii. Upon returning to Scotland, Amy finds herself fired for no reason. Amy thinks that this is because she did not return Angus' love. Then, one day Amy receives a telephone call from a journalist who is preparing a program on famous people. The journalist asks about Aisling McCarthy, whom Amy knows from the past.

The second part of the novel tells the story of Aisling McCarthy who returns to her father's home after a long time. We learn that Ash's mother dies when she is a child, and she has twin brothers. Upon returning home, her memories revive, and she describes her father as a womanizer. Ash begins to write down her memories as she explains this as an attempt to rewrite herself. While thinking over what happened in the past, she reveals that she has been a lesbian from an early age. She describes her first love at school, an American girl. One day, Amy and her parents come to the town for a holiday, and she meets Amy. Ash becomes a close friend to Amy, and they visit historical sites in the town through Ash's guidance. During one of these visits, they sit at a café, and Ash meets a girl who serves at the café. This girl, Donna, turns out to be at the same school as Ash, and a love affair develops between them after Amy goes to England. However, they break up when Donna defends Shona, a girl from the school who criticizes lesbian affairs to conceal her lesbianism. However, Ash defends lesbianism, indicating that there is nothing wrong with one's loving a same-sex person. One of Ash's teachers learns about this event and offers Ash to work in her house. The teacher turns out to be a lesbian herself. One day, Ash receives a letter from Amy that hints that she has some feelings toward Ash.

Ash travels to Cambridge, where Amy studies at. However, Ash cannot find what she expects. Amy behaves as if she were an ordinary person. Ash starts to work in a library, where she meets Simone. Soon, they start a romantic relationship. However, Ash's mind is always on Amy, and when she sees a painting named St Bride, she thinks that Amy would like it. She and Simone steal this painting from the gallery and carry it to Amy's room. Amy gets angry and blames Ash for this inconsiderate behaviour which

could destroy her career. Simone is thrown out of school and sent to Coventry by her parents. So, their relationship comes to an end. After all these events, Ash deliberately goes to Amy's room at a time when she knows that Amy will not be there. Reading her diaries, she understands that Amy did not write anything about her in these diaries. Ash takes these diaries with herself and sets Amy's room to fire. This causes massive damage to her academic career.

As is clear, the novel handles two characters' memories and traumas. Smith shows how the same memories can differ from one person to another, indicating the importance of inner processes involved in interpreting one's past. So, it can be said that Amy prefers to escape her feelings while Ash accepts them as they are.

3.3. TRAUMATIC MEMORY IN *LIKE*

Trauma studies depend extensively on memory studies, as it is through memory that traumatic events are encoded. For that reason, trauma and memory are interrelated concepts. Memories related to a traumatic event come out in different ways. Reactions to memories related to a traumatic event are different from reactions shown against normal memories. Contemporary trauma studies challenge Caruth's unspeakable trauma concept, which supports the idea that traumatic events cannot be fully comprehended by the victim. Caruth reinterprets the Freudian concept of trauma which rests on the mimetic theory. This theory claims that traumatized people imitate their aggressors, and they find themselves acting out the traumatic event. According to this theory, it is the unconscious mind where the traumatic event is stored, and the stored material cannot be retrieved. For that reason, inner processes are important in Caruth's trauma model. Caruth's unspeakable and unrepresentable concept of trauma regards recovery as impossible because the survivor cannot grasp the meaning of the traumatic experience. As is clear, the classical trauma model ignores the survivor's agency. However, the pluralistic trauma model accepts the survivor's agency by suggesting that trauma survivors react differently to a traumatic event. Also, memory is a process of reconstruction rather than a storehouse in which memories are not brought back to consciousness in the pluralistic model. Ruth Leys places the anti-mimetic theory against the classical trauma model's mimetic theory. So, there is a shift from body to mind when trauma is concerned. Another important difference of pluralistic trauma theory is that our memories are shaped by the society we

live in. That is, cultural elements affect the way that we encode information related to the past. Remembering is a process of recreation of events from the past in light of the cultural elements that form a society. As one's present situation is under the influence of cultural elements in the process of remembering, not only inner forces but also external forces are at work in the framing of meaning for past events.

Ali Smith's *Like* mainly depicts the traumatic memories of the two main characters, Amy and Ash. Other than that, we come across other characters' traumatic memories as the novel unfolds. The characters' traumas are depicted in a way that shows the effects of social and cultural structures on remembering and forgetting. Also, the characters are depicted from different points of view, enabling readers to see how they respond to their traumatic memories. The characters in the novel develop different defence mechanisms to cope with their traumatic memories. While Amy chooses to forget, Ash rebuilds her life through remembering. Smith's *Like* handles traumatic memory differently from classical trauma theorists like Caruth. As is obvious, Smith accepts the pluralistic model of trauma theory, which rests on the idea that there is a representation possibility of traumatic memories as they are registered in the mind, and trauma victims have an agency over their lives.

Smith's depiction of Amy reveals the distress caused by her trauma. In the novel's opening, Amy's weird behaviour on the edge of the platform at the railway is described. She stands on her heels, testing herself, and when she notices people looking at her, she behaves as if she dropped something. This scene hints that Amy is not an ordinary adult woman. Also, we learn that Amy has a daughter named Kate. While Smith depicts them, she hides information from the reader, for example, the identity of Kate's father. Smith's account of Amy and Kate proceeds to an untold traumatic experience for Amy. Smith (2015) hints at this while introducing Amy with these remarks "Amy Shone. A surname like that will haunt your life. Everything becomes something you did better then, before, in the shining days. But not if you don't let it" (p. 4). Smith uses the verbs "shone" and "shine" playfully, linking these verbs with the past and the present respectively. As hinted with the verb "shone", Amy is under the influence of the past even though she tries to escape from it.

Smith provides readers with some background information about Amy and Kate, which is important for understanding Amy's traumatic experience. One important piece of information about them is their continuous spatial movement. Smith's narration of their present lives supplies us with the knowledge that they live in a caravan in Scotland. However, Kate's counting the names of the places they lived while she is trying to sleep reveals that they continuously move from one place to another. This detail implies that Amy escapes something.

Smith handles issues like remembering and forgetting. Recollection of the past has become an important issue with the memory boom. As is known, trauma studies also deal with the issues of remembering and forgetting. Smith's *Like* places these issues in the texture of the novel in a way to show the characters' traumatic memories. Amy loses the ability to write and read, and this implies that Amy develops a defence mechanism to cope with her trauma. The main reason for the loss of her reading and writing abilities is the rejection of her literate world which is the cause of her trauma. As revisionist trauma theorists put it, choosing what to forget may be a personal choice of a traumatized person. Amy's efforts to forget are basically what Karen R. Brandt (2016) calls "directed forgetting," which occurs "when we deliberately attempt to eliminate information from memory" (p. 263). So, we cannot say that Amy is experiencing amnesia. Instead, she chooses to forget to read and write as a way to escape from her agitated memories. Forgetting serves as a survival strategy for Amy. As in Freud's "protective shield theory," with which Freud argues that trauma survivors develop to protect themselves from external forces, Amy represses her traumatic experiences to survive. Amy does not lose only her writing and reading faculties; Smith implies that she also cannot talk about her trauma. Smith narrates Amy's absent past via her present situation. Amy remembers what happened as the traumatic event is registered in her unconscious. Ricoeur also supports the persistence of the past images in mind. He bases this idea on the thought that "if a memory returns, this is because I had lost it; but if, despite everything, I recover it and recognize it, this is because its image had survived" (Ricoeur, 2004: 430). However, Amy's memories lack a logical order because she does not have the faculty to verbalize them, which is necessary to store them as memories. Sandra L. Bloom (2010) explains the outcome of the lack of this faculty as follows:

[...] the traumatic experience will remain unmetabolized, unintegrated and still present, continuing an existence in the ever-present 'now' of the nondominant hemisphere reality, haunting the person as it reappears as nightmares, flashbacks and behavioral re-enactments. (p. 206)

So, it is not astonishing to see Amy's re-experiencing her trauma continuously in the flow of the novel. However, this re-experiencing is different from the classical model of trauma, which handles re-experiencing as a repetitive compulsion. The classical trauma model's repetitive compulsion theory is based on the idea that a trauma survivor does not have the capacity to grasp the meaning of the traumatic event as it occurs. So, trauma victims tend to repeat the same events or behaviours to re-enact them. However, Amy's re-experiencing functions for her to re-evaluate the traumatic event in her present situation. Smith's use of the third person narrator in the part where the reader hears about Amy's past shows that Amy cannot speak about her trauma. She deliberately chooses to forget. She is depicted in her present situation, and the details from her past life are given with the third-person narrator and other characters' accounts. Smith's use of present tense in Amy's part makes it clear that Amy's trauma restrains her to the present. Amy intentionally chooses to live in the present to escape from her memories.

The presence of Kate triggers the revival of some past events for Amy. Amy's memories are generally re-activated through her relationship with Kate in her daily life. Also, Amy's memories are fragmented, and the narrator depicts them in a nonlinear way to reflect Amy's split identity. For that reason, time changes suddenly between the past and the present in the novel. As the pluralistic trauma model suggests, past and present co-exist to form the characters' memories in the novel. For this reason, the concept of memory is fluid in the novel, making remembering a continuous process reshaped by present social structures.

In the flow of the novel, Amy's thoughts are dispersed, and they interrupt her life. She remembers some details related to her past abruptly. This shows that her repressed memories are there waiting to be deciphered. Amy's involuntary memories, which are brought back to consciousness, are usually triggered by a kind of association with past sensations. When she feels "the smell of autumn in Kate's hair," (Smith, 2015: 10) she goes back in time and remembers an event experienced in autumn like it. This traumatic memory is related to her attempts to abandon Kate when she is a baby. She tries to abandon Kate twice, but she cannot. In this example, the smell of autumn functions like

Marcel Proust's madeleine example. Marcel in Proust's *In Search of Lost Time* remembers his past when he feels the odour of the madeleine. So, this shows that the senses are important for retrieving repressed memories.

Smith places some details which can be regarded as references to Freud's archaeological excavation metaphor in the novel. These details are important for the understanding of traumatic memories in the novel. In Freud's archaeological model, "the work of psychoanalysis is understood as a therapeutic hermeneutics, a process of discovery in which the obscured past is revealed and integrated into the self-present ego" (Reinhard, 1996: 57). That is, what is buried is brought to the surface by excavation. This process is necessary for healing. Kate's Ancient Burials play which she made up after she had learned at school about the place that archaeologists found in Orkney, can be considered an excavation metaphor. Kate describes this play as:

You lie down on the sand and you have to keep yourself really really flat, as flat as if there's like a ton of sand on top of you and you can't move. And then, you're lying there and this storm comes and blows all the sand off you and you wake up on the beach where you fell asleep and you get up and you're in a new place that you've never even seen before even though it's the same place you went to sleep in and you've been there all along. And then you explore the place. (Smith, 2015: 9)

Kate's description of the play shows that once one faces the repressed memories from the past, her/his present cannot be the same. So, one has to explore her/his present self after confronting the repressed feelings. After this exploration, the past is revised in accordance with the present circumstances. Even if the event is the same, the present self explores it from a new perspective. In the novel, Smith shows the changes Amy underwent after her traumatic experiences.

Amy cannot resist doing some weird behaviours like climbing to the top of a multi-storey car park, watching the time and temperature from the digital indicator found in a shopping centre, and looking at the rails at the rail station. These aimless, uncontrolled behaviours show that she has some repetition compulsion caused by her trauma. They are activated to repress her traumatic memories. Amy is aware of the fact that she behaves abnormally, and she usually fears that her weird behaviours may harm Kate's school life. For that reason, she tries to stop doing strange things. However, her repressed traumatic memories return in disguised ways. Some words are repeated in her head like:

Always something there to remind me
 always something there to remind me
 I was born
 to love you
 and I will ne
 ver be free
 you'll alwaysbe apart of me. (Smith, 2015: 12)

These words show that Amy suffers from her traumatic memories and her struggle to escape from them is futile. However, Smith does not reveal the reasons for Amy's traumatic memories in the novel's first part. She just describes Amy's impasse about an unknown traumatic situation.

Amy's traumatic memories return in her dreams. Smith describes one of her dreams in which Amy sees a place on fire. However, Amy does not know where she is, and she cannot figure out its meaning. As Freud indicates, dreams are symptoms of traumatic memory of past experiences. So, Amy's repressed traumatic memories sometimes return in the form of dreams. Although Amy cannot figure out the meaning of the dream at that time, this dream affects her present life.

The first part of the novel is full of important details for the understanding of Amy's trauma. Smith's placement of some elements functions as cues about the nature of Amy's trauma. For example, Smith's references to some TV series' names are deliberate. She mentions Kate's going to her friend to watch *Byker Grove* and this series especially handles issues such as teenage sexuality. Again, Smith describes a book under Kate's feet while she is talking to Amy. The book's title is *Her A Clit Us*, and as the title hints, it focuses on female sexuality. These details function as stimuli for Amy because they bring back her past experiences in the form of flashbacks. Also, these details imply that sexuality will be an important issue in this novel. Especially the second part of the novel unveils a traumatic memory related to sexual orientation.

Amy's deliberate choice to repress some important realities is clear in the novel. Kate asks Amy if her father is dead, and Amy says, "I don't know, I don't know whether he's alive or not, Kate. I don't even know who he is, does it matter?" (Smith, 2015: 24). Also, she sometimes makes up some stories about the birth of Kate. The narrator tells one of these stories: "a big white bird flew over my head and dropped something out of its beak, and I caught it, and it was you, Amy says" (Smith, 2015: 53). Although Amy tries to escape from her memories, Kate functions as a reminder of her repressed memories.

Smith introduces Amy's family in the first part of the novel when Amy suddenly decides to take a journey. In this part, Smith describes Amy's mother's traumatic memories. This part is also important in that we can understand the traumatic bond between her parents and Amy herself. When Amy visits her parents with Kate after eight years, her mother, Patricia, is surprised to see her again. When she sees Amy at the door, Patricia's childhood memories are re-activated. Patricia remembers a boy's shooting himself while he is working on their farm. Smith (2015) describes this traumatic memory as follows:

It was rumoured, she heard, listening when she shouldn't be, hiding behind the kitchen door while her father and her grandfather were talking, that he'd been caught doing something unspeakable with another man, an older man, an officer from the barracks. He had had to use a thorned walking stick to reach the trigger; he was seventeen and quite a small-boned boy. The shot had reverberated round the farm, unsettling the horses, lifting the ravens momentarily out of their trees into a round of complaining caws as they circled and landed again. (p. 62)

Patricia sees a raven in the tree when she opens the door to Amy and Kate. The raven re-activates her traumatic memory as there were ravens in the original incident in which the boy shoots himself. So, her memories related to this traumatic event are brought back through association. Another important detail in this scene is that Patricia remembers hearing her father and grandfather saying the boy did the right thing. This shows that Patricia was brought up by parents who are conservative. Amy's sudden disappearance creates trauma for Patricia. When Amy returns, with the inner monologue, we hear Patricia's voice: "how like her, to disappear so callously in the first place, and how like her, now, to turn up as if nothing has happened [...]" (Smith, 2015: 63). Patricia feels that her daughter is like a stranger, and the passing years remain an unsolved secret for her. While thinking about Amy's appearance, she remembers a class she attended where a woman called Michelle taught her an important strategy to cope with her problems. This detail shows that Patricia is upset about her daughter's disappearance. Patricia remembers that day when Michelle taught them this strategy:

The Three Rs of Emotional Wellbeing, it said in the pamphlet. Michelle scratched the words on the board in green felt tip: Repressing Releasing Resolving = Wellbeing. Underneath, in brackets, (Relevant Scenario- Reimagine). Imagine something all pent up, she said, then imagine letting it go, imagine it released. Choose a Relevant Scenario in your own life and Reimagine it, but so that it happens the way you'd like it to be when you're at your most angry. (Smith, 2015: 64)

Patricia thinks about this when she sees Amy at the door after eight years. It can be deduced that she utilized this strategy when Amy abandoned them. The Three Rs of Michelle are similar to Freud's remembering, repeating, and working through concepts. Freud theorizes that repressed things come out with repetition rather than remembering. A traumatized person acts out to repress her/his feelings. However, the compulsion to repeat makes her or him re-live the same experience in the form of dreams and hallucinations. Patricia's efforts to handle the absence of Amy are clear in this scene. She represses her traumatic memories related to Amy and adopts a different scenario for this traumatic event. When she sees Amy, she is paralyzed. Smith depicts a mother who is numb to her feelings. She behaves as if Amy was a stranger and her reaction to Kate is almost the same. Patricia's inner monologue shows that she is angry with Amy: "you have never loved me, you have never shown me the slightest respect, you have made me old, you have made me ill ever since the moment you were conceived" (Smith, 2015: 67). However, she just says, "I do hope you'll be able to stay for dinner" (Smith, 2015: 68). She does not question Amy about where she was for eight years. Although Patricia is angry with her daughter and she experiences trauma because of her absence, she represses her real feelings. The returning of the repressed, that is, Amy's returning home, re-enacts her memories. For that reason, she remembers her memories continuously during Amy's stay there.

Returning home means confronting the reminiscents of her traumatic memories for Amy. Some novelists' tendency to use objects as reminders of memories is also at work in Smith's narration. The objects like an actress' picture, a Christmas card that includes an angel figure on it, and a postcard are about to re-activate Amy's memories. When she sees these objects in her room, she fears remembering her past. This shows that Amy associates some memories with these objects. Other important objects are the letters that she finds in her room. When she sees them, she accepts Kate's desire to sleep in her room. "If Kate sleeps in here, Amy thinks, then I won't have to" (Smith, 2015: 72). So, it is apparent that Amy resists remembering her memories. When Kate asks her about the story of a photo of two girls under a statue in Amy's room, Amy simply makes up stories about this photo rather than telling her the real story. However, the relevant scenario for the story reflects her unconscious. In this story, Amy describes a girl trying to catch a fish in the river. When she catches this fish, it transforms into a girl, and it suddenly disappears.

The girl cannot find her, and she promises to search for the girl forever (Smith, 2015: 82-83). It can be inferred that the fish symbolizes Ash in this story. Even though Amy escapes from her memories, what she searches for is nobody but Ash. So, it is apparent that Amy's repressed memories and desires show themselves in a disguised way, even in the stories she makes up for Kate.

At the end of the novel's first part, which describes Amy and Kate's return to Scotland, Smith describes how a telephone call from a journalist re-evokes Amy's memories. The journalist asks if she knows where Ash is, as she wants to prepare a program on a celebrity from Scotland. This detail explains Amy's urge to live in Scotland. When Amy hears that the journalist utters the name of Aisling McCarthy, she is astonished. In this scene, it becomes clear that Amy does not know where Ash is, and she questions the journalist if she knows where she is. The conversation between them brings Amy's memories back. She remembers the day Ash takes her to a place T.S. Eliot depicted in one of his poems. Amy's answer to the journalist's question about Amy's sexual orientation shows her effort to escape from her realities. She denies being close to Ash and answers that they were just friends. Amy's sense of guilt is explicit in her inner monologue:

how newspapers get thrown away, in fact how the whole point of them is that they don't last, they get thrown away, get used to wrap fish in at the fish shop, or chips, or how pages of old news, whatever happens to be printed on them, will end up round old oily tools in someone's shed or garage or rolled into spills for lighting the fire. (Smith, 2015: 135)

This inner speech shows that Amy tries to relieve herself for not giving the right answers to the journalist. She justifies herself for repressing her feelings, thinking that Ash's story would not be read anyway. However, her repressed memories are activated after this conversation, and she decides to move from Scotland. This detail explains Amy's urge to change her life. She lives in Scotland because she links this country with Ash. Hearing Ash's name re-evokes her past and she decides to take action.

In the novel's second part, Smith uses the first-person narrator to depict Ash's traumatic memories. This shows Ash's agency and efforts to control her life's direction. She writes down her memories in a diary. This diary functions as a storage for her memories because this diary, like her unconscious mind, keeps her most secret feelings. Another important point is that Ash narrates the past in stark contrast to Amy, who prefers

to repress her memories and live in the present. Smith depicts Ash's feelings upon returning home. Homecoming is an important issue in the novel. As in Amy's case, returning home means returning to the primal scene for Ash. Smith depicts these characters' traumas giving them agency to revise their memories in the light of their present conditions. Being at home revives Ash's memories. Some objects from her childhood function as stimuli that bring her memories back. When she sees the ornaments like the china jug and a glass duck, she remembers her childhood. However, she evaluates the memories which she associates with these objects with a new perspective because the present self attributes new meanings to these objects. She remembers the moral sanctions of her native country, where "the teaching of drama on the school syllabus would be nothing less than the work of the devil" (Smith, 2015: 158). Along with this detail, women's place in such a society is described by Ash. By giving such details, Smith aims to portray Ash's alienation from this society because of her sexual orientation. Ash imagines the chaos that her sexual orientation would cause:

Imagine the scandal, imagine the curse, there's no guessing the chaos we'd have brought upon the world, two girls falling together in the streets of the beautiful decent Highlands of Scotland where a whistling woman was still as unnatural as a crowing hen. (Smith, 2015: 159)

So, it becomes clear that Ash's traumatic memories are mostly related to the dilemma she experienced in such a society. As revisionist theorists indicate, individual trauma cannot be separated from cultural values. Smith portrays how Ash's trauma is interrelated with her cultural background. So, Smith distances herself from the Caruthian model of trauma, which Greg Forter calls punctual. According to Forter, the Caruthian model of trauma focuses on unique historical events such as the Holocaust. Forter (2007) suggests that patriarchal systems can also cause traumas, and "such traumas are also so chronic and cumulative, so woven into the fabric of our societies, that they cannot count as 'shocks' in the way that Nazi persecution and genocide do in the accounts of Caruth and others" (p. 260). In the novel, Ash suffers from the restrictions that her patriarchal society imposes on her. Mainly, she has fears about the outcomes of her sexual orientation. She describes how she put *Claudine at School*, a novel about sexual issues, in the dustbin. She explains the reason as "in case anybody caught me reading it, or more likely, I caught myself" (Smith, 2015: 190). This detail shows that she cannot reveal her sexual orientation in a society where even reading a novel that deals with sexual issues can create chaos. She

confesses that she likes both girls and boys, but she knows that she likes girls much more than boys. Ash tries to balance her inner desires and the expectations of society, which is the balance between her id and super-ego. So, her identity is fragmented because she creates different personalities to conform to the rules of society. For that reason, she becomes a stranger to herself in time. While she is writing about herself, her repressed memories come out suddenly in the form of flashbacks and intrusive recollections. So, she does not follow a linear time sequence because her memories just flow while she is writing.

Ash's memories of her parents give us a clue about her traumatic past. She remembers her mother's death suddenly while she is writing about the cultural values of her hometown. She mentions how obsessively she wondered about her mother's appearance and looked at her photographs continuously when she was a teenager. She remembers how her father and twin brothers lied to her about her mother's death saying she became an angel. As her mother was American, she builds up identification with an American girl, Jenny, in her school. This shows that her mother's death caused trauma for her. She remembers the feelings that Jenny aroused in her. For Ash, remembering the past is like reliving it. For that reason, feelings encoded at the time of narrated events help her remember her memories related to these events. Richard McNally confirms this view by showing studies conducted on the amygdala and the hippocampus as proof. According to him, "the amygdala and the hippocampus work closely together to ensure that emotional stimuli and emotional experiences are firmly established in conscious, explicit memory" (McNally, 2003: 63). So, it is not surprising that Ash remembers Jenny so vividly.

Ash goes back in time when she remembers the turning point in her life which is Amy's coming into her life. Her memories come back in the form of flashbacks when she thinks about the day she meets Amy. She describes that day with these remarks: "I must have fallen asleep, and it was a final kind of sleep, now that I remember, because although I didn't know it, after I jolted myself awake again everything in my life was going to be changed" (Smith, 2015: 167). Aside from its literal meaning, sleeping functions as a metaphor for Ash's life before meeting Amy. Amy's presence means an awakening for Ash because she discovers herself through an inner search initiated by Amy.

Ash's mind obsessively records all the details about Amy. These recordings come back when she writes about herself. She even remembers being identified with a character named Frankie in *The Member of the Wedding* by Carson McCullers. Smith uses this novel as an allusion in this part. We learn this information from her introductory essay to this novel's 2001 edition and she uses Frankie as a character who shares common features with Ash. Frankie is described as a character who loses her mother and lives with her father like Ash. When Ash meets Amy for the first time, Amy talks to Ash about this fictional figure. It is only now that Ash can re-evaluate Amy's this comparison as an adult woman when she remembers this incident. Proceeding from this memory, Ash recalls suddenly the day when she is caught stealing apples in the minister's garden. She remembers that her attempt to climb up a tree is regarded as indecent in her culture. She tells how girlhood is constructed in her society: "to be a girl, worse fate than death, playing in someone's safe back garden with the other girls, their plastic tea sets, the dolls that wet themselves" (Smith, 2015: 172). Ash's sudden recollection of these details about her childhood shows that she cannot forget the restrictions and repressions she was exposed to as a girl.

Ash's relationship with her father also constitutes an important part of her memories. While writing about herself, Ash usually remembers her father's numerous partners. She often tells us that these women were a lot younger than him. It is explicit that her father's relationships with young women created trauma for her because she was disregarded by her father. The lack of a mother figure and her father's ignorant behaviours affect her deeply. Her childhood trauma about her father results in latent vulnerability. She responds to her childhood trauma later in life, as an adult. As a consequence, she has a thinning social life. While writing about her father, she suddenly remembers Amy's parents. When she observes Amy's parents, she feels the absence of her parents as a child. While thinking about Amy's parents at present, Ash remembers the day when she stayed above an apple tree until it was midnight. When she comes back home thinking that her father and brothers are wondering for her, she sees that everybody is sleeping. This event makes her feel that nobody cares for her. Living in a home where she is ignored, Ash feels worthless. This feeling causes her to develop new ways to cope with her loneliness. She remembers making up a story of a girl and a dog to replace parental figures when she was a child. She depicts those days as follows:

She lasted quite a long time, at least until I exchanged her for the dog I made up instead, who lived under my bed, who protected me from all anxiety like it said at church, and who, I knew, would be there sitting shifting on his paws outside the school gate every single day waiting for me and for the four o'clock bell like the boy and the dog in *Lassie Come Home* [emphases in the original], so faithful he didn't need a lead, so well-trained I didn't need to call or whistle, he'd be there, his ears forward, his tail up. I can still see him. (Smith, 2015: 175)

As is clear, one memory related to her childhood leads her to another memory. She just writes about them as she thinks. Being at home activates these intrusive recollections and there is no order as they come suddenly. As McNally (2003) puts it “*intrusive recollections* are disturbing thoughts and images of the event that come to mind even when the person does not want to think about it” (p. 105).

The day when Ash guides Amy and her parents on the city tour constitutes an important place in Ash's life as it is the first important experience that enables Ash to understand herself. The appearance of Amy disturbs her because Amy has all the features that a female should have, unlike Ash. Also, Ash feels the deficiency of a family and she observes that Amy has a perfect family. For that reason, after the tour with them, Ash cannot sleep that night feeling the sound of the waterfall that they visited that day. She describes the noise as follows: “it was a noise that would never stop. It would always be roaring, even now it was, in the middle of the night, all the days and all the nights, shattering itself down the sides of the crevasse” (Smith, 2015: 187-188). These remarks make it explicit that Ash is in a process of self-realization. Ash also admits the fact that what she experiences that day haunts her and she cannot resist thinking about it. Even though she cannot confess it, her repressed feelings about her loneliness appear in her dream that night. The dream includes images related to the graves of Culloden soldiers that they visited. Smith places the Battle of Culloden scene into the novel to show an example of inherited trauma. The British forces' defeat of the Jacobites explains one of the reasons for the ongoing hostility between England and Scotland. However, this dream can be interpreted as an outpouring of her repressed feelings about the situation she is in. She puts her dream into words as follows:

When eventually I slept, I remember, I dreamed a vivid dream of dead people who lived in round stone houses, herringbone people whose skulls smiled all the time, who were able to lay their skeletons down in their special beds in the wall and sleep through the roaring next to them, because the stones they'd built their houses with in the first place were so thick. (Smith, 2015: 188)

This dream describes the life that Ash has lived until that day. The dream reveals the fact that Ash repressed her feelings to cope with her trauma related to the loss of her mother and her troublesome relationship with her father. Like the thick stones which help dead people sleep despite the roaring in her dream, she creates a barrier that protects her from her fears.

Ash touches upon the fact that Amy is the person who encourages her to face the most secret feelings that she repressed so far. While writing about her Loch Ness travel with Amy and her parents, her memories come back and she remembers how Amy realizes a girl's attraction to Ash. So, Amy functions as a stimulus that evokes her repressed feelings. As a result, Ash meets with this girl, Donna, and makes love with her for the first time. Touching upon Ash's life and fulfilling her role on Ash, Amy returns to England with her family. However, memories related to her remain with Ash forever and these memories rush into her mind unexpectedly. At this point in the novel, Smith's depiction of Ash makes it clear that Ash lives in the present time which is interrupted by her memories. Smith describes how Ash feels fragmented when she received a letter from Amy. Smith shows that the past is revealed as layers. In one layer of it, she remembers cutting the photograph that Amy's mother sent to remove Amy's father and bringing herself and Amy together in this photo. Then abruptly, another layer of her past is unveiled and she suddenly thinks of the day when she stayed in Donna's house by thinking "was that really bad winter, the one with the blizzards, when all those people died in their cars, caught in a total whiteout on the roads round the town?" (Smith, 2015: 195). Then, she suddenly returns to her present self and realizes that her father's girlfriend is playing Ravel. It can be said that Ash cannot live in the present time as her memories interrupt her continuously. Ash is aware of the fact that her past captures her.

Smith describes Ash in a way that shows us how her mind is obsessed with the past. Upon returning home, she spends most of her time in the loft that is full of their old stuff. The loft is like her unconscious mind where all the repressed memories, childhood fears, and fantasies are stored. Being there means facing her memories and she dares spend most of her time there. Her present and past intermingle with each other while she is remembering her past. Undoubtedly, she shows the symptoms of PTSD. Allan Young (2016) denotes the fact that PTSD distorts time perception: "That is, the pathology consists of the past invading the present in reexperiences and reenactments, and of the

person's efforts to defend himself from the consequences. In other words, the traumatic experience/memory is the cause of post-traumatic symptoms" (p. 97).

In *Like*, traumatic events vary and they are narrated through Ash's diary. During this process, Ash narrates not only her traumas but also other characters' traumas. As is known, Smith places traumatic memories related to war into the novel through Ash's father. When Ash's father finds that she reads *A Journal of the Plague Year* in the loft, he tells her that he read it in the war. Ash is astonished because her father did not mention that he had been in a war before. So, we can say that her father, like Amy, chooses to forget deliberately to cope with his trauma. He gives details about warriors who suffer from traumatic symptoms. The conversation with her father in the loft shows that her father also suffers from his traumatic memories. When he sees this book, his memories come back and he mentions his memories as follows:

Christ, he said, I remember. There were people who thought they wouldn't catch it if they covered themselves in vinegar. Did you ever hear anything so stupid? And people who drew, what're they called, lucky things on bits of paper and hung them around their necks, like magic words or their star sign. People who wrote out the words of, you know, prayers and that, and went around wearing them. The cart would be going round covered in dead bodies with these bits of paper stuck all over them. (Smith, 2015: 201)

For the first time, Ash listens to her father's outpouring feelings about his memories, and this scene in the novel can be regarded as the sincerest one between them. While Ash is trying to face her memories, her father also faces his memories through the association with the *A Journal of the Plague Year*. These illustrations of war by Ash's father show the desperate situation that warriors find themselves in.

It is apparent that Ash's memories are ever-existing and are beyond her control. Also, Smith depicts how social, religious, and cultural systems have an influence on remembering the past. Ash describes the sense of inequality she suffers from because of her sexual desires. Smith's depictions of Ash's attempts to find a place to make love with her girl lover, Donna, show the inequality they are exposed to. She remembers the day when she and Donna were nearly caught while they were making love. She expresses this traumatic experience as "I think, just as terrified that we had found each other out, found out something about ourselves that we really didn't want to have to know" (Smith, 2015: 206). These remarks make it clear that the culture shapes their identities and they discover the fear that this culture imposes on them. It is explicit in the novel that Ash's fears about

her sexuality have roots in her childhood. While she is thinking about her past, she remembers how her teacher reprimanded her school friends, Bernard and Mary, just because they are holding hands. Ash narrates this event as follows:

Holding hands! she said. She shook them both in front of the class. Now, she said, you can all have a good laugh at them. That's what they've done, they've gone and made themselves a laughing stock, you can laugh at them as much as you like. So we did, we all did, and when Mary started to laugh too she hit her hard across the back of the head, that'll teach you, she said. (Smith, 2015: 209)

Ash's traumatic memories sometimes come out when she sees a figure, an object, or a person. One example of this is the time when she sees Karen Carpenter, a singer. Her songs were playing while she was with Donna. So, when she sees this singer on the TV, her memories related to Donna come back. Ash describes seeing this singer as "it was shocking to hear that voice, so full and so sure, coming out of the body of someone so nearly a ghost" (Smith, 2015: 207). Ash conceives things or persons related to the past as non-living. That is, the past reconstructs itself through association with the present. So, past events or people from the past never exist as they were. They undergo some changes in the present.

Ash's memories related to Donna cover an important part of her past. Her relationship with Donna functions as a way to forget Amy. However, Donna is the person who provides Ash with the chance to discover her sexuality. Donna's other contribution to Ash's life is the realization that it is necessary to accept and face realities to survive. For that reason, she never forgets the day when one of her school friends, Shona, calls it disgusting when she sees news about a tennis player's lesbian relationship. This event is a turning point in the novel in that Ash chooses not to conceal her feelings about homosexuality from this point on. While she is narrating this event, Ash chooses to use "the voice" as the subject of her sentences to refer to herself. That is, she still cannot believe that she supported homosexuality on that day. She narrates her reaction as "it's perfectly okay for people to like whomever they like, the voice went on. It doesn't hurt anything. It doesn't hurt anybody" (Smith, 2015: 217). However, Donna conceals her homosexuality by agreeing with the ones who reject homosexuality. She says: "people aren't meant to act like that. Otherwise we wouldn't be made like we are. It's not natural. It's not normal. It's really sick" (Smith, 2015: 218). After this tragic event, she breaks up with Donna. This event persists in Ash's mind as a traumatic memory.

While writing her feelings in a diary, Ash realizes that her memories of Amy come back. She remembers receiving a letter from Amy which is full of different descriptions of the name “Ash”. Smith uses the names “Amy” and “Ash” playfully to hint that Amy and Ash combined turn into shame. Smith emphasizes that these two characters’ union is rejected by the society which restrains homosexuality. This letter evokes her memories related to Amy and she suddenly decides to go to England without informing her family. She goes to Cambridge where Amy studies. She faces the fact that her union with Amy is impossible because Amy will never dare to accept her feelings toward Ash. Amy’s indifferent behaviour toward her distorts her reunion dreams with Amy. As Ash cannot feel to be loved in return, she replaces Amy with Simone whom she meets in England. However, Ash cannot stop thinking about Amy. She persuades Simone to help her steal a painting called “St Bride” for Amy’s birthday. They carry it into Amy’s room when Amy is not there. When Amy sees the painting, she calls Ash to her room and rebukes her for this careless act that may ruin her career. The memory of this event persists in Ash’s mind in the present time as the literal meaning of this rejection is the rejection of her love by Amy. She remembers how this event shows itself in her dreams. She narrates one of her dreams about this event as follows:

We were in the art gallery, Simone and I, on a rainy cold Sunday afternoon. I was wandering the stuffy rooms, Simone was somewhere, I’d lost her. I checked my reflection in the glass of a big painting; that morning I’d wakened with a start, not knowing where I was, from leaning over a river and my reflection not being there, nothing but wavering sky and leaves where the face should be. (Smith, 2015: 279)

This dream can be interpreted as Ash’s feeling incomplete without Amy. So, her secret feelings about Amy capture her in her dreams. Also, this dream repeats itself several times and Ash cannot ascribe a meaning to it. It can be said that her repetitive dreams are part of remembering past events in her present life. When she mentions this dream to Simone, Simone comments on it as follows:

Think of it, Ash, she said. You’re blessed with a reflection that has a mind of her own. Other people see themselves on the surface of things, but you’re lucky. Not only can you see past the mere mirror of yourself. Even more, your reflection is free to go where she wants, do what she wants, regardless of what’s expected of her. She’s a reflection who is free to choose. She doesn’t even have to look like you, she’s so free. (Smith, 2015: 293)

This shows that Simone acts as the one who helps Ash understand her feelings by verbalizing them for the first time. Simone uncovers the feelings that Ash represses. For

that reason, Simone functions like a psychoanalyst for Ash. Hearing the most discreet feelings of her from Simone, Ash finds the courage to express them. When they steal “St Bride” from the art gallery for Amy, Simone recommends that she can find other ways of telling her love for Amy. This shows that Simone knows Ash’s feelings towards Amy. “St Bride” painting has angel figures and Ash estimates that Amy will like this painting because Amy remembers seeing cards with angel figures in Amy’s room. We learn the story of St. Bride from Amy’s narration: “St. Bridget started out as a fertility goddess, pre-Christian; she was far too powerful for the Catholic church so they turned her into a saint and declared her to be the mother of St. Patrick” (Smith, 2015: 291). It can be said that Ash equates Amy with St. Bridget. Like her, Amy is a powerful female figure and Ash admires her.

As is seen, Amy and Ash are traumatized female characters. However, Amy chooses to forget them for a while Ash chooses to accept them as they are. Both characters have an agency to direct their lives while they are suffering from their traumas. Remembering and forgetting issues are handled through characters’ preferences on how to cope with their traumatic memories. Caruth’s claim that trauma survivors cannot get full knowledge about trauma is challenged in the novel. Contrary to the classical trauma model, the meaning of trauma can be locatable in the pluralistic trauma model. Amy and Ash are fully aware of their traumas. However, their reactions to them differ. What is forgotten by Amy is deciphered through the narration of Ash. Also, having an agency gives a chance of recovery for these two characters. Along with these two main characters, Smith handles other characters’ traumatic memories. By doing so, Smith reveals the fact that characters’ traumas are tied up with each other’s traumas. Characters are traumatized not only by each other but also by society. Some characters are aware of this while others are not.

3.4. MOURNING AND MELANCHOLIA IN *LIKE*

Mourning is a necessary process for a trauma victim’s recovery. Freud defines mourning as the loss of a loved one. He explains the preoccupation with the loss of a loved one as melancholia. When one person cannot experience mourning after a loss, she/he cannot accept the loss and this causes melancholia. Freud (1971) explains the difference between mourning and melancholia emphasizing that “melancholia is in some

way related to an unconscious loss of a love-object, in contradistinction to mourning, in which there is nothing unconscious about the loss” (p. 155). According to Freud, grieving is still unfinished in melancholia. “[...], melancholy, the unfinished process of grieving is central to the formation of the identifications that form the ego” (Butler, 2004: 133). The lost object becomes a part of the ego in melancholia while the ego is withdrawn from the lost object in mourning. Freud explains that the identification with the lost object forms our personalities in infancy. When we have to separate from the people who take care of us in infancy, this causes anxiety. However, the acceptance of this separation is necessary for the development of the self. This process forms our personalities.

As is known, traumatic memory has a fixed nature that is wordless. Traumatized people choose not to verbalize their traumas as they believe that this is the safest way. However, trauma victims’ fragmented images related to the traumatic event need to be organized for their recovery. That is, it should be verbalized. According to Herman (2015), “the narrative includes not only the event itself but also the survivor’s response to it and the responses of the important people in her life” (p. 177). While a traumatic event is beyond the control of the trauma victim, she/he has an active role in healing. Mourning provides trauma survivors with the chance to face their agitated memories by revisiting them in their present conditions.

In *Like*, Ash and Amy go through a mourning process. The novel shows examples of other characters’ mourning for different losses. In the novel, Amy is the one who mourns her losses very late. This is because of the fact that she prefers to forget what is lived in the past. “According to Freud, forgetting is a kind of mourning. [...], after the person mourns for the loved object for a while, she/he accepts her/his loss, and her/his suffering begins to subside” (Avcu, 2019: 642). Smith depicts in the novel that Amy experiences melancholia for a long time. As she suffers from melancholia, she lives isolated from other people and she cannot fit into the society in which she lives. Amy and Kate live in a caravan in Scotland where being English is usually conceived as something negative. Kate often tests her mother by asking her if she can have a cat. She wants to be sure that they will remain in the same place because keeping a cat means a settled life. However, Amy answers this question in the negative. Amy’s urge to move continuously shows the level of her trauma. She escapes from her memories to the extent that she cannot afford a life for Kate. However, the thing that starts her mourning process

is a poem, *The Explorer* by Rudyard Kipling that Kate reads from the book *One Hundred And One Great Wonders Of The World*. Kate reads these lines from the poem as follows:

Something hid den – go and find it;

Go and look behind the Ran ges,

Something lost behind the Ran ges,

Lost and waiting for you- Go! [emphasis in the original] (Smith, 2015: 26)

While Kate is reading the poem, Amy feels paralyzed. She looks at the page and asks if the picture on the page is Vesuvius. Amy's repressed feelings are evoked when she sees Vesuvius because she links its ashes with Ash. Kate is perplexed because it is the first time Amy can read something. It is obvious that "hidden" and "lost" things in these lines symbolize Amy's repressed feelings. Hearing these lines, her repressed feelings are aroused and she takes action from that moment on. Until then, Amy is described as a passive character who escapes from the realities of her life. This shows that she cannot accept the losses in her life. That is, she is melancholic. Now, she dares to face her repressed feelings upon hearing these lines. So, this moment in the novel functions as a pivotal moment. Also, Amy's regaining her reading and writing abilities show her courage to revisit her memories because denying her faculties means her rejection of her past. Amy looks at the page where Vesuvius is depicted, and then she tells Kate to put what she will need in the big blue holdall. When Kate hears this, she thinks they will move to another country because the big blue holdall is their travelling bag. However, Amy reassures her that they will not leave Scotland; they will just go on a holiday. Amy's decision to go on a holiday means much more than what it seems to be. Smith hints that this is a symbolic journey that Amy takes to reclaim her life. So, it can be said that this is an inner journey that starts Amy's mourning process.

The part in which Amy and Kate are on the train is full of important details that unveil Amy's mourning. In this part of the novel, Amy says Kate that they are "on a train that's travelling back into the mists of time" (Smith, 2015: 45). Although Amy says this to calm Kate down, "the mists of time" is a metaphor for Amy's memories. Until that moment, Amy had escaped from her agitated memories. Now, this journey is symbolically a journey to her past. Smith emphasizes that Amy lived in a different time cycle because of her trauma. Her feelings were frozen for a time, she could not verbalize her trauma. After they get off the train, Amy goes to a photo booth. This is the first time

they take a photo together. So, it is apparent that Amy tries to normalize her life through this journey.

There is a moment when Amy is absorbed in thought at the supper after the photoshoot. This is an important part of the novel because the things Amy thinks give an important clue about Amy's mourning. Her thoughts are narrated as follows:

Say you took a small child, and you buried it in the dirt and leaves, and it fell asleep, or died, whatever. Say it lay covered through the autumn months of sun and damp and frost, and more leaves fell on the place, and the small animals and insects which had laid their eggs in the fallen apples or the late flowering plants or the cold corners of sheds died, like they're supposed to, emptying their one summer into the crisp shells of empty matter. Say the apples shrivelled and the leaves dried and froze and broke, and the child froze like a hard winter stone or a hard sealed nut deep below the surface. (Smith, 2015: 55)

It can be said that the buried child symbolizes Amy. Like that buried child who is frozen, Amy sustains a life that is frozen until the journey. She is foreign to even her body as she isolates herself from everything to escape from her memories. However, her frozen feelings revive when she starts this journey. In the remaining part of the description of the buried child, Amy narrates the awakening of the child and how it raises to the surface. This symbolically shows Amy's attempt to face what is buried in her mind. Lost in these thoughts, she thinks "it is all about coming back" (Smith, 2015: 56). She is aware of the fact that she has to return to her past to get rid of the burden of the past. As Ricoeur (2004) indicates "the work of mourning can be compared to the work of remembering" (p. 72). That is, mourning requires remembering what is forgotten to face it. Amy has to remember the things that she deliberately chooses to forget.

Amy's visit to her family home after nearly eight years means revisiting her memories. It can be said that this is the transition from melancholia to mourning. When she sees her room again, the items in it make her remember those old days. This moment is narrated as follows:

Amy's, and Room. The plaques with the writing are new, but across the hall Amy's room smells the same, is the same as if it were just yesterday, just this morning, that she had used her thumb to press into the wall the drawing pin holding up the cut-out picture of the actress dressed in a nun's habit; the half of a Christmas card, its angel holding a rose in the rose garden; the black and white postcard, someone from fifty years ago or more, dressed up as Joan of Arc. In a moment, if she is not careful, it will all surge back into her head, who the actress is, which medieval artist painted each minute gold scale on the wings of the angel, who has dressed up as St Joan, and when, and why. Her head and eyes and shoulders are tired already from just these

three; there are all the hundreds more. She blurs the wall, focuses on nothing. (Smith, 2015: 70-71)

Remembering these details also means remembering larger details from her life. She feels dizzy when she encounters the fragments of her memories. Being in the site of her childhood, she is vulnerable to all the memories from the past.

Another moment that Amy faces with her reality is the time when she calls her father who is in a separate section of the house. This phone call is important for the realization of the relationship between them. She asks for some money to go on a journey and she asks for help in getting a passport for Kate as her birth is unregistered. After the phone call, her feelings are described in an inner monologue as follows:

Yes, she has imagined herself saying, that's right, Kate's birth was never recorded. No, I never recorded Kate's birth. No, because I never recorded it she hasn't got one. No, it has never really been a problem, we have always got round it one way or another. Because I didn't feel like recording it. I want to take her abroad. Because she has never been. A couple of weeks, or a week, I don't know. Well, we live very happily. No, we don't need much. No, I don't want to tell you where we live. (Smith, 2015: 74)

This inner monologue shows that although Amy dares to face her past, she does not want to reveal all the secrets of her life. However, she confesses her secrets to herself with this inner monologue and this shows that she mourns for what happened in the past. Also, this monologue can be regarded as proof of the fact that Amy escapes her family as part of her troublesome memories. Now, she accepts this fact to herself and this is an important process for her healing. This self-revelation constitutes an important part of Amy's mourning as this is the first time she asks for help from her family. The narrator comments on this moment as "she has practically given herself away, and nothing has happened" (Smith, 2015: 75). Now that she is at home which is the site of her trauma, she reveals the things that she never confessed even to herself.

Smith makes it explicit in the novel that Amy suffers from melancholia before she returns home. Amy's repressed memories are mostly related to the society she lived in. Also, heteronormativity constitutes the most important part of Amy and Ash's traumas. Judith Butler's ideas on gender melancholia are especially noteworthy while interpreting Amy and Ash's situation. Butler bases her gender melancholia theory on Freud's identification concept. According to Freud, identification makes up the ego and unfinished grieving has an important role in identification. He claims that the superego is

formed during the Oedipus complex in which the first identification with the same-sex parent is prohibited. This has a great effect on the formation of gender. So, “there is an internalization of the prohibition of the object, and this is the basis of the superego” (Lapping, 2019: 210). It can be said that gender formation is based on the social rules that prohibit homosexuality. Utilizing Freud’s theory, Butler claims that cultural forms affect identification and melancholia. She explains this culturally formed melancholia as “to have one’s desire formed as it were through cultural norms that dictate in part what will and will not be a loveable object, what will and will not be a legitimate form of love” (Bell, 1999: 170). These thoughts find their reflections in *Like*. Before coming to her parent’s home, Amy suffers from melancholia. This is mainly because her homosexuality does not make sense in a heterosexual community that restricts it. So, her reaction to this inner conflict is to isolate herself from the community she lives in. However, being at the site of her trauma, she begins to mourn. Now that she is mourning, she can realize the burden of culturally formed morality on herself. Her feelings are described as follows:

Soon the universe will act, surely soon the moral universe will come into play. It is ironic, she thinks, I have left all the clues. I have left my prints at the scene of the crime, and now I have practically handed myself over. And there’s nothing. No hand on the shoulder to say no, or stop, or caught in the act. Nothing but empty middle-class plot, middle-class dilemma. Nothing is going to happen to me. Nobody is going to say a word. (Smith, 2015: 76)

Amy starts working through her trauma by taking action. She challenges the moral dictates of her society and also her parents.

Smith sometimes changes the narrator in the novel to tell the same story from a different point of view. This is a textual feature of writing about trauma that enables readers to take part in the events as witnesses. While Smith describes Amy’s homecoming in the third person, the same story is narrated again by Kate. Kate’s narration reveals the complicated relationship between Amy and her parents. When Kate comes across her grandfather for the first time, he tries to learn where Amy and Kate live. Amy does not want to inform her parents about where she lives. Her parents, as the source of her trauma, are rejected by her in this way. She hides from them because she fears facing her repressed feelings. This detail shows that Amy suffers from melancholia until she comes to visit her parents. Also, Smith supplies readers with the information that Amy’s father, David, possibly regrets what happened between him and Amy. We can infer this from his

revelation to Kate “do you know, Kathleen, Kate, that even at night, when there is no noise, no noise at all, I can’t get any sleep?” (Smith, 2015: 92). It is apparent that Amy’s father experiences mourning. The lost object for him is Amy. Also, Amy’s mother, Patricia, experiences mourning after Amy leaves home. Probably, Amy’s departure to an unknown place makes her question the social pressure imposed on Amy. Patricia’s mourning is detectable in her relationship with her husband. Amy notices some changes in the design of their home and these changes turn out to be the consequence of her parent’s clashing relationship. When she saw a wall that separates the house, her mother explains this as their mutual decision not to see each other. Her mother says “it is possible to remain faithful and gracious to an idea of someone even if you choose not to have to look at the same profile over every routine meal you’ll ever have” (Smith, 2015: 69). It is obvious that after Amy leaves home, their relationship deteriorates. Smith hints that Patricia blames her husband for Amy’s leaving home. That is, the lost object for her is Amy, and she believes that this is caused by her husband’s authoritative behaviours.

Facing her parents, Amy’s second journey with Kate is to Italy. In this part of the novel, Smith shows readers that Amy gains back her reading ability. Amy decides to visit Vesuvius after seeing a picture of it in the book *One Hundred And One Great Wonders Of The World* that Kate shows to her. However, it can be stated that there is a deeper meaning to this journey. In the novel, the fire symbol plays an important role and even the name “Ash” is associated with this symbol. For that reason, the picture of Vesuvius evokes Amy’s memories. So, it is not just an ordinary coincidence that Amy takes up this journey. So as to mourn, she has to find the relevant details of the lost object, which is Ash. Also, it becomes clear during their visit to Pompeii that Amy had been there before. Revisiting her memories is her way to mourn the losses. While they explore Vesuvius, Amy realizes that she can link the word and its meaning. Smith depicts the moment when Amy thinks about the word Vesuvius. “The word and the thing it means, the barbed dark between the word and the world; nothing but a rope bridge hanging by knots across a ravine, dropping loose slats as soon as you put your weight on it” (Smith, 2015: 96). It is explicit that after melancholia which she repeats some behaviours unconsciously, mourning provides Amy with the change to find meaning in her life. This means that she begins to recover from her trauma through the mourning process.

When Amy and Kate return to their caravan in Scotland, Amy realizes that everything has changed for her. The mourning process transforms her into a new person who takes responsibility for her past. Smith describes how Amy's reading ability comes back and this has a symbolic meaning in the novel. She comes to terms with her past after experiencing mourning. So, we can say that Amy integrates her past with her present. Only in this way, can she find an inner balance. After returning to Scotland, she finds out that her parents sent her diaries that she kept a long time ago. However, when Kate asks about them, she says "they aren't worth reading" (Smith, 2015: 140). This shows that she recovers from her melancholia and abandons regretting her past. Amy had written these diaries in which she did not mention her feelings about Ash. Now that she accepts her feelings, she knows that her memories are not complete without Ash. So, she does not want to read these diaries. Amy does not see herself as a victim anymore and this is a sign that there is a possibility to heal.

When it comes to Ash's mourning process, it takes a direction from melancholia to mourning as in the case of Amy. Her mourning process also starts with a journey like Amy which is symbolically an inner search. She also returns to the site of her childhood in Scotland. One of the most important differences in the mourning processes of these two characters is that we learn Ash's mourning process from her narration directly. We learn about her trauma through her narration while she is revisiting her childhood home in Scotland. So, the gaps in Smith's narration of Amy are filled with Ash's narration.

Ash's melancholia most probably starts with her obsessive pursuit of Amy. She abandons her family when she receives a letter from Amy that she believes to be a love letter. Until that time, Amy was only the person who had everything that Ash lacked. Amy had the perfect family that Ash admired. Ash only watched Amy in admiration. Then, she receives Amy's letter which hints at her love for Ash and comes to Cambridge where Amy studies. She explains the feelings Amy evoked in her with this letter as "because in telling me my name like she did, in letting me know what it meant, my friend Amy carved her own name in me like a scar" (Smith, 2015: 228). Melancholic people build up identification with their loved ones to the extent that the loved ones become a part of their identity. In the case of Ash, Amy becomes a part of Ash's ego. As Butler (2006) explains "the prohibition on homosexuality preempts the process of grief and prompts a melancholic identification which effectively turns homosexual desire back

upon itself” (p. 142). That is, homosexuality cannot be renounced but it still exists. Ash represses her homosexual desire because of social restrictions. However, this causes her to build up identification with Amy to the extent that she cannot think of anything but Amy.

When Ash finally finds Amy, she notices that Amy is unsurprised. Amy behaves as if Ash were an ordinary person, and this disappoints Ash. However, it is not Amy’s indifferent behaviour that causes melancholia in her. The breaking point for Ash is when she sees Amy’s hands around a girl’s waist. She describes this moment as “they jumped apart, until Amy saw it was me and slid herself back round the girl again (disdainful face, was she dark or fair? I’ve consigned her to forgetfulness, was Amy teaching her? probably, probably everything)” (Smith, 2015: 247). From this moment on, Ash feels that she has lost Amy. As is known, the unconscious process of losing a loved object is melancholia. After that moment, Ash obsessively thinks about Amy. She imagines herself being with Amy which she describes as follows:

Unthinkable, as unthinkable as sleeping with your sister, if you had one. Inevitable that I thought about it, and stopped myself thinking about it, and then couldn’t stop thinking about it. Inevitable that one grey day in the monotony of putting books back on to shelves in the fusty stacks I sank to the floor and closed my eyes and let myself think all the way through it for the first time, brought it boxed from the cellar stores and carefully peeled back the top, let the beautiful beast of it squint out into the light. I held it at a distance, then I held it cupped in my hands with my eyes shut and felt the smooth beating contours, the innocent solemnity, its milk-breath under my fingers. The strange and the known shape of it. Me. Amy. Pressed together into one. (Smith, 2015: 261-262)

It is evident from Ash’s description of her feelings that she is haunted by the inevitable sense of thinking about Amy. It can be said that the mentioned box from the cellar store symbolizes Ash’s unconscious mind. When she leaves to resist thinking about Amy, she understands that the whole matter is to release her real feelings. So, she depicts a vivid imagination in which she freely thinks of Amy. This description of Ash’s imagination has an important role in the novel because Amy confesses for the first time that she wants to be one with Amy. Also, this scene makes it clear that Ash loses the possibility to be with Amy. However, melancholic people tend to resist grieving for the losses. For that reason, she produces alternative scenes in her imagination in which she frees herself from the social structures that restrict her sexual orientation.

Ash's fixation on Amy is so apparent that Simone notices this. When Ash decides to steal "St Bride" painting for Amy's birthday, Simone says, "it's pretty obvious to me. You could just go to bed together. Then there'd be no need to empty art galleries into her room" (Smith, 2015: 287). This is the first time that someone realizes Ash's attraction to Amy. Ash denies this by saying that they are just friends. Denial is a part of her melancholia in that it is an unconscious process. As Butler (2006) indicates "if in melancholia a loss is refused, it is not for that reason abolished, internalization preserves loss in the psyche; more precisely, the internalization of loss is part of the mechanism of its refusal" (p.134). For Ash, Amy still exists in her mind even though she isn't aware of this. This can be explained as a defence mechanism that Amy develops to escape from her secrets.

A melancholic person tends to think over what is left of the lost object. This explains Ash's fixation on Amy. However, Amy is not the first lost object for Ash. She experiences her first melancholia with the death of her mother. When she was fifteen, she begins to understand the loss of her mother. So, the angel image that her twin brothers made up for her mother is also lost. Her mind is preoccupied with what is left of her mother. She describes one of these moments as follows:

I remember I was just beginning to wonder what my mother must have been like; not to wonder in that offhand, accepting, guardian angel way I had since childhood, but with an obsessiveness that left me peering for hours at colour faded photographs of her, holding them up in front of my angle poise lamp and shining a hundred watts through them to light up things I maybe hadn't noticed before. (Smith, 2015: 160-161)

Ash tries to figure out what her mother looks like from the photos. Then, she tries to find a substitute for her. As her mother is American, she feels sympathy for American women. She says "later I used to imagine that American people on tv programmes were her" (Smith, 2015: 162). This shows that she tries to build an identification with the ones who can be a substitute for her mother. When an American girl, Jenny Timberberg, comes to her school, she realizes that what she seeks is affection. She describes this as follows:

But what I wanted was different. Someone who would push her arm through mine in front of all the others, someone who'd sling her arm round my shoulders and walk off into the sunset with me. A friend like people had in books, on television, friends like men had in all the films, friends you could trust with your life when the Germans were coming to root you out or the law had your house surrounded. (Smith, 2015: 165)

However, her desire to find a friend ends up with her obsessive pursuit of Jenny. She finds Jenny's address, her father's name, and her telephone number. Obviously, her melancholia forces her to find a substitute for the lost object which is her mother.

Ash undergoes a mourning process when she returns home after so many years. Her decision to revisit the site of her childhood shows that she dares to face her memories. Rob White (2008) explains the urge to revisit the losses with Freud's concept of mourning:

In Freud's account mourning involves leaving a loved one to death in order to turn again towards the world. This involves an intensive activity of research. All the memories associated with the loved one who is dead must, in Freud's account of the process, be revisited, compared to the real and permanent absence of the loved one, and then consigned to the periphery of awareness. (p. 88)

So, mourning is gaining awareness about the losses contrary to melancholia which entails an unconscious attachment to the losses. Now that she is at home, Ash is ready to accept the losses. She spends most of her time in the loft keeping a diary about her memories. Writing down her memories means accepting the past as it is. She writes about her feelings when she reads Amy's diaries in which she finds nothing about herself. This moment is a turning point for her in that she renounces her dreams of being with Amy. When she writes about the disappointment she felt when she read the diaries, she re-experiences these feelings. This signals that Ash mourns for the lost possibility of being with Amy. Ash's narration of the past makes it clear that it is heteronormativity that prevents her union with Amy. While she is narrating her past, she usually writes about the culture they live in. This way, Ash depicts the dilemma they find themselves in such a society where homosexuality is considered a great sin. She describes this dilemma she is in starting from her childhood as follows:

All along I always knew the rules, I knew them innately. I had somehow learned them even before what the word meant, the silent mouthed word for it that some kind and knowing anonymous seer had scrawled like a scar on my science folder at school when I was eleven or twelve, I picked my folder out of the pile and the word branded itself inside my head. The word that meant that later, when I wanted to burn my fingers, burn through the hearts of other girls instead of the boys I was supposed to, then I'd better respect the small town etiquette. At least until I was clear of the place. No wonder I didn't know what to make of Amy, crashing in on my greengage summer like she did, giving me that special something to work towards. My true Ame. (Smith, 2015: 159-160)

Ash explains how social rules manage her life. She represses her homosexual feelings because she has to obey the rules of society. According to Butler, mourning functions as the revelation of the unspeakable in a society that strictly rejects homosexuality. Ash makes her homosexuality public by writing about it in her diary. It can be said that the attachment to the loved object which is the defining feature of melancholia is abolished in the mourning process. Now, being at home Ash goes through a remembering process for her repressed memories, and finally, she accepts the loss of her loved one, Amy. However, Ash also frees herself from the attachment to her dead mother. Ash chooses a symbolic tomb for her mother when she is a child because her mother's tomb is in Boston. She obsessively visited this grave for the memory of her mother in the past. While she is revisiting her memories, she goes to this grave which belongs to someone named Margaret Ethel Inkster. Evaluating this memory in the present, she describes this memory and the feelings related to it in her present situation as follows:

That's better than some name on a square of brass in a place I've never been or seen. And Margaret Ethel Inkster's bones, her slim frame of space, will do just as well for last rites; that's what I thought when I was fourteen and she had to do, and that's what I thought now, as I stood up off the cold granite and picked my way between the old hardly-marked places, hoping not to be stepping on anybody, till I came to where you get the best view. (Smith, 2015: 330)

Releasing her feelings, Ash completes her mourning process. After that visit, she leaves her home in Scotland.

It is obvious that after the mourning process, Amy and Ash are not the same people as they were in the past. Verbalizing the unspeakable memories, they transform into people who accept their losses. This transformative effect of mourning provides them with the ability to sustain their lives. Before the mourning processes, they had lived under the influence of their pasts which were absent. Now that they are able to express what is absent, they can adapt themselves to the conditions of their lives. Butler (2004) explains the transformative effect of the mourning process as follows:

[...] one mourns when one accepts the fact that the loss one undergoes will be one that changes you, changes you possibly forever, and that mourning has to do with agreeing to undergo a transformation the full result of which you cannot know in advance. So there is losing, and there is the transformative effect of loss, and this latter cannot be charted or planned. (p. 18)

It can be said that Amy and Ash restore themselves after the mourning process. As Herman (2015) emphasizes "the reward of mourning is realized as the survivor sheds her

evil, stigmatized identity and dares to hope for new relationships in which she no longer has anything to hide” (p. 194). So, it is obvious that their obsessive attachments to the past fade and they are ready to reconstruct themselves.

In short, Amy and Ash live a period in which they suffer from distressing symptoms caused by the loss of the loved one. During this period, they are inactive to the extent that they are haunted by these symptoms. This is a melancholia process in which they internalize the loss. However, they begin to be actively involved in their lives when they begin to mourn the losses. It can be concluded that the lost object exists becoming a part of the ego in melancholia while the lost object is accepted as a separate entity which is no longer exists in the mourning process. So, “whereas mourning implies the existence of a social world through the subject’s attempts at signification—an implicit address to the Other—melancholia (locked in silence) is individual and solitary” (Sprengnether, 2018: 211). Experiencing melancholia and then mourning, Amy and Ash transform into new selves who are not passive viewers but controllers of their life.

3.5. REWRITING THE SELF AND THE POSSIBILITY OF RECONCILING WITH THE SELF IN *LIKE*

After facing their traumatic past through mourning, trauma survivors need to rewrite themselves. After the mourning process, a trauma survivor cannot be the same person as the one who experienced this trauma in the past. That is, she/he can evaluate the past in the light of her present situation. In this stage, the trauma survivor needs to build a secure future for the new self. However, this does not mean that the new self can be separated from the old self. For recovery, the trauma survivor should build her future through the experiences she/he learned from her/his trauma. The new self is not the rejection of the old one. Rather, it is the acceptance of the old one with all her/his aspects. However, the new self realizes the burden of the post-traumatic symptoms and does not transfer this burden to the new self. It can be said that the new self gains autonomy over what she experienced in the past. It can be said that identity is shaped through memories of the past and their present meanings. While narrating an event from the past, the survivor recreates it, which can evoke new feelings in her/him. So, a trauma survivor’s narration of the traumatic event in the present is of great importance. The narration of memories is important for self-realization as it shows the development of the self. Coming

to terms with her/his past, a trauma survivor needs to rewrite herself/himself to see the development she/he underwent. In this way, she/he can find ways to interpret the experience and reconcile with her/his past.

In the novel, Amy and Ash try to express their traumatic experiences in different ways. After the mourning process, they can look at the events from a new perspective. So, they reinterpret what they lived in the past. They had lived in accordance with the rules that society imposed on them until that time. However, as they go through the mourning process, they are ready to reconcile with their pasts. Rewriting their memories of the past in the light of their present perceptions of them is a way to reconcile with their traumatic pasts. In this process, it is not important if the information they give about their traumas is true or not. Sometimes, they make up a false version of the events related to their traumas and believing in this version may help them recover. The thing that matters is how they situate themselves in the events so that they can cope with their traumas. For that reason, the narration of the events functions as memory in the novel, no matter whether they are true to their originals or not. While rewriting their stories, Amy and Ash are aware of the fact that they are not the trauma victims anymore. They are controllers of their lives. Both characters' tendency to rewrite their stories means the rejection of the possibility of repeating their past stories. That is, they are no longer under the influence of their traumatic memory.

Amy shows the first signs of the urge to rewrite her story when she is in her parents' house in England. While she is in her room after eight years, she sees the box which is full of books and letters. She just smells them and they are nothing other than the smell of old paper for her. However, it is implied in the novel that these books and letters are related to Ash because Kate finds a card from Ash's family in this box which asks about Ah's whereabouts. Amy does not give them a meaning because what irritates her about her past is the unlived possibilities with Ash. When Kate sees a picture of two girls under a statue that has a dog in Amy's room, she asks about this picture to Amy. She explains that this photo belongs to her and one of her friends. In reality, this photo was taken when Amy was in Scotland, and the other girl is Ash. Kate asks Amy to tell her a story about this photo. Amy makes up a story that reflects her willingness to rewrite her past. She tells a story about a girl who goes on a river and sees herself in the water. Then, this girl sees a fish below her reflection, and it turns into a beautiful girl when she tries to catch it

with a berry. The beautiful girl takes the berry and disappears. She concludes this story as follows:

Well. She looked behind the grassy banks. She looked all round her. She looked everywhere. She even put her face in the water and got her hair all wet looking below the surface of the river. But she couldn't find her. So she put the berry in her pocket, and she rolled the wet thread round her finger, tied it in a knot, and swore on the knot that she would search her whole life, if it took that long, until she found the one she'd caught again. (Smith, 2015: 83)

This story is full of symbols that refer to Amy's past. She implies her aspirations to be with Ash in this story. She knows that her life is a ruin without her, and it is based on a continuous search for what is missing. Therefore, this story functions as a revelation of her repentance about losing Ash.

Amy's travel to Vesuvius with Kate has also a significant role in her attempt to rewrite herself. While reconstructing her life, Amy tries to uncover her repressed feelings as in Freud's excavation metaphor. For that reason, Vesuvius is a symbol of buried secrets of Amy. While uncovering her secrets, Amy reinterprets her memories. She associates Vesuvius' ashes with her beloved Ash. Amy sees how ash covers the bodies of people, and how excavators unbury them. This symbolizes Amy's attempts to unbury her repressed feelings and reconcile with them.

Amy omits gaps in her story that she deliberately chooses not to tell. However, sometimes these untold parts are more important than the other parts while interpreting one's story. When she returns to their caravan in Scotland, Amy thinks of the word Scotland. Smith (2015) describes her feelings about this word as follows:

Amy thinks the word again, Scotland, and the same strange thing happens inside her. It must be nostalgia. It must be homesickness, this must be what it feels like, she has caught it from Kate. It comes on her like a kind of relief, like giving in, like the moment you know a germ has taken hold in your body, a comfortable cold sweat, an unspecific itch inside the torso somewhere around the lungs or the digestive tract. (pp. 125-126)

Amy's feelings about this word reveal that she attaches a deeper meaning to this word. As a matter of fact, she equates this word with Ash. For that reason, Scotland plays an important role in her life. Utilizing Geoffrey Hartman's ideas on landscape and trauma, Whitehead emphasizes the importance of the place a trauma survivor situates herself/himself in for the interpretation of the traumatic event. Whitehead (2003) suggests that "in order to remember and mourn the past, we need first to be able to position

ourselves in relation to traumatic events, from which we are increasingly distanced in temporal terms” (p. 292). For Amy, Scotland is the place where she positions herself to reinterpret the traumatic events. This is mainly because it is the place where Amy and Ash met, and the traces of the past provide Amy with the ability to reconstruct herself.

While rebuilding herself, Amy is aware of the fact that she should bring up Kate in a way that resists the traditional gender norms. She does not want to transmit her trauma as an inherited memory to Kate. For that reason, while she is telling stories to Kate, she changes the contents. For example, when she tells the story of four brothers and a sister in the novel, the story follows a structure based on male characters’ deeds. The story tells four brothers’ fight to share lands. Kate interrupts Amy by asking, “I thought it said they had a sister too” (Smith, 2015: 144). After that, Amy shuts the book and completes the story herself. She creates a female protagonist and tells the story from her point of view. This detail shows how culture is effective in determining gender roles. The stories of patriarchal societies also idealize men. So, people normalize the imposed social norms as they are exposed to them beginning from their childhood. So, Amy changes the story for Kate.

Amy chooses to efface her memories because her accounts of the past omit memories related to Ash. She accepts the fact that her memories without Ash are incomplete. So, she chooses to burn the diaries that her parents send from England. One of these diaries is different from the others. Smith leaves gaps about whom these diaries belong to. It can be inferred from Kate’s descriptions that the different one belongs to Ash which she writes in the loft when she returns home after many years. The others belong to Amy, which Ash takes before setting Amy’s room on fire. As Amy reads none of them, she never notices Ash’s diary. While the diaries are burning, Kate asks if she took the different diary out of the box. However, it becomes clear that she does not know anything about it. Burning, as a symbol, plays a vital role in the novel. It functions not as a destructive but as a constructive force for both Amy and Ash. Smith (2015) describes Amy’s feelings when she sets the books on fire as follows:

Of course, it is perversely exciting, to burn books. Not with quite the force of perversity, though, as using books as a kind of power tool was, eating and sleeping with them, living by the book, you might say; still, this burning brings its own particular frisson of foulness, and Amy is not surprised at how much she enjoys the idea of what she’s doing. Kate was stubborn about it. You shouldn’t burn diaries in

case they were important for history, she said. Amy explained; they're like when you draw something or write it for the first time and it's not what you wanted, so you throw it away and start all over again. (p. 151)

To rebuild herself, Amy has to destroy her missing accounts of the past. For that reason, she decides to burn her diaries. When she burns the diaries, what is left is ash. Similarly, what Amy omits in these diaries is Ash. Smith uses the word ash symbolically in the novel, which encompasses other meanings along with its literal meaning in this scene. Amy thinks in the past that she leaves Ash behind. However, her mind cannot resist thinking about her. Now, she accepts this reality while she is reconstructing herself. Therefore, she burns her diaries where Ash does not exist. She feels that "everything goes back to its original colour when you burn it, it goes back to being white" (Smith, 2015: 152). Burning, as an act, is a kind of recovery for her. Another important detail that shows the possibility of her recovery is her settling in a house in Scotland. After the caravan, this is the first time that they live in a house with rooms. Smith (2015) describes their feelings about living in a house as follows:

Kate likes living in a house. At first she didn't like the smell of it, but now she seems to have forgotten about it. She is delighted to have her own room, even though it is small. I think we'll stay, Amy has told her. I think we'll live here for a while, see what happens. (p. 149)

Even if she is unsure how long they will stay in this house, this is Amy's first step toward a settled life.

When it comes to Ash, she decides to write an alternative diary to Amy's diaries to narrate her versions of the events. It is apparent that she does not believe in diaries because she thinks that "diaries are all lies. Diaries, they're so self-indulgent" (Smith, 2015:157). Writing her memories provides her with the ability to reconcile with her past. That is, she transforms her traumatic memory into narrative memory, giving her the chance to recover from her trauma. The healing power of writing for Ash can be explained by the fact that new interpretations come out as a result of rewriting the past and the possibility of a better understanding; re-presentation or re-production is only possible in this way (Freeman, 1993: 88). Ash thinks that writing her memories will enable her not to remember the past as it was. Instead, she will remember her versions of the past in her writing. She explains the urge to write her interpretations of the past as follows:

But we live in self-indulgent times, after all, and for once I want my own twist of it. And if you write something down, it goes away. I've been carrying it around with me now for so long it's taken on a kind of life of its own, I can feel it breathing against me inside my rib-cage, feeding off me, taking all the goodness out of what I eat, all the calcium out of my teeth. I want rid of it. (Smith, 2015: 157-158)

So, her traumatic memory interrupts her life to the extent that she cannot sustain her life anymore. She wants to write to get rid of the burden she has carried for a long time. She believes that re-creating the events by writing them will enable her to conceive the events in their different interpretations. This, in turn, will help her reconfigure herself.

One of Ash's most important confessions in her diary is about her homosexuality. She comes out as lesbian/bisexual: "I had always known that I liked girls. I liked boys too, but I certainly liked girls more" (Smith, 2015: 160). However, it is clear from her detailed descriptions of the society she lives in that she has to hide this. She tells us why she does not come out as a lesbian as such:

And if we had, if we had fallen so clearly, so loudly, so out-in-the openly, at the ripe young age we were at, somebody would have seen and, too soon, everybody would have known that the McCarthy girl was, you know, a bit funny, *like that* [emphases in the original]. And eventually, depending on how bold our falling had been, my father would have got the looks in the street and less work coming his way, and my brothers would have had the snide comments and the jeers and maybe threats in pubs, and my mother would have been being turned in her grave at a dizzying rate, and perhaps I'd even have found it harder to get a summer job than I did, in a liberal age, in a small town. (Smith, 2015: 159)

After coming out as a lesbian and describing her predicament in such a society, she proceeds to narrate her relationship with her father. When she returns home as an adult woman, she sees nothing has changed about her father. He still flirts with young girls. Writing these feelings in her diary, she confesses that the underlying factor for her problematic relationship with her father is his negligent behaviours towards his children. So, she contrasts her father's past and present life and reinterprets her feelings toward him. Although his father flirts with women who are too young for him, Ash remembers her father's saying, "I hope you don't think you're going anywhere with some man three times your age" (Smith, 2015: 177). This was when he saw Amy's parents at the door. Ash narrates this scene to show that even if her father can flirt with young women, he does not want Ah's going out with an old man. While writing about her father, she notices that the lack of a father figure causes trauma in her. When she observes Amy's parents as

a child, she feels the lack of a family. In her diary, she speaks unspeakable things about her father. So, her repressed feelings about him resolve.

Ash is aware that writing may change the original experience because imagination is involved during the writing process. Therefore, her main objective is not to give a complete account of what happened in the past. Instead, she narrates her memories as a witness and expresses her feelings about them. Also, she reshapes them in her mind to come to terms with them. Another critical point is that she does not give a unified story because there are many versions of the same event. This can be explained by the fact that event's image merges with the original event. So, there are multiple stories related to the original experience. Knowing that narration of the experience may change the memories related to the event, Ash starts writing in her diary not with the expressions of Dear Diary but "Dear liary." Also, she emphasizes the changes which occur during the writing process as follows:

I like this game. Giving a shape to things that didn't actually have a shape at the time, or didn't seem to. Finding the hidden shape, the invisible shape that was there all along. Making the shape up, like it's just a story, like it didn't even have to have happened. Random, meaningless, the things you're left with surfacing inside your head like driftwood jolting on to the surface of the water, floating up and up in the dark and then hitting air and flipping over, lumps of splinter rotted off the dead weight they've left behind. Down on the sea bed the wreck and all the details you'll never see again. (Smith, 2015: 169)

Ash describes fiction-making here. What she does is to reshape her memories through the use of her imagination. For a better understanding of herself, Ash rewrites her story. However, while rewriting the self, she realizes that her present interpretation of the events is different from the one in the past. This can be explained by Freud's *Nachträglichkeit* concept. As King (2004) explains, this concept rejects the idea that we can reclaim the past as it was and reconnect our past and present selves successfully, although it is widely accepted in our culture that we can reach the stored and buried past traces (p. 12). That is, belatedness entails in itself the different interpretations of the original event after time passes on it. This is mainly because of the developmental process the self undergoes. As the development of the self is a continuous process, the interpretation of the original event does not come to an end. So, there are multiple versions of one's memories as there are different selves in different periods. Ash confronts her other selves when she looks at the past. As she represses her feelings, she has to develop multiple personalities. She

experiences her first same-sex relationship with Donna while she has to hide this from other people. So, she behaves as if she conforms to the rules of society while she craves to live her homosexuality freely. Her split personality shows itself when she narrates her memories in which she tries to find places to have sex with Donna. However, she is not aware of her split personality at the time of their relationship. Now, she can interpret that she developed multiple personalities when she looks at the past as an adult woman. She depicts how she feels exhausted at those times when she tries to come to terms with the oppressive society. One day, she suddenly throws the book on the wall while she is reading a book. She describes this moment of confronting her different selves as follows:

I sat crosslegged on my bed. The small child with the insolent eyes stared back at me. The girl swinging her legs off the top of the high wall, waiting for me to tell her to jump off, amusement on her face, scorn, of course she'd land on her feet, what was I waiting for? The girl with her eyes over the top of that book I'd hurled against the wall, she'd been there only two minutes ago and already she was lost, fading. That one, crosslegged on the other side of the mirror, silent, frowning, waiting for me to tell her something, anything. All the likenesses. Sometimes when I was alone in the house and it was late, the others, the ones I was really frightened of, would come and settle at the bottom of the bed, the selves that didn't have faces yet or shapes, their eyes trapped and sealed shut inside the skin, small black x's where their mouths should be, like two stitches, one sewn over the other. (Smith, 2015: 214)

She wants to describe that she develops other identities because of hiding her real self. It is not a coincidence that she saw these images during her relationship with Donna. She feels confused about her identity. She is torn between her homosexuality and the oppressive heterosexual society she lives in. Now, while she is interpreting these images she saw in the past, she understands that she developed different selves to cope with her repressed feelings. Also, she notices that she just remembers her efforts to conceal her relationship with Donna. She cannot even remember how she feels toward her; she just remembers the fear of being caught. While writing her memories with Donna, she asks herself, "Was that how it was? That's how I remember it anyway" (Smith, 2015: 205). This shows that Ash does not worry about giving an exact detail of the events. She just writes her present feelings about past events. As this is her liary, she writes fiction about herself. Narration is a way for her to recall her memories. According to Ian Hacking (2003), stories are essential in the formation of the self because:

We constitute our souls by making up our lives, that is, by weaving stories about our past, by what we call memories. The tales we tell of ourselves and to ourselves are not a matter of recording what we have done and how we have felt. They must mesh

with the rest of the world and with other people's stories, at least in externals, but their role is in the creation of a life, a character, a self. (pp. 250-251)

The drive to write for Ash is to reconfigure herself. Her fiction-making process, which starts with her attempt to write a diary, indicates that she wants to reshape her memories according to what she expects them to be. She sometimes recreates her past to reconcile with it. Her struggle to reshape her memories is evident when she cuts out a photograph in which there are Amy, Patricia, and herself. She removes Amy's mother by cutting out and brings herself together with Amy in this way. Her desire to be with Amy forces her to alter some realities of her life. For that reason, she calls her diary "liary" to emphasize that what she writes is not an accurate record of her life; rather, she recreates them in her imagination. She emphasizes that what she writes can mean different than it seems to. According to her, "nothing can mean something, something can mean nothing. Even words can mean nothing, and as soon as they're said or thought or written down, they can immediately mean the opposite of what they seem to say" (Smith, 2015: 230). Ash uses language playfully throughout the writing process of her memories. Therefore, it sometimes becomes hard to understand what is real and what is unreal. She wants to emphasize the fluidity of the meaning in any narrative form. So, it can be said that Ash prefers fiction-making to disguise the realities of her life with her imagination. In this way, she takes control of what happened in the past by diverting them to a form she can handle. She is aware that what she writes will be the form of the events she wants to remember.

When revising the past, Ash realizes that what she has become is related to other people's attitudes. That is, the place she lives strictly forbids homosexuality, and her identity is fragmented to conform to it. So, there comes out a new person who is not herself. Throughout the novel, she describes how people follow religious and cultural systems without questioning them. Ash lives in such a society, so she becomes alien to herself. Now, she notices this reality while writing about the place where she lives in. She narrates how cultural, social and religious systems transform people and how are their reactions afterwards as follows:

The Frankenstein game. We make something of someone else, then we're surprised when we come home one day and it's gone out by itself for a wander around the neighbourhood. So we lock the door, angry, disappointed, how dare it. Then we get worried. Only we alone know how dangerous our creation is. So we reach for the rifle. After the previews of *Lipstick Prophecies* [emphases in the original], after the

full houses of people who came to see it, I was freaked, I was saying to Malcolm how weird it was to watch an audience watching you, how weird to see them in the act of peeling the surface off you, I mean peeling God knows what off you and taking it away with them in their heads. That's what it comes down to, people snatching at surfaces, he said, so nothing, and so all there is. (Smith, 2015: 228)

Ash knows that the oppression from society made her someone else who represses her feelings. She likens herself to the creature in *Frankenstein*. She feels like a creature whom culture shaped. It can be said that Dr Frankenstein symbolizes heteronormativity. Ash's feelings explicitly show that she is dissociated from the self. Although she represses her homosexuality for a long time, she knows that conforming to the rules of society is not enough for the controlling powers. So, the social environment significantly affects the formation of traumas. As Vickroy (2014) puts it, "it not only forms the circumstances out of which trauma is created but also can provide or refuse the needed support for healing" (p. 132).

Another vital part that Ash writes about herself is her time in England, where she goes in pursuit of Amy. Her life in England still lingers strongly in her memory, and her time there has a vital role in her confrontation with realities about Amy. While Ash is writing about her days in England, she realizes some facts. First, she remembers the disappointment she feels because of Amy's unsurprised reaction to her arrival in England. Then, she remembers how Amy's indifferent behaviours and her position make Ash feel inferior. She narrates one of the moments that Amy calls her in the middle of the night, asking her to come to her room. When Ash comes to her room, she learns that Amy calls her to kill two wasps. In this scene, Amy talks about the issues like randomness and change. At this moment, Ash resents her comments and writes her feelings about this past event as follows:

I had been relegated to random, wrong person one more time, and by the one I'd allowed to tease me into this waiting half-life, into this foreign country, into her room in the middle of the night only to take me by the shoulder and shove me further away, further into the distance. Her face was its blank self but her eyes were scared like an animal waiting to be punished; she was waiting for me to say it, to declare it, but I was angry so I said something else, I said my usual lines, I said:

You're bloody off the head sometimes. There are a thousand more important bloody things in the world that you should be worrying about, and a thousand more even before you get to *that* [emphasis in the original] thousand. (Smith, 2015: 266-267)

Her diary reveals that Ash is waiting for the acceptance of her love from Amy. Also, Ash is aware that Amy knows about her feelings toward her. Ash's thoughts on randomness also reveal some facts about Amy. Amy thinks language distorts reality for traumatized people. According to her, random things have a deeper meaning. It can be said that Amy does not mention her love for Ash because she knows that when she utters it, the shape of it will change. Amy's thoughts on the relationship between language and meaning prove this. She talks about this issue at a conference, and Ash writes about what she says at this conference as follows:

But I remember what she said. That language was meaningless, that words were just random noises. The twentieth century, she'd said, was, more than ever before, the century of testimony, because it was more than ever before the century of questionable meaning. But since language was all an act, a performance, since words were by nature all fiction, words could never express anything but the ghost of truth. *The ghost of truth.* [emphases in the original] (Smith, 2015: 269)

Amy knows that language can only deform the meaning; that is, what is narrated becomes only an image of the original event. So, it can be said that Amy does not want to verbalize her feelings towards Ash because she thinks the real meaning cannot be conveyed through language. Amy does not reject or conceal her memories after her mourning process. She just prefers not to narrate all of them. Her regaining the ability to read shows that there is a possibility for her to heal. Smith does not clearly show that she is going to heal, but the clues she scatters into the texture of the novel imply that she can reconcile with her past.

Ash's narration of her days in England includes her discerning that she will never be loved back by Amy. Ash feels that Amy plays with her. She describes how this realization comes to her suddenly as follows:

I was sitting out my lunch-break in the murderous heat and I felt something. It was a spider, almost too small to see; it had dropped across me and trailed down the side of my face, down to my collarbone like I wasn't there. It blew on to my hand. I thought about killing it, I nearly did kill it, because it was there and I could. The ticklish casual legs of a spider, I was nothing more than a landscape to it, I had nearly slapped it dead anyway without even noticing. Clear and yellow and transparent in the light, it threw itself into the air on an invisible thread off my finger. I caught the thread with my other hand and drew it back up, settled it on my finger again, brought it to my eyes. It scuttled round and over my hand and threw itself off again. I pulled it back up on to my hand. It threw itself off, and this time I let it go, watched it land on a grass blade and spin a new landing for itself, toss itself into the air again and hit the ground and disappear between the close-cut blades as big as skyscrapers. (Smith, 2015: 294-295)

Ash's symbolic narration clearly shows that she feels like prey, helpless against Amy. This realization constitutes an integral part of the novel, in that, from this time on, Ash gives up waiting for Amy's love. After this realization, she departs from Cambridge and goes to London. While narrating what happened in the remaining part of her story, she playfully makes up an alternative story in which she is having sex with Amy. That is, she narrates the story she wants to remember rather than the real one. However, she admits that she gives a false narrative and continues to write the true version of her story. This version of the story tells that she leaves the train with the decision to go back to Amy's room. However, when she arrives there, she understands that Amy is not there. Knowing where the key is, she unlocks her door and reads Amy's diaries, in which she finds nothing about herself. Disappointed by this, she takes the diaries with herself and sets Amy's room on fire. This rebellious act of Ash is actually for rewriting herself. She gives shapes to the events when they are not like as she wants them to be. This is clear from her writing about this moment "the past was past. I would make something of myself. Now I could. Now I had fire cracking my skull, a tongue of fire. Now I could speak the languages of all the beasts" (Smith, 2015: 306). Ash concludes her story by confessing, "I thought that writing this would be like that, that I would write it all down and then I could close the cover and it'd be over, out. But it's given me the bad dreams again" (Smith, 2015: 308-309). This shows that narration of the events is like reliving them for her. However, writing her memories is a way for her to survive. She explains her aim in writing her memories as follows:

[...] I'm pressing against all the written pages beneath my pen and I am wondering what it is that I'll have left out, what thing it is that I don't know and never knew. The things we so blithely forget or don't see; the whole selves that can disappear and nobody thinks to report it, nobody calls an inquest. Instead there's this blind obsession with something or someone; a decadence, a kind of adolescent luxury, the self-torture that helps you not see the real torture. I've wallowed in it, swallowed it, rolled in its musk and my own, and I still haven't made sense of it. Well, good. I wouldn't want it to lose its impact completely for me. What would I do at nights without it? (Smith, 2015: 326-327)

As is apparent, Ash's writing unveils the real reasons behind the events. It can be said that by writing down her memories, she discovers some realities that she could not see at the time of the events.

Ash's accounts of the past in her diary function as a testimony in which she reveals her feelings. Also, this diary fills in some gaps that Amy has left. In this way, the diary

stores memories of the two characters, which can be regarded as an archive. Ash translates her memories while she recalls them, and this gives her a chance to recover. Also, she reclaims the past by transforming her traumatic memory into narrative memory. While writing her memories, Ash writes about the things she remembers during her writing process. That is, through free association, Ash discovers that there are different interpretations of the events experienced in the past. However, it becomes clear from her narration that she sometimes omits some crucial details. This can be explained by what André Green, a theorist of psychoanalysis, calls “secondary thinking,” which is based on the idea that there are gaps in a trauma survivor’s narration when she/he talks about what comes to her/his mind. This reveals that there are things that she/he refrains from talking about. So, the repression of disturbing memories is explained through unconscious processes by Green (Rapport, 2014: 42). Unlike Caruth’s unspeakable trauma, “secondary thinking, by contrast, however much it leads away from trauma also manages to claim that experience, and perhaps all too well (Rapport, 2014: 65). By writing down her memories, Ash does not claim that she gives the actual version of the events. Instead, she confesses that she writes fiction about herself. However, writing still acts as testimony because what matters is not giving facts. It can be said that Ash reclaims her past by bearing witness to her life story. By producing a narrative form of her life, she wants to transmit her story to others.

In short, Amy and Ash rewrite themselves differently. Amy chooses silence as a way to overcome her trauma. However, it cannot be said that Amy conceals her realities. This does not mean that her trauma hinders her from narrating her memories. As McNally (2003) suggests, trauma does not block the formation of narrative memory (p. 180). Instead, Ash prefers not to narrate her memories. Forgetting functions for her as a way of healing. She takes control of her life by taking action to overcome her trauma. So, it can be said that they both have the possibility of reconciling with their past because they do not reject it. Instead, each adopts different ways to repossess their lives. While Ash prefers to write down her traumatic experiences, Amy prefers not to verbalize all of them as she thinks that language distorts meaning. For that reason, she deliberately chooses to forget writing and reading. However, Smith implies that she proceeds to narrate her traumatic experiences in the near future by depicting her rejection of false accounts that she gives

in her diaries. Her setting them on fire symbolically means that she will reconstruct her life by destructing the false versions of her life story.



CONCLUSION

Scottish writer Ali Smith's debut novel *Like*, published in 1997, tells the stories of two women, Amy and Ash, whose lives intersect when they were children. As their stories unfold, it becomes clear that they both suffer from trauma. These two women's stories are narrated through different narrators alternating between the first person and the third person. Amy's story is narrated in the third person, and Ash's story is told in the first person to depict their opposing views related to the same events. That is, Amy, obsessed with the past, stands in stark contrast to Ash, who lives in the present. Also, the changing perspectives show how memories related to the same events differ from one person to the other. The subjectivity of the memories makes them unique; thus, memory narratives function as the archives of memory. Smith's narration in *Like* goes back and forth in time to reflect the characters' fragmented identities. Presenting readers with multiple interpretations, Smith wants to make it clear that it is impossible to create a unifying story from the memories of different characters. In this way, *Like* shows that interpreting a text is a subjective process in which the past remains a secret. The past cannot remain unchanged because the imagination is involved in one's present interpretation of the past. Whether narrated in the third person or the first person, readers just interpret the memories of the events that the narrator supplies. In *Like*, Smith shows that Amy and Ash remember the same events differently. While Ash is narrating the events from her perspective, Amy's version of the events is narrated in the third person, which makes the interpretation difficult.

This thesis analyzes the concepts of trauma and memory in Ali Smith's *Like*. Each idea has been researched extensively, from earlier studies to recent ones. The study has focused on important figures who contributed to the development of trauma and memory studies. As is apparent, trauma and memory are interrelated issues, and they have been studied extensively for a long time. With the recent developments, especially in neuroscience and technology, memory and trauma studies have gained significant importance in various disciplines. While these two concepts have changed their historical developments, they have mutual concerns. Remembering and forgetting have remained recurrent themes in memory and trauma studies for many disciplines. So, this study also uses remembering and forgetting issues as a common ground for trauma and memory

studies. The relationship between trauma/memory and literature is also dealt with throughout the study. Literary texts' use of memory and trauma is discussed, and the representation possibility is explained through theorists' views. Contemporary British fiction's relation to memory and trauma is also discussed.

This thesis's main argument is that unlike the Caruthian model of trauma, which claims that trauma survivors are haunted by disturbing symptoms of trauma as the traumatic event remains unreachable, Smith's *Like* adopts the pluralistic trauma model, which supports the idea that trauma survivors are not helpless victims, instead, they have an agency over their traumatic experiences. Also, the classical trauma model accepts that disturbing repetitive symptoms like dreams and hallucinations are seen in all trauma victims. In contrast, the pluralistic model of trauma suggests that the symptoms differ from person to person because each experience is interpreted by trauma survivors differently. The classical trauma model rejects the representation possibility of trauma, excluding everyday events from trauma. However, the pluralistic model of trauma accepts everyday events as trauma. Another critical difference between these two models is that the classical model relegates trauma to disturbing repetitive forces. In contrast, the pluralistic model includes external forces like social, religious, and cultural systems, which are influential factors in remembering. Inner conflicts are consequences of the systems that one is born into, and these systems shape the encoding process. So, the inner forces involved in trauma cannot be separated from the external forces. This thesis presents an alternative reading of Ali Smith's *Like* through the use of the pluralistic model of trauma. As it is through memories that encoding occurs, trauma and memory cannot be separated from each other. Accordingly, Smith uses these two concepts interrelatedly while she is narrating characters' stories in *Like*.

The novel consists of the characters' memories which readers access through mainly Ash's narration. The first part of the novel, narrated in the third person, depicts Amy's responses to her trauma in the form of omissions and silences. She is depicted as a victim who suffers from dreams, flashbacks, etc. However, it becomes clear that these symptoms come not as a repetitive compulsion. Instead, she chooses to react to the systems she rejects to be a part of, having an agency over her traumatic experiences. Amy's part of the novel depicts her transition from melancholia to mourning which hints at the possibility of her recovery. As her story unfolds, it becomes clear that she rejects

the society she lives in because her trauma is mainly caused by this society which restricts her sexuality. She is depicted as suffering from the loss of the loved one that she never admits but turns out to be Ash. Her mourning for the loss of the loved one, which triggers her to renounce the fixation on the loss, starts when Kate reads lines from a poem by Rudyard Kipling that hints at the necessity to take action. From this moment on, she decides to face her memories, which is necessary for the mourning process. However, she cannot translate her traumatic experiences into a narrative form which is described as a deliberate choice to overcome her trauma. It cannot be said that there is no possibility of her recovery as she does not verbalize her trauma. Her omissions and silences cannot be interpreted as they are ways for her to escape from her memories. Instead, by destructing the missing versions of the events and setting her diaries on fire, she intends to remake her past.

Ash's version of the events is based on her personal feelings, which are narrated by herself. However, she warns that she will create fiction about herself from the beginning of the novel. By doing so, she draws attention to the fact that her narration may not be the actual version of the events. Throughout the novel, she uses language playfully, giving alternative versions of the events based on her aspirations. She also undergoes a process of transition from melancholia to mourning. For both of the characters, mourning starts with their return home. This implies a symbolic meaning which can be explained as one's returning to the self. As is known, in traumatic experiences, the self is split to struggle with them. Smith shows in *Like* that Amy and Ash have split identities, and they adopt the selves who are foreigners to them. They choose to become someone else, a foreigner, to escape their disturbing memories. However, dissociating the disturbing memories from the consciousness ends with a fixation on the losses. The fixation on the loss of the loved one is explained through melancholia in *Like*, and the reflections of melancholia are explicit in both characters' preoccupation with the loss of the loved one without consciously knowing it. The transition of the disturbing memories from unconscious to conscious occurs with the mourning process in the novel.

For Ash, the mourning process begins with her urge to revisit her childhood site, her family's home in Scotland. Facing recollections from the past constitutes the primary condition of the mourning process of both characters. Unlike Amy, who omits the traces of her traumatic experiences related to her homosexuality, Ash verbalizes her traumatic

experiences however much she merges the real with the unreal. Ash does not accept Amy's version of the past in Amy's diaries which omit Ash. She sets them on fire to rewrite her version, and this fiction-making reveals that it is sometimes necessary to divert the events in a way to come to terms with them. So, reconfiguring herself in her fiction, Ash feels having an agency over her past.

As is apparent, *Like* deals with the narration of Amy and Ash's memories and discusses the possibility of reaching their original memories. This thesis suggests that the remembrances of the actual event in the present time cannot be the same as those recalled at the time of the event because of the developmental processes of the selves for both Amy and Ash. This is especially obvious from the accounts of Ash which include reinterpretations of the memories through free association. As King (2004) explains in her model of narrative, which she divides into the event, the memory of the event, and the writing of the memory, "it is the third stage of this process that constructs the only version of the first to which we have access, and memory is the means by which the relationship between the event and its reconstruction is negotiated" (p. 6). So, the truth of the accounts cannot be questioned; the versions of the events presented by the narrators are essential for interpreting them. Also, characters' interpretations of memories do not end, as the developmental processes of their selves continue all the time. So, "all we have are memories of memories of memories; and the longer we live, it would seem, the more fictional our pasts -and, of course, we ourselves- will have to be. So, it goes" (Freeman, 1993: 90). Accordingly, in *Like*, Smith shows that all the narration of memories is, as the title of the novel put it, "like." Multiple interpretations sometimes oppose each other. So, the experience of talking about them is "like," which indicates the fact that narration can only give memories of the actual event.

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