



**THE PSYCHOLOGICAL IMPACT OF WAR AND TRAUMATIZING FLASHBACK
IN VIRGINIA WOOLF'S MRS. DALLOWAY AND REBECCA WEST'S THE
RETURN OF THE SOLDIER**

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ENGLISH LANGUAGE AND LITERATURE

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Ali Hussein, Ali titled “THE PSYCHOLOGICAL IMPACT OF WAR AND TRAUMATIZING FLASHBACK IN VIRGINIA WOOLF’S MRS. DALLOWAY AND REBECCA WEST’S THE RETURN OF THE SOLDIER” is fully adequate in scope and in quality as a thesis for the degree of Master of Arts.

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DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

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ABSTRACT

The Psychoanalytic theory deals with various variable aspects such as dreams, flashbacks, nightmares, fear, lack of trust, and many reactions by affected victims, and thus will be presented in this study by analyzing the symptoms of the traumatized characters. Virginia Woolf and Rebecca West challenge the meaning of the fact, the truth of experience, the conventional social functions, and stretch the boundaries of literature to demonstrate the massive impact of war on young people from a psychoanalytic viewpoint in order to share what they observed in that period. Therefore, this thesis tries to explain how the psychoanalytic approach begins to be used in literary criticism by focusing on the consequences of war on young individuals and their reactions after the conflict is ended, and then shows why Mrs. Dalloway and *The Return of The Soldiers*, are considered to be of the first war traumatizing fiction by pointing to some cases as main characters, showing what they experienced during the Great War. The study is divided into three chapters. The first chapter focuses on variations and characteristics of psychoanalysis, traumatic flurry, war, reflective trauma, contiguous trauma, natures of nightmares, and painful experiences. The second and third chapters conclude that Virginia Woolf and Rebecca West had personal meetings and reflected their fictional works as samples. And, lastly, these techniques have been interpreted by two veterans: Septimus Smith and Chris Baldry, from war massive shocking incidents.

Keywords: Death; Hysteria; Memories; Pleasure Principle; Psychoanalytic.

ÖZET

Psikanalitik teori, rüyalar, geri dönüşler, kabuslar, korku, güven eksikliği ve etkilenen mağdurların birçok tepkisi gibi çeşitli değişken yönleri ele alır ve bu nedenle bu çalışmada travmatize edilmiş karakterlerin semptomları analiz edilerek sunulacaktır. Virginia Woolf ve Rebecca West, gerçeğin anlamına, deneyimin gerçeğine, geleneksel toplumsal işlevlere meydan okuyor ve savaşın gençler üzerindeki muazzam etkisini psikanalitik bir bakış açısıyla göstermek için edebiyatın sınırlarını genişletiyor ve gözlemediklerini paylaşıyorlar. O dönem. Bu nedenle bu tez, savaşın genç bireyler üzerindeki sonuçlarına ve çatışma bittikten sonraki tepkilerine odaklanarak psikanalitik yaklaşımın edebiyat eleştirisinde nasıl kullanılmaya başladığını açıklamaya çalışmakta ve ardından Mrs. Dalloway ve The Return Of The Soldier, bazı vakaları ana karakterler olarak göstererek, Büyük Savaş sırasında yaşadıklarını göstererek ilk savaş travması yaratan kurgulardan biri olarak kabul edilir. Çalışma üç bölüme ayrılmıştır. Birinci bölüm, psikanalizin, travmatik telaşın, savaşın, yansıtıcı travmanın, bitişik travmanın, kabusların doğasının ve acı verici deneyimlerin varyasyonlarına ve özelliklerine odaklanır. İkinci ve üçüncü bölümler, Virginia Woolf ve Rebecca West'in kişisel görüşmeleri olduğu ve kurgusal eserlerini örnek olarak yansıttıkları sonucuna varıyor. Ve son olarak, bu teknikler iki gazi tarafından yorumlandı: Septimus Smith ve Chris Baldry, savaştaki büyük şok edici olaylardan.

Anahtar Kelimeler: Ölüm; Histeri; Anılar; Memnuniyet Prensibi; Psikanalitik.

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ARŞİV KAYIT BİLGİLERİ

Tezin Adı	Savaşın Psikolojik Etkisi ve Travmatize Edici Flashback Virginia Woolf'un Mrs. Dalloway'i ve Rebecca West'in The Return Of The Soldier'da
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List of Abbreviations

APA : American Psychiatric Association.

P./PP : Pages.

PTSD : Post-Traumatic-Stress-Disorder.

PTG : Post-Traumatic-Growth.

Rezia : Lucrezia Smith.

1914 War : The First World War.

SUBJECT OF THE RESEARCH

This research examines the neurological essence of the war consequence, that led to various psychological responses on young soldiers in the summer of 1914 of the first world war. This study followed the intellectual, moral, and spiritual development of the Great War. Veterans, Septimius and Chris, who are the other facet of the coin of sanity and madness, as an example of shell-shocked war heroes, survived from the fight. Their struggle works as a sharp criticism of the treatment of psychics and despair that has affected them by losing close friends or witnessing a terrible experience that has traumatically affected and haunted them with recollection after the combat has ended.

PURPOSE AND IMPORTANCE OF THE RESEARCH

The purpose and significance of this study is to present a clear explanation and example of an individual who was affected through massive traumatic situations that immediately wounded and led that cause to physical, emotional, spiritual, and psychological harm. Enduring distressing events may feel he does not know how to respond, which will guide him to react with unfamiliar actions as self-blame, disbelief, fear, and concern that cannot allow him to feel or care about other people. The study will show the psychological approach through the lens of Virginia Woolf and Rebecca West's works. With the help of these two cases, individuals will have a clear idea about identifying someone's actions that are being overwhelmed through traumatic situations, through their behaviors and reaction. The purpose of the study is to show trauma from a psychoanalytic point of view along with experiencing extreme emotional and physical reactions to reminders of shell shock such as panic attacks and physical symptoms of affected individuals as a way of identifying traumatized individuals concerning the impact of the war from the lens of affected narrators.

RESEARCH OBJECTIVES

The central goal is to study the unique relationships between Freud's approach and characters' reactions to present the traumatic war impact on two veterans from the same period Septimus's smith, from *Mrs. Dalloway* and Chris Baldry's character from *The Return of the Soldier*, as well as to portray modernist writing as a traumatic symptom of the war through producing their own literature. Also, to represent how both character hallucinations, war neurosis, flashback, and trauma affected, and which stages both personas go through.

RESEARCH METHOD

The theory used to analyze the literary text in this study is the psychoanalytic approach. Psychoanalytic looks to be the most proper method to examine and interpret both *Mrs. Dalloway's* and *The Return of the Soldier's*. Sigmund Freud is the father of this approach, in which he was able to understand human behavior through flashbacks, wishes, dreams and unconscious responses. Woolf and West's works are recognized as an example of the most contemporary novels to practice psychoanalytic methods in their fictions. The pair personas in both works are comparable. Septimus was influenced by his actions, especially witness his friends die in front of him. It becomes evident that he had endured savage treatment in the war that caused him to build a big impression on his life and the entire characters in the fiction, even if it isn't on the same level as Septimus's shell-shock. Then West depicts Chris in his last vain tendency to disappear in the delusion of being apparently encountered at the same time as a veteran of horrendous war-time incidents, which shocked him. Throughout the Great War, the word 'Hysteria' or 'Shell Shock' was invented to describe various emotional and physical symptoms arising as a result of shell attacks. Almost all symptoms were closely recorded by

Freud in his works and related to the human psyche, panic, tremors, nightmares, emotional illness, visual and other sensory deficiency, and even memory loss (amnesia).

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

This research aims to examine whether the force of horrific situations in the 1914 war as depicted in works analyzed leads characters and others in these works to insanity, flashback, hallucination, and to authenticate their hidden traumas that effectively explicates the dark side of what they encountered during that period. It also aims to determine whether the insanity is present and played a part in both books, accompanied by a review of the narrator's biography, so as to understand the significance of the way they express psychological components reflective of their fictions and psychoanalytically. The thesis would adopt principles of a number of leading neurologists such as Austrian psychologists Sigmund Freud and American psychiatrist Judith Lewis Herman, and Laurie Vickroy in confirming the concepts with negative accounts of reflective and contagious participant testimonies with harmful records.

SCOPE AND LIMITATIONS

This study is limited to examining two veterans from separate works affected by the dreadful war impact caused by psychological concerns and one matter transferred to their families and close members of their acquaintances. Moreover, the reaction of these two characters in these works shows the relationship between various theoreticians' principles, such as the Austrian psychiatrist Sigmund Freud's conceptions and trauma approach. The thesis would also look at the different conceptions of post-World War One trauma through the works *Mrs. Dalloway* by Virginia Woolf and *The Return of the Soldier* by Rebecca West.

RESEARCH FINDINGS

The findings intended to arrive at this study are to point out how the consequence of war can drive several traumatic issues on inexperienced enlisted individuals. This trauma transferred the innocent soldiers to different traumatizing issues inhumanly that come out deeply cynical of war and its purposes with diverse mental illness. Individuals can never go back to the life they had before as innocent or to the faith they had in their village or their own family. These affected individuals after the battle left them with several psychical problems. Besides, in the future it may lead them to commit suicide or have several concerns like fear, trust, and marriage obstacles. Virginia Woolf and Rebecca confirm in their works these issues in detail through the characters of Septimus and his wife Lucrezia Smith, also Chris Baldry and his wife, Kitty.

INTRODUCTION

The narrators who are considering proving in this analysis may not have known what we are calling PTSD (Post-Traumatic-Stress-Disorder), a term used since the beginning of the nineties. However - in civil, medical, and common fields - at least after the so-called railway spine, an outbreak for the post-traumatic symptoms of commuters affected in railroad accidents in 1860, the idea of psychological effects of trauma was promoting.

The Great war lasted four long and fierce years, and during that short time, nearly nine million people have killed throughout the conflict, and more than six million civilians died for reasons such as air raids, starvation, massacres, sickness, military encounters, etc. The combat further affected the home front due to an aircraft attack. Individuals had suffered totally with physical and psychic harm and the overall situation of affairs was so terrible that even during the lengthy post-Great wartime period the pain of conflict sorrow could never be entirely appeased by medical or social improvements. However, the human who experiences wartime were neglected or at times put to one side; the memorial event lamented for the dead and practically without reference to trench war survivors, considerably fewer home survivors. In respect of the people who have not experienced the actual situation of the conflict, they are separated from the war physically and mentally, as Virginia Woolf in her work *Mrs. Dalloway* and Rebecca West *the Return of The Soldier*. Several soldiers who returned from the front lines of the war suffered from the PDST symptom and found it difficult to express their thoughts effectively inconsistency, and they were never glorified or portrayed as hero warriors as their psychologically wounded comrades, and the unintelligible nature of the war makes it painful for not only soldiers but also entirely intellectuals to present it. Under these circumstances, when diverse crowds' sentiments are divided; and war memories depicted in shards, modern writers thought it was critical to reflect conflict effects in a way that made sense to all people,

particularly those who had never witnessed the war. Among those authors are Woolf and West. Their texts purposefully blur the borders between history, literature, and noncombatants and fighters; to achieve this aim, survivors, and traumatized victims.

Woolf and West are attempting through their works to investigate the mental devastation produced by war instead of physically wounded. In this study, the scope of the topic dictates Virginia Woolf's and Rebecca West's works, which both antagonists the distinct traumas of modern continuation, injecting ideas foregrounding, fragmentation in time and place, and their tradition for dealing with symptoms of traumatic cases that reflect the impact of war. However, chapter one will start with historical victims to propose trauma terms from history and find trauma theory to grasp how the concept has begun and changed by the Twenty-First century. Furthermore, to scope how the contemporary narrators merge the views from the lenses of psychoanalytic theory to practice the modern technique as reflections and mirror what they witnessed. In a way, this portrays genuine characters who are traumatized, impacted by war, and multi-trauma effects in their work to the reader.

Chapter two will take a departure from the traumatic revision of narrative structures and focuses more on symptoms issues in the aftermath of a traumatic occurrence. Woolf's masterpiece proffers a picture of life in which she practices her outside observation of the real world in combination with her reflections on the human psyche to demonstrate this fracture between self and society, through portraying three characters that mirror the thoughts of history that haunting them, in which the outcomes of the war are far away from over. Chapter three will deal with Rebecca West's works *The Return of the Soldier* from a psychoanalytic perspective, as well as witnessing intense mental and physical responses to shell shock reminders on key affected soldier Christ Baldry, such as panic attacks and physical trauma reactions. West's fiction is both a performance of Freud's philosophy of death drives and a

component of the human nature of war. Her work can be interpreted as a witness settlement. As a result, trauma strengthens a report which must be accomplished with the assistance of the witness, teller, and participant. As well, to portray a psychoanalytic view of both works and Freud's viewpoint, also to represent how both character Septimus and Chris hallucinations, war neurosis, shell shock, and trauma affected, and which stages personas go through.

In conclusion, the two aspects mentioned above are examined, and both books are produced within the same time period; however, they present distinct circumstances and types of trauma symptoms. My quintessential intention is to concentrate on the unique relationships between Freud's approach, furthermore characters' reactions that present the traumatic war impact. Finally, it seems to be worth mentioning that they tend to be connected through the theme of trauma and how war consequences impact civilians in different ways.

By studying and examining these cases from various novelists, the reader will be able to see how fights mold and affect people in several ways. These two fictions depict the impact of the Great War on individuals who struggle from direct or indirect trauma as a result of the combat. Therefore, in the current thesis, the urges, causes, history, and even social issues and theories ideas from different philosophers are examined in these two novels to reveal on the reasons behind reflecting this kind of psycho fiction into literature and the reason behind this transformation on affected individuals.

CHAPTER ONE

1.1. Post-Trauma of the Great War: Past and Present.

In several ways, this study answers the core question that humans raise after any accident: what caused humans to undergo a drastic transformation and how they would return to normal. When mass traumas like the Great War that took place between 1914 to 1918 taken into consideration, recruiting innocent youth veterans in trenches warfare conditions, with limited access to and availability of food plus massive bloody conflict situations. It was the domain for the soldiers to bear this heavy burden that hits with several psychological predicaments led to many unconscious results and never can return as youth innocent enough with faith to their close acquaintances.

In this sense, the poet Philip Larkin harkens back to a simpler time, a period of 'innocence' prior to the modern nightmare started, through his famous poem, "*MCMXIV*" that published several years after the war in 1964, closing his last stanza with "Never such innocence, never before or since, as changed itself to past, without a word — "Concentrates on the changes that have come over the people since the beginning and end of the conflict and allude to all the developments that are certain to come" (Swarbrick, 1986. P. 53–54). Vincent Sherry (2005), also pointed out in his book, *The Cambridge Companion to the Literature of the Great War*, "In less than a decade, there were more than 10 million dead soldiers and civilians for reasons that were unknown, or that changed and were even more unclear" (P.1). Which is the measure of death and devastation as depicted in the Great War. In the book, *The Great War and the Modern Memory*, Fussell (1975) also shows, "the ridiculousness of our perception memory associates with the incidents of the First World War, both small and large, has become an integral part of our current understanding of the big conflict..." (P. 329).

The 1914 conflict, which had been envisioned as a “war to end all wars,” instead became the “Great War” itself, generated great excitement in Europe regarding radical, ideological, and psychological changes, that left striking consequences generally on art and particularly literature, shredding the worlds of some of the world's most prominent thinkers and inventors. This impression spread far beyond just those who have experienced the battlefield firsthand and trickled into every aspect of private civilian life, forever reconstructing the notion of what it meant to live in the modern world. The explanation for this hesitant reflection was that the 1914 War's consequences were not only confined to the war frontline. The civil non-combatants were also hit by airstrikes during the conflict, and “women were beaten, taken, raped, sold and used, some of them because their families had been detained, while some had been forced to act as spies on the other side of the war” (Tylee, 1990, P. 97).

The First World War made nullifying outcomes on writers and individuals, which have been displayed in several fictions that were written after the 1920s. They were destroyed, much as the soldiers were, by the agony of battle. They suffered from feelings of inadequacy, failure, loss, and depression, “since the traumatized victim is unable to adequately retaliate, he can only withdraw upon himself,” according to the report (Krakel, 2011 P. 33). In this regard, modernists' narratives tried to call for immediate rehabilitation of the old writing techniques and styles, which were trying to create a new “form” more satisfying to implement and portray the realities of modern life after what they witnessed and experienced of the tragedy of the great war.

Modern narratives endured steering such dynamic panorama by showing the inabilities of the traditional form of writing composed through the earlier generation of Victorian novelists. Such concerns made contributors introduce a new form to modern literature to break old narrative tradition over adopting new ways as indirect discourse, stream-of-consciousness

fictions, and applying fragmented time and space. Narratives began to re-examine every aspect of existence from focusing on the awkwardness of life, carved originality in their works, possibilities of the subconscious, to find that which was 'holding back' process and replacing it with new techniques concerning relinquishing the same end. On another side, psycho for both deals with human beings and their reactions, anxieties, wishes, desires, doubts, frictions, and adjustments; individual and social concerns, as they turned specific personal memories into literature that can affect and educate readers. To guarantee that somehow a piece of art is viewed as a book concerned with war trauma. By enacted artist memories tracks and enter the memory of any readers through history. Through turning specific horrific experiences in work from war device into being a piece of traumatized actions can contaminate the readers and make them conscious of the great destruction of the 1914 war. As well, they narrate in their works as Woolf and West's concerning post-war trauma impressions and outcomes of the war on individuals. To assist in their encounter writings the overwhelming historical shocks of the twentieth century, they are linked to the Austrian psychologist Freud, who report an acute realization of the devastating impact of historical trauma to interact with the typical traditional modernist lies in psychological as well as human depths.

In their records, after the stressful experiences that were characterized by many neurological injuries, they internalized the trembling and unresolved essence of traumatic history in prescribed terms, Didier Fassin and Richard Rechtman, In the book, *Empire of Pain*, discuss the past of trauma theory and the transformation of the sufferer from an oppressed to marginalized to a valued role. The both sociologist claims that "Jean-Martin Charcot has taken the road to trauma psychoanalytic, the French neuroscientist and psychiatrist who worked with hysteric women at the Salpêtrière Hospital in Paris and was the first to discover that the source of trauma is not physiological damage but mental, which reached a high interest in the most unlikely accounts by London clinicians, between the 1866 and 1870 century, and received high

attention in the most unexpected accounts by London professionals” (Fassin, & Rechtman, 2009). He made a strong argument for trauma theories by presented a real women's "hysterical" condition suffer and traumatic effects.

In 1887, the great neurologist Jean Charcot identified both the difficulties of suggestibility in these patients as well as the fact that hysterical attacks are dissociative problems – the result of having experienced unacceptable events (van der Kolk, McFarlane & Weisaeth, 1996, P.50). To understand the issues and the value of the resistance, Charcot captivated a traumatizing young woman who had acquired refuge in the Salpetriere from the lives of unremitting violence and rape. In front of an audience, Charcot demonstrated his observations by having her act out her traumatic experience (Herman, 1997, P.6). His investigation revealed that hysteria was a psychological disorder generated by a traumatic illness in her mind, which was created by a dreadful or unreal incident in the past. Elaine Showalter through his, *Hysteria Beyond Freud*, book indicates, before the War, the term hysteria was broadly recognized as a female illness. During the 19th century and the time that leads up to the beginning of the 1914 War, victims of hysteria were particularly women. That is why female narrators propose that hysteria seen in men as the impact of the war, which was called by several other terms, such as war-neurosis or shell-shock war heroes. Under Showalter's (1993) own words, “In a duality that relegated the more noble masculine type to another class, hysteria became a derogatory word for femininity” (P. 292). Showalter also urges “Men's womanish, homosexual, or childish tendencies were described as the cause of shell shock” (P. 323). Therefore, that is why women's breakdowns were called hysteria and men's shell-shock or war-neurosis.

Several years later, in November 1914, appeared the earliest report in the British medical press of the case of *Nervous and Mental Shock* among soldiers. These records did not

mention the physical effect of exploding shells but described veterans' symptoms as the outcome of exposure, including the severe strain and tension of the fighting line or the discouraging effect of the awful sights plus sounds of modern battlefronts (Loughran, 2017). Over the next several months, "Captain Charles Samuel Myers was the first Scholar in 1915 that published a paper case to a medical journal committed to illustrate shell-shock, though he did not oblige to be the originator of the original term" (Myers, 1915). From that moment, the term enters into as common usage toward war diagnosis occurred. Fassin and Rechtman indicate that "Freud and the French psychologist Pierre Janet were the first to incorporate a psychic etiology into trauma theories" (P.19). Sigmund Freud, because of his contribution to assessing the signs of trauma and proposing remedial commitments as one of the leading figures of trauma studies, in 1920 published his infamous work, *Beyond the Pleasure Principle*. He adopted the term to define a painful experience that is not inflicted on the body of the individual but toward their minds. In association with Freud's conceptualization of the term "Trauma", he described in detail as:

An event that breaks the protecting shelter and powerful existing effects in a form that the physical breaking of defense displays thus a psychic one. When the defensive shield is penetrated, horrible casualties both inside and outside examinations seem trapped in an enthusiastic redundancy of self-destructive behavior, which causes them to appear to be destined for a negative future. That conducted as a result of the mental apparatus essentially inundated with vast quantities of inputs that cannot be learned and tied (P.28-29).

Freud's explanation of the stressful experience is limited to analytical formulations of what is evident in the psyche. The strength, force, and characteristics of the incentives themselves are not the main reasons for traumatizes. The permeability of the barrier is decisive

besides the characteristics of the stimulus. If an obstacle cannot be pierced, there is no incentive to create a situation of helplessness, and unbound sensations will inundate the psyche. The shield can never be impacted if the ego is in a position to react to a certain stimulation by an appropriate method of discharge or may dispel the impact by encouraging the ego to collect different functions at the same time to repair it by replacement. However, the resilience of the psychic apparatus and its ability to master and regulates the excitement produced in it are crucial once the shield has penetrated. The traumatized victims struggle to escape and avoid the initial traumatic experience, which made them unaware and hangs on to the incident in an endless loop of failure accidents carrying out the trauma manifestation In line with the fifth edition of the *Diagnostic and Statistical Manual of Mental Disorders* book, “in many respects, in every major war created several traumatic illness for numerous reasons, specifically shell-shock during the First World War, also war neuroses during the Second World War and post-traumatic stress disorders or PTSDs in recent years” (American Psychiatric Association, 2013). It's as well rewarding to mark that the recent trauma theory by literary critics raises upon Freud's observations on the traumatic experience of shell shock veterans.

The term “Trauma” is derived from the Greek word ‘τράυμα’ meaning harm to physical damage to the body such as tissues' damage or to the skin that originating from external skin damage (Oxford English Online Dictionary,2021). Like other psychoanalytic approaches, ‘trauma’ is moreover not a term that has a precise explanation. In the world of trauma research, the theoretician Cathy Caruth (1996) in her book, *Unclaimed Experience: Trauma, Narrative, and History*, described, as “a philosophical approach that people are effect because of unfamiliar action for an uncommon situation that led them to have the disability to control their decisions and behaviors as a result of frustration. Immediately after the events cause feelings of disorder, flashbacks, and Longer-term reactions include changeable emotions” (P. 5). This may lead effect traumatized individuals' expectations concerning the future through a loss of

faith, hallucination, blinding to the main events, and stick with endless repetition of a traumatic situation.

Hence, the sense derived from the title of this study, which refers to the structure of time in the traumatic events' crisis that supports the issue of a historical relation and connection to the pastime marked with endless repetitions, where repeating actions are not normal remembering, but on the contrary, testifies to the failure of a certain sort of memory as a result of breaching the protective shield equivalent Freud's conceptualization of trauma. The research will not only discuss modernist writing as a traumatic symptom of war, but also discuss the significance of modernist novelists' view of ancient times as traumatic history.

In literature and cultural research over recent decades, trauma perception thought has been highly significant. In addition, trauma ideas have emerged as a new area in art, as trauma has become one of the most prominent topos in literature and life. Relevant field publications in the 1990s, such as Cathy Carruth's essay collection *Trauma: Explorations in Memory* (1995), as well as her monograph *Unclaimed Experience* (1996), were soon followed by several reviews on literature writing, film, and community trauma. It has become necessary to examine trauma literature in order to underline that trauma fictions are concerned with historical issues, socio-political issues, genuine, cultural, and educational issues, to grasp the significance of situations in extreme cases. Trauma fiction represents a moral purpose: it addresses both the reasons for incorporating the significance of a particularly horrific experience from a more individualized, multicultural, and comprehensive perspective than other types of trauma studies may do. Literature fiction, rather than eliminating social, mental, or empirical analyses, adds to the body of information and understanding gained by these sources, as well as the benefits gained from them. According to Professor Laurie Vickroy, "literary and creative approaches {to trauma} offer a critical complement to historical and psychological research" because they "add a classification of a sociocultural significant that analysis lets readers articulate how

public policy and viewpoint ended up living with personal concerns” (Schönfelder, 2013). Literary responses to trauma have the ability to engage readers' personal testimony and empathy on the one hand, as well as analytical contemplation on the other, where it may think in a way social communal- by media attention, service groups – and novels. As a result, people will gain a positive impression of the value of recognizing someone's behaviors that are being overwhelmed by stressful events in today's world, by their attitudes and reactions, with the aid of the following examples. In conformity with the professors Caruth, reading of Freud’s much-debated text—*Moses and Monotheism* of 1939 book as a history of trauma will help the reader in understanding how traumatic events can be conjectured in the concept of trauma and remembered as an occasion that demonically continues haunting the case in its peculiar process of delay, as sequences of irregular occurrences evolved at the time of traumatic neurosis (1995, P.5).

1.2. Post-Traumatic Novelist as Reflective Writers.

The dilemma of memorizing horrific events over the past two hundred years has become essential to remember a grim history: contemporary social, technological, political transformation, genocide, and disappearing cultures. To witness history has been an urgent activity for many novelists to preserve personal and collective memories of adaptation, censorship, or violence. Their practice represents an increasing knowledge of the effect on the psychological effects of conflict, injustice, colonization, and domestic violence of disaster and inequality.

Modern historiographic, testimonial, and representational approaches to better explain and reconfigure the enigmatic remnants of facts and consciousness have been necessitated by revelations about the existence of horrific traumatic experiences as daunting, foreign,

amnesiac, shape and change victim, and often unintelligible. In this thesis, I contend that modernist literature is "literature of trauma" since it spouts the historical implications of the war in terms that traumatic conflict is conceived and interpreted and how this has been expressed in contemporary fiction through the modernist narrative. Trauma fiction - fictional narratives, which support readers in acquiring traumatic situations, and have played a significant role in highlighting the personal and social perspectives of suffering, as well as elaborating our connection to memory and remembering within the dynamic interweaving of psychological and social interactions, in a variety of artistic, educational, and memorial representations.

Karen DeMeester declared in 1998, the contemporary modernist literature carried to grown to become trauma literature and has been widespread in recent years, "their styles regularly resemble trauma descendants wounded psychos, and their contents frequently reflect this disorientation and hopelessness" (P.1). These sorts of texts also raise serious issues and responsibilities connected with writing and reading about trauma, as they place their readers in ethical dilemmas comparable to those of trauma survivors. The form which DeMasteer provided for the psychological condition to psychiatric delineate trauma theory, "that prospered particularly in the 1980s and 1990s to support the argument that modernist novelist mirror the traumatized mind. It is important to point out that long before trauma was given official recognition by American Psychiatrists which associated in the 1980s in the form of PTSD (Post-Traumatic-Stress-Disorder), Modernist novelists have struggled to give meaning to a psychological condition --- The Haunting Trauma---- that will trouble psychiatrists for another fifty years. In the sense of this point, The Great War, as the main phase of the turn of the century, produced its own literature. Remarkably, numerous fighter writers took inspiration from their own experiences, struggles, and observations to generate different war literature. However, instead of immediately portraying the violent actions perpetrated during the war,

modernist narratives generate an atmosphere of negativity in the inadequacy of impressive and designated descriptions of violence. They do not openly advertise the failure of the conflict. They do not have a didactic tendency nor transfer any explicit propaganda upon the war. Preferably, they bestow it through the vulnerability of the individuals who are emotionally traumatized. They create an environment that provokes insight by manipulating the reader into feeling for characters and sensing the powerful psychological pain they have been into.

The reflective technique is “a capability to observe our responses and guide our behaviors, communications, and understandings to the environment around us, to other characters and incidents” (Etherington, 2007, P.5). Reflecting is a key part of vocation, research, intellectual performance, and as a scholar, it continually changes the vision of the universe at specific levels. It is a dynamic process needing an explanation of the experience while concurrently existing in that time; the reflection of some occurrences necessitates more than self-consciousness (Etherington, 2007). Reflectively, writing might enable you to stand outside the experience of yourself and see at it with fresh, new and open eyes. Thoughtful praxis allows us to reflect on life and to form meanings. In order to comprehend our hearts, our inner emotional stories, and the way in which we struggle, it is necessary, given the poet and fictionist a position in the study. With the emotional development of others and powerful interpersonal skills necessary to gather data or, specifically, to hear others' horrific incidents and explain phenomena with their words (P.17), one can improve one's knowledge by writing reflectively. Rebecca Luce Kapler (2017) affirms that in *Doing Poetic Inquiry*, composition poetry enables you to make meaningful transmission of experiences to your audience, in order to encourage unexpected discoveries (P.5).

For instance, the British poet and soldier Wilfred Owen (18 March 1893 – 4 November 1918), produced his own war literature after he joined the army in 1916. He is one of the leading

poets of the First World War. Shortly after his enrollment, Owen suffered from shell-shock because of disasters of different incidents in the conflict and send to Edinburgh - Scotland. Where he penned his renowned poem “Dulce et Decorum Est,” which explains a veteran choking from the point of his companion the survivor cannot get this offensive vision out of his head. In 1918, he returned to active duty. During the British assault on the West Front's German-held Sambre Canal, exactly one week before the end of the war, Owen was killed in battle. This recollection emphasizes the truth of the conflict, forcing veterans to bear the burden of their memories (Hipp, 2002).

Siegfried Sassoon (8 September 1886 – 1 September 1967), also reflected the deepening trauma of war experiences through his writings. Sassoon was perhaps the Great War's most famous sufferer of shell-stock, chosen as a war poet among many British writers for various reasons. The paradoxes and dichotomies of his initial life caused an outstanding officer of the Royal Welsh Fusiliers. The terrors and failures he experienced as an officer in the war produced an outstanding writer. For Sassoon, the essential quality of his poems, according to him, was that it “This is exactly how I felt. Most of those main stories have a lot of life experience and therefore express themselves genuinely” (David, 2014, P.139.). In his poem, he immediately mirrored his perspective and what he was witnessing during the war. For David Daiches, Sassoon (1940) was one of the first and only poets brave enough to use the poem to describe war as it truly is: brutalizing, deadly, horrific, and an indefensible waste of human lives (P.64). Through his first poem, 'Absolution' that published in 1917, he tried to express the concept that war takes soldiers so close to death that they learn to see everything in life as beautiful, including war, into practicing different metaphors and paradoxes.

Both poets, Sassoon and Owen, wrote poetry to reflect and inform people of the realities of war. Their poetry becomes the means of sharing their views that the war had “become a war

of aggression and congest” they tried to practice many ways to convey their feelings, and especially their bitterness and resentment via the war, but all in their poems, their true meaning is clear, and they write in this way that shows the reader clearly what both think and feels about the war. Reisman (2011) in his *Critical survey of poetry and war Poets* shows, many innocents young men shared the sentimental view of war, which found its expression in poetry. Having poets put their experience into poetry helped to teach the public about the horror of war and added a strong voice to the public discourse. These writers served as representatives of what could appear to all soldiers (P.2).

Storyteller have been generating reflecting upon combative experiences since the Greek times, but war accounts settled in 1914 as a literary genre by the young motivated narrated veterans. Their blended speech became one of the definitions of Europe in the twentieth century. Before the 1914 war, even after this, thousands of young uniformed men starved at the very edge of the experience to write stories as a way of expressing their excessive thoughts and feelings. But the work of war action from the civilian side took separate voices of veterans, through highlighting the light on warfare conditions catching on what soldiers went through and what they experienced from the domestic war side and inner home front side. The majority of war fiction is indeed not anti-war. However, it is about profoundly personal issues such as identity, innocence, violence, desire, bravery, death, social life, and humanity. Its initial reaction to these questions, as well as its use of mediate individual perspective to contribute to moments of social and international crisis, give war fiction a new literary frame of greatness.

This subject is addressed historically by many outstanding well-known contributions such as the words Virginia Woolf and Rebecca West and also includes a detailed study of contemporary literature, which is emphasized in this thesis by its complex war fiction as part of the canon. Both narratives, *The Return of the Soldier* and *Mrs. Dalloway*, which are included

in this study, are about a personal description of the war. They do not explain the abrupt details of the war strategies. They mirror several aspects of the combat through two veterans and psycho impressions on their close acquaintances. It was not easy to describe the warfare conditions and trench experience in detail, even it was hard for combatant writers. These war novels take their strength from the feeling reaction of loss they can disband by representing the weakness of characters. Nearly every persona in these fictions experiences different types of damage and loss as resulting from the combat. West and Woolf as non-fighting civilians did not endeavor to represent the war tranches' conditions. Preferably, they were documenting their experiences through what they witness and saw in journals, news, or as actual action. As a result, their novels highlight the enlightenment on combat situations, catching on what fighters went through and what they experienced.

In early-twentieth-century England, several narrators were inspired to follow modernist author's footsteps as Virginia Woolf and Rebecca West. The author annihilates the ancient literary realism naturalism viewpoints and establishes their writing to devising modern fiction and thought. Through adopting, embracing, and employing essential characteristics of key elements of modernist techniques, such as the streams of consciousness, inner monologue, temporal illusions, and various or shifting points of view. These develop and appear in the work of Ezra Pound, James Joyce, Gertrude Stein, and Virginia Woolf. In *Principles of Psychology* book, published in 1890, William James outlined, the stream of consciousness "as type of story-telling technique that portrays events in the characters' minds as they happen." The term originated in psychology before literary critics began using it to describe a chronological style that portrays how people think" (Humphrey, 1954). It also pointed to the techniques as "the flow of inner experiences" (Cuddon, 1999, P. 866). Stream-of-consciousness fiction is identified most promptly by its subject matter. This, rather than its techniques, its objectives, or its themes, recognizes it. As a result, the novels that are said to use the stream-of-

consciousness techniques extensively turn out to be fictions with the consciousness of one or more personas as their core subject matter; that is, the depicted consciousness serves as a screen on which the material in these novels is shown.

David Lodge also defines the stream of consciousness, in 1992 as “The ongoing flow of thinking and feeling in the human mind” (P. 42). The literary attempt of such techniques connected to the interior monologue, the method first adopted by Laurence Sterne *into Tristram Shandy*, in 1760, and later by the Russian novelist Fyodor Mikhailovich Dostoevsky in *Crime and Punishment* that published in 1866. The approach not only forms and represents the problems of the moment, but it also created a narrative paradigm that changed the history of the novel, a realistic collection of short stories that focused on defining and deciding narration while excluding the characters' personal inner voices. British narrators of the early twentieth century championed this style, and at the head of whom are Joseph Conrad, in *Heart of Darkness* that published in 1899, also Virginia Woolf in *Mrs. Dalloway* that published after the war in 1925, and James Joyce in *Portrait of an Artist as a Young Man* in 1916, and others familiar novelist. All of the works that listed dealt with reflective writing using the interior monologue technique, in which the Stream of Consciousness, or the flow of recollected experiences from within, was used.

The techniques of Stream and Interior Monologue, which are the defining characteristic of modernist fiction, serve to put the focus of the narrative on the personal knowledge of the mind of the character, recognized as both its principal theme and dominant technique, and *Mrs. Dalloway* that published in 1925 directly after the war, is the brilliant example of the psychical deployment into the factional exertion. Virginia Woolf is the most influential representative of the first reaction to the war. Woolf started to write *Mrs. Dalloway*, much like the famous fiction “Ulysses” by James Joyce, and the text occurs in an otherwise ordinary mundane context.

Presents the first chapter with “*Mrs. Dalloway* declared she would buy the flowers herself” (*Mrs. Dalloway*,1925, P.27). But the novel goes deeply into the painful history of the characters, weaving with that of shell-shocking veteran Septimus Smith the inner life of the bumper socialist Clarissa Dalloway.

Woolf represented the first mood toward the war, which was the reaction and feeling to the loss of a significant someone or something in the life of the soldier. She was focusing on her interest in time and psychological aspects to deal with people's ability to cope with change class fluidity, war, and the change of life of affected soldiers, through demonstrating innocent youth veterans suffering from mental disturbances forced to preserve their spirits through death. As Jane Goldman points out in 2006, “the writer needs somehow to transmit those conceptual experiences without caring about portraying external materials. The purpose of Woolf was that which depicted characters in their most humane and helpless condition” (P. 104). Woolf presented the reader as a portal into the minds of the characters, allowing them to witness their thoughts and behaviors. She creates her characters through her own characters through multi-dimensional lives, as she suggested in *The Common Reader*: “The {proper stuff of narrative} somehow doesn't exist; everything is the right ones of fiction, every emotion, every noticed; every thought and spirit attribute is tapped; no experience is overlooked” (Woolf,1925, P.63). The characters of Woolf recognized overcoming their material existence briefly through deep reflection, and through considering the complexities of mind, their work shows the value of making each other knowledge of our inner lives. When the reader closely watches each character strictly, it poses various questions in the minds of the browsers about whether anything appears to be as it appears, or whether secret stories are surrounding the text that can be brought to light by careful analysis and examination. Woolf as attempting to show the irony with limited genius and reflects back on these lost experiences over time.

While Rebecca West, as a modern contributor, presents a description of reality through her literature to support the liberty of artists and show new fidelity for readers, she thought it's her duty to reveal both positive and negative sides of what she witnessed in that period. West was pushing the boundaries of her small town's environment to live her life as she saw fit, independent of any restrictions imposed by governments, and as a result, she grew to become an outstanding journalist at a young age, as well as a feminist and socialist activist and novelist. Inspired by her own-personal experience with the massive and state-sanctioned brutality of the First World War. *The Return of the Soldier*, as West's first work, has been interpreted as a Freudian application. Besides that, it “can be viewed not only as a textual rendering of clinical case history members, but also as a criticism of the loosely associated conventions of naturalist literature and case histories” (Covington, 2014). West's writings clarify a similar case of amnesia and adhere to the prevalent case history paradigm of the period in which she reflects the case to her career, according to a piece of newspaper that found. These examples, along with West's letter from 1928 disputing psychoanalytic influence, suggest that “the novel's relationship with Freud may be limited to the coincidence that Freud writes literary case histories and West documents case histories as literature” (Rothfield, 1992).

Woolf and West are striving to represent two types of soldiers that are influenced by the reverberations of war shell-shock. The hallucinations of Septimius from Evans, his deceased comrade, and Christopher Baldry, who influenced war activities, return home with amnesia and lost his last 15 years of memory. In his writings, Sigmund Freud in 1917 describes their phenomenon as 'Melancholia and Mourning' and says “Melancholia mourns, on the one hand, in reaction to the actual death of near family members or valued objects, yet on the other side, is considered a determinant that is missing in normal grieving or transforms the cap in ill mourning, if current” (P.243). This amusement with trauma and preoccupation in the past subtly couches the novel becomes more suitable motifs in the shell-shock wound expression

narrative as Chris strives to balance his ennobling of past passion to the impetuous requirements of struggle and the modern world. At the same time, Septimus find his way to rest in peace and live freely. Septimius Smith and Chris Baldry are comparable characters in the novels, who, in this thesis of madness and chaos, are known to be the opposite side of the coin as an example of the shell-shocked war hero. They have experienced the wars, and their struggle acts as a strong critique of the treatment of mental illness and depression.

1.3. Post Traumatic Fictions with Communicable Symptoms.

Trauma experience operates in various directions in space. By hearing or witnessing the traumatic incident, observers become traumatized, while those who work or reside with traumatized individuals can experience “indirectly of secondary traumatization” due to their closeness (Degloma, 2009, P.109). The traumatized event concept not only affects traumatized victims, but it also damages intimate relationships with the traumatized victim and hits the audience implicitly by tragic experiences or when they witness their painful situation. The way therapists listen in the process of treating trauma has been observed by analysts. While survivors can obtain such a strong reaction that the therapist is “vicariously” traumatized, narratives researchers have rarely addressed the problem of vicarious trauma in individual's responses to common mechanisms. Caruth (1995) says, “One of these hearing difficulties is, of course,the risk of...the danger... of the trauma's ‘contagion’” (P.10). They experience what they are called intrusions—memories, events, flashbacks, and visions that cause them to endure the horrible experiences over and over—even though the traumatic events are not their own. Similar to individuals who have themselves been traumatized, they live in a state of stress-induced hyperarousal, with an overly aggressive fight-or-flight response. They may experience sleep disturbances and feel completely hopeless.

Studying vicarious trauma is particularly essential in a time when global communications relay trauma variation images of disasters all over the world as they are occurring nowadays. The individuals who listen too long and too strictly to traumatized patients often become suspect among their partners, as though infected by contact. "Trauma is contagious," writes Judith Herman (1997) in his work *Trauma and Recovery*. The therapist is mentally exhausted when working as an outsider of a tragedy or atrocity. That feels the same fear, fury, and desperation as the patient, but to a lesser extent. "Vicarious traumatization" or "secondary traumatization" is the term for this occurrence (P. 9). The traumatized victim who has sustained the horror often tells their stories in a highly emotional, incongruous, and fragmented manner which threatens their credibility and thereby assists the twin imperatives of truth-telling and secrecy. When the truth is finally recognized, the sufferer can begin their recovery. But far too regularly, secrecy controls, and the story of the traumatic incidents surface not as a verbal narrative but as a symptom. As a result of that, the original trauma of the victim developed to create indirectly second trauma, which hits and cause damage for the psychiatric or family participation in the act of listening, as well face symptoms victim repeatedly, because they affected by the "transferred." emotions from the traumatic survivors. Clearly, the listener is subjected to the traumatizing effect of the patient's experience as he engages through the transference in which the traumatized survivor carries out the painful events and emotions. Pearlman & Saakvitne (1995) described "vicarious traumatization" as the deleterious impact of trauma therapy on the psychotherapist. According to E. Ann Kaplan (2005) in his book, *The Political of Terror and Loss in Media and Literature*, it is a shift in the therapist's inner perspective, which is a natural and understandable outcome of personal involvement with the client's pain experiences and memories (P.40). As a result, secondary traumatization affects and reaches both the listener and the observers much of the time in treatment, and their scenario becomes infectious and traumatizing.

Furthermore, the clinical professor at Yale University, Laub (1998), shows in *Bearing Witness or The Vicissitudes of Listening* that suffering affects not just the listener who engages in the transference, but also others who listen to the sufferer's painful and tragic narrative or experience their traumatic situations and re-enactments. According to Felman & Laub (1992), "The witness of trauma becomes a subject and co-owner of the traumatic event: he learns to partly encounter trauma in himself through his strictly listening" (P.57-58). As a result, the survivor's experience with the trauma incident has an influence on the listener's relationship with it, and the latter starts to sense the bewilderment, damage, anxiety, fear, and disagreements that the trauma victim experiences.

When playing the role of a spectator to the trauma observer, the listener, on the other hand, is a different human being who may face threats and expend initiative on his or her own. Although his or her experience can coincide with that of the victim to some degree, he or she does not become the victim; rather, he or she holds his or her own distinct location, position, and perspective: a battlefield for powers raging inside him, of which the spectator is a witness. Dori Laub not only emphasizes the involvement of the spectator in the horrific incident but also the fact that the listener feels the same anxiety and shock as the victim and is exposed to the same conditions. According to Felman & Laub, listening connected undeviatingly with remembering or sharing traumatic memories, which traumatized the listener and re-traumatized participants. If the value of talking is re-living: not healing, but further exposure to trauma, he writes, the act of saying could become seriously frightening in and of itself (1992, P.67). Though much of the survivors' tragic accounts include suicide, hopelessness, pains, and fear, the listener can grossly misrepresent his own account by integrating the incident's consequences into his own personal life. The traumatic survivor scenario will be transformed into a dramatized forum on which the observer will understand that he is in danger. As a result, the audience will be confronted with a slew of questions that he would be unable to avoid:

The participant will no longer be able to avoid questions that related to facing death; facing time and its passage; the purpose and sense of life; the boundaries of one's omnipotence; losing others who are close to one; the great dilemma of our time solitude and isolation; our differences; our responsibility for and for our destiny; the problem of love and of its boundaries; parents and children our differences and so on (P.72).

Traumatizing listening will raise innumerable questions in the listener's mind. By listening to the horrendous traumatic victim stories, the listener becomes aware of the risks, as these direct questions can hurt him or trigger problems, either directly or indirectly. As a consequence, the listener's traumatic experiences have an impact on them and indirectly haunt him.

The American therapist Martin L. Hoffman, writes “observers are also much more likely than survivors to know the cause of their pain: They know their suffering is compassionate and empathetic and related to reaction to the victim's trauma” (Kaplan,2005, P.89). Pearlman and Saakvitne, like Hoffman, also suggest that therapists may have nightmares about their victims' experiences and that sometimes the therapist's unconscious can be triggered by what they hear when they become as participation in the act of victim symptoms (1995). The participant observers with a previous personal history of trauma are particularly vulnerable to this effect and symptoms of indirect secondary trauma. In several of Hoffman and Friedman's writing, the listeners experienced similar traumas to a sufferer and the triggering impacts of patient's accounts (Kaplan,2005, P.89). This means, that they slightly distinguished with the patient and their narration, partially entered the scene and that the victims' words provoked past memories and possibly fantasies connected to their own experiences. While people react to vicarious trauma in several ways, a change in their personal beliefs and worldview is considered inevitable for individuals. This can either make them more cynical or fearful, or it can make them more aware of who they are. Vicarious trauma responses

can be positive, neutral, or negative; they can change over time; and the outcomes vary from person to person, particularly when the danger is repeated.

Since traumatized victim's consciousness works as a witness, this discussion of vicarious trauma and listener can be close to that of watching a movie. To follow the story and decipher images, one's cognitive functions are required, and one knows that he or she is watching a film. Images of violent pain or fury are prevented by his or her cortex, avoiding cognition. As a result, a witness is distracted. In most cases, the individual calmly exits the theatre, avoiding the occurrence of secondary trauma. Even if strong passions manifest in the amygdala, the cortex remains active for most moviegoers. However, as with analysts, if the story deals with painful experiences that the listener has either directly or indirectly encountered in the past with much the same events, his or her reaction to the tale might be stronger than that of another listener who does not want those experiences. One listener can experience PTSD symptoms while the other observers does not.

Secondary vicarious trauma is inextricably connected to transference, acting out, and empathy, whether directly or indirectly. Via narration and listening, indirect trauma shows how trauma repeats itself. Even if the listener utilizes defense techniques voluntarily or unwittingly, there is a chance of falling into the gap opened by vicarious listening or hearing the tragic stories that the narrative tells in front of the listener with high emotion and passion (To show how much they suffered to the listeners). The same can be said for readers; What's that attracting them to stories? is the issue that modernist narratives most likely pondered when honing their skills in their works. Modernists, through their experience, understand that readers want to see the impression of the character's emotions through their body language, facial feelings, and reactions. In simple words: show, don't tell. Rather than telling us that a character is simply afraid, but illustrate a tone as their body tenses and reactions up with fear to transfer

that fear from character to other or even to readers. This view highlights the importance of the readers being aware of these feelings and employing this awareness through their way of reading affected traumatized narratives that reflect what they want you to experience. Specifically, to particular readers or listeners with harmful records, they will be more vulnerable to get some effect from emotional stories.

In the following section, the analytical discussion in reviewing both fictions will examine and considering two essential layers: first, the traumatic narratives of central affected characters, and second, the representation of trauma in the story besides their relationship with close acquaintance. The two novels cooperate with trauma not only through describing the trauma victims' events but also by establishing a relationship between the traumatic incidents' teller and the secret emotionally injured listener (or as hidden unresolved trauma). These sorts of works compartmentalize trauma testimonies and then have the major characters of the piece reflect the traumatic symptoms. Presumably, the individual outcomes of the trauma and literary symptoms of the internalization of the traumatic experience should be recorded with specified qualities. The ultimate aim of this study is to show trauma theory, psychoanalytic, and literary ideas of memory through the eyes of both narrators, as well as to explain the uncertainty over memory ushered in by psychologists as artistically effective in order to validate various techniques used in their works. To testify and mirror what readers want to experiences and witness through providing them as collective information for affected innocent non-combat and veterans from the beginning of their enlistment in the battle till the end, including covering their psychological condition several years after the war. The thesis would use some terms from influential theoreticians' trauma, such as the Austrian psychiatrist Sigmund Freud, Cathy Caruth, Judith Lewis Herman, Laurie Vickroy, and other leading philosophers and psychiatrists, to validate these ideas in this analysis.

CHAPTER TWO

2.1. Virginia Woolf's Traumatic Reflective Fiction.

As the modernist technique of narrative, modernist literature is often used as a criterion of 'literature of trauma'. DeMeester (1998) says, "For instance, the revolutionary novels of the post-war century show the fragmentation of a survivor's psyche, chaos and instability after a traumatic event" (P.1). This would be to imply; modernist narratives focus on the individual's emotions and thoughts rather than their actions. Furthermore, as most modernist contributors, they seek to keep and insert the "inwardness" of experience through reflections in their works, which has gained attention in post-war writing. This is not only modern ways of looking at the relationship between the self and the world but also a new "way of thinking—paths to the philosophical structures." That also a core category that outlined the subjects and forms of modernist impressionism grew in new ways of visual language, spatiality, and time-life.

The First World War led to a proliferation of numerous traumatized veterans, and the literature of the time was inspired by its immense consequences, which were felt not only in people's physical environments but also in their psychological situations. Around the same time as the 1914 War influenced modernist literature, it also influenced psychoanalytic, which was gaining traction in the early 1920s (Terentowicz,2018). They were the novelists of the twentieth and thirties centuries who attempted to offer the war cultural meaning, it is no coincidence that many of these writers, such as Virginia Woolf and Rebecca West. They were non-military survivors describing what they endured and witnessed during the war and displaying what they indicated at the period.

Woolf was greatly affected by the devastating outbreak caused by the Great War. She seeks to criticize the imposing value of war bravery in both her political essays and in her novels, underlining the adverse effects that provincialism and colonialism have upon the local

and the private domination. Woolf's passion to make clear these ties between private and public violence, between patriarchal society's domestic and civic consequences, between leader sovereignty and the lack of peace, and between ethics and aesthetics pervades her writing, revealing the interdependence of public and private politics. On 14 May 1925, Hogarth Press published the work of *Mrs. Dalloway*, which included a striking Vanessa Bell dust jacket. The novel describes the parallel stories of Lucrezia Smith (Rezia) and her veteran spouse, Septimus Warren Smith. Riza is an Italian woman struggling hard to adapt to Septimus' trauma and life in London after he was traumatizing in the war. Through using the technique of shifting the characters' perspective, Septimius's trauma acts as a significant place in *Mrs. Dalloway's* work. Both character traits contribute a profound insight into the protagonists' conflicted thoughts as seen from various narrative perspectives influenced by shell-shock. Most of the novel lays out very clearly the main characters' remembrances, feelings, and thoughts about the past. Where the narrator represents all significant events through flashbacks, the stream of consciousness, and changing character techniques. Especially when recording Septimius's thoughts on death and the war, as well as the consciousness of other characters.

Woolf's use of trauma in her fiction has aroused a general interest and has been the topic of several critical works throughout the years. As she says, the work is linked to "a war shock that cannot be forgotten" (Tylee, 1990, P. 150). This style of writing may have influenced the attitudes of her readers and many critics at the time. Besides, she helped to build her reputation as a reflective and eye witness writer for the 1914 war. She illustrated the influence of the modernist literary genre in her novels, as DeMasteeer reveals above to demarcate the psychology of the survivor trauma. Rather than reordering the internal chaos caused by trauma, as more conventional stories do, her narrative style retains it.

Woolf isn't known for being an author who deals with the harsh realities of war or sex, so it's interesting to hear that she can so eloquently describe the effects of war experiences on social and individual personal mental health experiences, as well as their intimate relationships. Woolf impersonates Septimus Smith as a post-war traumatized warrior who had served in the trenches of firepower of the protection in Italy during the 1914 war and had endured and witnessed the stressful experience, as well as the loss of his best friend, Evans, in a landmine blast. Septimus is no longer the same innocent Septimus, so the death of his close friend worries him profoundly and ineluctably: "Septimus had fought; he was brave and strong; he was not the same Septimus anymore" Woolf writes in her novel (P.127). His terrible experiences in the war completely transformed his ego—witnessing the death of a loved friend—which left an indelible mark on his psyche as a painful event of exceptional reactions. Since the war has traumatized him upon understanding the dangerous facet of life threats, the transformation shifts and the clash among his former status and post-war condition require further investigation. His shell-shock is the painless, everlasting death of his closest mate. His friend's death will plague him until he returns to London, manifesting as PTSD symptoms, including certain visual and other sensory impairments, flashbacks, and an acute depression to the environment.

Septimus was a traumatized victim who suffered not from a psychological pathology but from mental, psychological injury, which was caused by his culture during the war and made septic by the same culture's post-war treatment. Critics and observers who previously diagnosed Septimus case as people with schizophrenia and applied a general psychoanalytic explanation of his personality didn't know that Septimus was a traumatizing victim and suffers not from a psychological pathology but mental and psychological damage. Karen DeMastereer (1998), describes how Woolf becomes an ambassador to impersonate and recreate the traumatized soldier as Septimus by the use of modern strategies to describe the war's

consequences on people who are incorporated into this fiction through sympathizing with war veterans:

Woolf incorporates the modernist form of a story in her work to portray the trauma victim's psyche. Her form of narration maintains rather than rearranges the trauma caused by psychological illness [...] sometimes in order to show how perceptive, chaotic, and depressed a survivor has encountered after a traumatic event. [...] that brought Woolf to be something of an “instinctive pacifist,” and his refusal is a part of the broader movement between people and war representations (P.1-2).

Woolf's modernist written formulated technique reflects beautifully the trauma of war veterans like Septimus and others who cannot adjust to the after-war life. Moreover, trauma eventually ruins the confidence of the traumatic survivor in prior perceptions of himself and the outside world, causing him to look for new, plausible philosophies, which will provide meaning and order to himself after the trauma. Woolf attempted to construct her narratives from the characters' pre-speech levels of consciousness, and she did so in her fiction, processing the fragmentation of consciousness that occurs as a result of trauma (Humphrey,1954, P. 19–21). We can see, though, from this scenario, that the novel needs an extensive study of Mrs. Dalloway's trauma and her shell-shock to explain how in this novel the trauma of the other characters is caused and the story itself is an essential trauma in this part, as this chapter will show.

The difficulties in portraying trauma not only challenge the traumatic accounts of traumatized survivors themselves, but confuses even the trauma story itself. When the dialect becomes inadequate and the traumatic victim suffers his silence, the disclosure of trauma is not an act of memorizing but an act to imitate, repeat or retain. According to the observation of Freud in his Book, *Beyond the pleasure principle and other writings*, “The emotional survivor

has no recollection of something he has forgotten or suppressed, however, he does. He doesn't revisit it as a memory, but as an activity; he repeats it without realizing he's doing so or apprehending that" (2003, P.149). Which incident of trauma becomes for these survivors a "voiceless terror," since the expression of the traumatic experience cannot be depicted and defined. They recall therefore the tragic circumstances of the martyr since it is not productive and sufficient to describe the fear the survivor feels. They are almost impossible. Instead, in his delusions, flashbacks, dreams, and visions, the victim continues to replay the same horrific scene. Remembering thus involves unintentionally performing and repeating painful experiences and will never end as a constant loop. Since the stressful experiences of the survivor are complex, and since he cannot explain the incident, it becomes even more complicated to describe or explained.

Trying to write on the trauma thus presents a challenge to tell the painful reality. Laurie Vickroy (2002) states, "Trauma narratives are more than trauma as a topic or as an investigation of character. In their fundamental consciousness and mechanisms, they internalize the rhythms, processes, and shifts in traumatic memory" (P. 2 – 3). Then the script not only tells the stories of the survivor but authenticates the traumatic paradigm in order to structure a text after the encounters and feelings that are unpleasant and traumatic. In addition, the text may acquire traumatic topology for the traumatic incidents, with which the texts show traumatic symptoms such as flashback and regression for the same occurrence at different times, given that the victim repeated the traumas that have been seen from the same case, and is disrupted by hallucinations.

Woolf had the time and ability to objectively investigate the social capacities of suppression and inequality that structured her life as a result of growing up in a furnished house while still being 'outside'. As a self-depicted outsider, Woolf developed her social critique

through engagement with administrative as well as new scientific thoughts. According to Showalter (1985), “Woolf’s novel was the first to connect the shell-shocked veteran with the oppressed woman of a man-ruled nation” (P.192). Other modernist writers before and after her, however, tackled and discussed these topics in their works as well, but no one does so as well as Woolf.

Woolf had numerous psychiatric disruptions in her life, including medication and advice from several therapists. Many of her psychiatrist doctors including, Sir George Henry Savage, English psychiatrist for a decade, ignored to heal her neurasthenia. She had gained her questionable skills for the use of soldiers and people with war neurosis. Since Woolf started to write on psychogenic trauma, literary writers also debated in biographical light about Woolf and illnesses. Several observers equate “trauma” frequently to “psycho-illness,” which leads to Woolf’s pathological struggle and several striking breakdowns that settled with death. Nevertheless, critics considered reading Woolf as a reflective biographical psycho-trauma case. Woolf described in details when she comes to compose *Mrs. Dalloway’s* novel, and she wrote, “that Septimus, who would later be her dual character, had no presence in the first version; and that Ms. Dalloway was literally meant to kill herself or even only in simple way to die at the end of her party” (Briggs, 2006, P. 215). In her diary, Woolf wrote, “I would like to present a case study on paranoia and suicide, in which the sane and psychotic the world sees them side by side in parallel” (P.207). This certainly does not imply a thorough description of the hysterical reactions of the characters. It is not an easy job to decide who is rational and who is irrational. Physical acts and signs may be thought of as strong or weak, but mental effects, like feeling and psychological behavior, are hard to explain on the same level, as they continue growing and are not noticeable in the same way that physical responses do seem to be.

Hence, when characters' feelings are discussed over time, or in this case, over one day, it is not necessarily clear who is rational and who is irrational. Septimus' character appearance is not only Mrs. Dalloway's double, but it also Woolf's double in her work. Woolf, also, preferred suicide as a way of bringing an end to her life. They never saw one another, but the reader will notice that they can still see and feel that they come near and have the same feelings and want to die for peace. Freud in his book, *Beyond the Pleasure Principle and other Writing*, explained this phenomenon as “Eros and Thanatos”. Thanatos etymologically is the Greek word for death (Thanatos) and life (Eros). According to Freud (2003), “Thanatos is the urge to recreate an old situation in organic life” (P.275). Furthermore, believes the death instinct controls aggressiveness, risky behaviors, and death. Our death drive is based on the "born to die" ideology, which contributes to humans engaging in actions that bring them closer to death. Similar to war and assassination. As a result, the urges of death cause people to die, and only death can rid themselves of pressures and hardships.

To confirm her death instinct, Woolf tried to practice repetitive phrase techniques not only to offer the repetitions of the past flashbacks' incidents, but also to demonstrate how the linguistic elements were repeated. “I will kill myself” (Mrs. Dalloway, 1925, P.22), the most noticeably repeated phrase, which Septimus repeated Twenty times by different patterns of expression. The use of this sentence in various iterations during the story reveals the force of death. Freud (2003) in his book, *Beyond the Pleasure Principle*, implies that “we set out a death drive to make lively species maintain a state of intimacy” (P.137–138). In the book, *Trauma: A Genealogy*, the psychiatrist Ruth Leys (200) has also clarified: the traumatic person experiencing his friends' death turns his ideal for living into the ideal for die. It means self-destruction, as Freud has already pointed out. A traumatic accident "unbinds" the fatality drive and thus leads to self-destruction by survivors (P. 28–29). Woolf indirect way draws bright attention to *Mrs. Dalloway's* death drive as an essential theme of trauma, not only to describe

the Traumas of her main character Septimius but demonstrates the trauma symptoms of the imaginary as a whole.

Death was an ever-fascinating subject for Woolf, and when she was in good health, she could see it in pleasant detachment. Her past battle was reasonable and altruistic. She allowed herself to believe. Thus, she introduced into her fiction suicidal inner thoughts. By tossing itself out of the train window, she made Septimus commit suicide. He committed suicide, therefore, and Ms. Dalloway compassionated him about his death.

Woolf lost many of her illusions from trauma as a young child. The first incidents of these happened when George and Gerald Duckworth, their half-brothers, started sexual abuse her from childhood. She claimed in her own writings that the abuse exactly occurred directly after her mother's death when she was only six years old and extended till twenty-three when she left the family home. Although most of her traumatic issues most likely resulted from an instance of abuse, her mother's death seemed to reinforce her in 1895. Soon at her age thirteen, the first mental disruption of Woolf occurred. Woolf endured a series of trauma in the years following her mother's death. From 1895 to 1937, six deaths in Virginia's Woolf family that affected her mood, at the same time led her into psychic depression, she dealt with more with death in her novels because she wanted her works to reflect her own life experiences to make people understand what she was experiencing. In 1895, Julia Stephen died of rheumatic and influenza fever. In February 1940, Woolf also got influenza. Stella Hills, Woolf's half-sister, died in 1987 because of her first birth. In 1904, Sir Leslie Stephen died. At the age of twenty-six in 1906, her brother Thoby died. In 1934 his half-brother George Duckworth died. In 1937, Julian Bell (Vanessa Bell's son) died. (Pierre Woolf, 1969). Woolf was transformed and influenced by the effects of dead siblings, and the effect of the 1914 wars (Boeira, Berni, Passos, Kauer-Sant'Anna, & Kapczinski, 2017). She recalled the great wars and the loss of the

lives of valuable people that contributed to her insanity. Woolf also continued to battle with melancholy and mental illness after her writing fame and her joyful marriage to Leonard. Throughout her life, she made many suicide attempts and had hallucinations and madness. Leonard Woolf describes one of Woolf's symptoms and what happened in Richmond Green land in 1915:

She had breakfast in her bed one day in the morning, as usual, and I stood next to her in bed talking to her. She's been quiet, well, totally sane. She got dramatically excited suddenly, assumed her mother was in the bed, and started talking with her. That was the start of the difficult, second period of the First World War's mental breakdown. (P.78-80)

In the book, *The Interpretation of Dreams*, Sigmund Freud (1965) describes this phenomenon as hallucinations, "Hallucinations can be very similar to dreams, and both are mentally unstable, with a complete lack of concept of perspective. Thoughts are then converted into visual images, often of a visual nature, meaning that word displays are transformed into related "fact" presentations" (P.278-280). On both sides of her family, Woolf had a history of mental failure. Woolf fully understood what stressful people such as Septimus endure because of the personal challenge she experienced. Her character's symptoms completely match her personal experience. Also, because she had similarly been traumatized by the loss of close siblings. Like Woolf, Septimus also at first thought he is "very little" (1925, P.130). Woolf attempted to authenticate that they are experiencing guilt for this lack of grief, at the same, haunted by the dead person, witnessing and talking with them during their times of psychic illness similar to Septimus' reactions to Evans. Several near people seem to believe Virginia Woolf experienced psychotic depression, called bipolar disorder, including her husband, Leonard Woolf. Woolf's Bipolar Disorder symptoms presented in a pernicious way, associated

with hospitalizations, self-destructive behavioral, and functional impairment. Unfortunately, she received little support at the time, and in 1941 at the age of sixty, she eventually took her final life. She had waded into the river, her pockets filled with heavy stones so that she would sink and drown near her home in Sussex (Leonard Woolf, 1969).

The war of 1914 was proclaimed better known to non-combatants like Woolf in circumstances such as the air raid bombardment. This experience, which Levenback proposed to pass “the war to the world real for Virginia Woolf” disrupted the war more palpably with the loss of numerous young men in the region near Woolf (1999, P.13). Woolf wasn't only attempting to depict and reflect as a shell-shock victim with traumas in combat, but to find a way to share the affected victim, particularly with innocent people, with the readers and the rest of the world. In order for society to recover from the devastation of war, postwar figures such as Septimus' victims must be remembered (DeMeester, 1998, P.649-73).

2.2. A Narrative of Communicable War Trauma of Septimus Smith.

In her work *Mrs. Dalloway*, Virginia Woolf was presenting Septimus Smith's traumatic stories as well as showing a close connection between psychoanalyst and observer, which emphasizes the transfer status in which the traumatic survivor transfers emotions and feelings to narrow people around the victim and enslaves the traumatic incidents of the victim. In *Beyond the Pleasure Principle*, Freud (2003) says: “We instantly realized that it is actually a repeated event that transmits itself and that it entails transmitting the experience not just to a specialist but to an additional location in a situation where the victim is present” (P. 62-63). As a result, resurrection and re-externalization in the transition frame raises the issue of indirect or secondary trauma in the forgotten past, suppressed traumatically emotion, and affects the stories. The method is that the transmission will indirectly traumatize the listener's side because

the psychologist is indirectly influenced by the painful stories and feelings that the speaker performs by listening to these distressful stories and feelings. Herman (1997) also proves this definition in his book, *Trauma and Recovery*, “Trauma is multiplying and infectious. The therapist is often mentally drained as a testimonial of tragedy or atrocity.” To a lower degree, they experience the traumatic victim's comparable fear, wrath, and despair. The so-called “indirectly or secondary-traumatization” (P.99-101).

As a result, this shows that the professionals or the psychiatrist may cause them to experience similar symptoms of PTSD (Post-traumatic stress disorder), because they may be affected by the “transferred.” emotions from the traumatic survivors. The trauma story of the patient is bound to alleviate any personal trauma suffered by the observer. The investigator, therefore, risks exposing the transition impression which causes secondary trauma. In the book, *Testimony: crisis of witnessing in literature, psychoanalysis and history*, Dori Laub also describes this concept in depth. “The hearer of trauma occurrences is a participant and co-owner of the traumatic accident: he himself is partially experiencing trauma. The psychoanalyst, though, is indirectly influenced by the events of his survivors or by the clinical occurrence involving him” (Felman, 1992, P.57). The story of the survivor or speaker involves traumatic, horrifying and unusual reactions, and the listener who strives hard to help his traumatizing encounters and resistances becoming a participant and helpless. In the presence of a conscious or unintentional traumatic hearing, the therapist or listener may also reiterate the facts of the pain in his nightmares or unexpected reactions to the story as a true vision. This is known as a “wounded healer” The word was invented by Henri Nouwen (1994), a Netherlands writer and psychologist. The approach notes that an observer is obligated to handle victims when the listener is “wounded” and because they may be exposed to painful changes when recovering (P.88). This means that the psychiatrist is traumatized like the survivor.

Carl Jung, a Swiss psychoanalyst, coined the term “wounded healers” in 1966 to describe specialist therapists with personal problems history records that get affected with stories and feelings through their practice during observing traumatized survivors. The concept comes from Greek mythological origins, based on the Greek myth of Chiron, a physically injured centaur, and who became a master of the healing arts by overcoming his wounds' pain. Jung suggested that a physician who has had difficulties should better understand the circumstances and the improvement of the suffering of a patient, but also experience limitations because of this personal background. This term was used in the prose of writing by social artists and other experts to explain ways of addressing the different facets and possibilities of clinical practice of human mental health issues, and further analysis was proposed on the well-being of the working community of society (Newcomb & Burton & Edwards & Zoe,2015, P.4).

The two psychiatric doctors Holmes and Sir William Bradshaw, who attempted to assist Septimus with his condition, did not engage in transference from Septimus' traumatic stories in *Mrs. Dalloway's*. As a result, the painful impression of Septimus thus does not concern them. Even if the doctors in *Mrs. Dalloway* are not affected by Septimius' trauma, Virginia Woolf's effort to draw a connection between his wife Rezia as an associate psychiatrist and Septimus, and the main character in her work *Clarissa* as afflicted listener and Septimus, is admirable. Septimus traumatic experiences transform both of them and therefore, the indirect traumatic effects would be seen. *Mrs. Dalloway* implicitly establishes the relations between Septimus and his wife, Rezia and *Clarissa*, showing the result of his traumatic impressions on these people. Thus, my main argument in this sub-section will illustrate that the main injury to both the Septimus wife and *Clarissa Dalloway* is caused by contagious characteristics and how both signs as hearers and as an assistant psychiatrist or injured healing workers are represented by Septimus infection.

2.2.1. Lucrezia (Rezia) Smith as Closer Contaminated Victim.

First and foremost, Lucrezia is closely linked to her husband Septimus, both as a semi-therapist and as witnessing to traumatic symptoms of Septimus in Woolf's novel. She is a close participant, therapist, and observer. According to all sources, had all the well-known signs of Hysteria, retreating so much that "there was no need to inspire him," moving past his "funk," as Dr. Holmes, his psychiatrist, put him on the report (Roetto,2019). Their intimate relationship as a wife with their husband causes Lucrezia to take part in transferring painful experiences and reactions. Freud, too, proposed in his book, *Beyond the Pleasure Principle and Other Writings*, that "the transformation itself is merely an indication of repetition affecting not only a doctor, but all other areas of the current state of the patient which is transferred from the forgotten past" (2003, P. 36). Therefore, the painful survivor would not only give in to his particular experience with the psychiatrist as Dr. Holmes but to all the other events and interactions that took place in his life at the same time, the duty to repeat – this is the place that the attempt to recall now takes. As it includes the transferring, hence, the repeat of the traumatic event and emotions, Lucrezia is in the transferring where she listens to the traumatic memories and moral panics reactions of Septimius, experiences horror and anxiety, and is a frequent witness to Septimius's effects which re-traumatize nightmares and delusions.

As far as Freud states earlier, not just doctors, but also other relationships and places are predicted for stressful incidents and impressions. Although Rezia is not a doctor or therapist, Rezia is under the same condition as Septimus and is among the transported painful impressions of Septimus. In this respect, as we have seen in the tire-explosion scene, Septimius's traumatizing event repetitions "into all other places" begin to impact Lucrezia indirectly with the secondary trauma, the same as Nouwen's definition, which he himself called a wounded healer because of he is being "wounded."

Concerning Septimus' partner, Lucrezia, in her participation in the act of witnessing and listening to traumatic symptoms of Septimus is disturbed, Rezia was witnessing the fright and horror frequently. "The traumatic neurosis, focused primarily on the danger of fright and life generated by stressful events and fright persists as an important element, Freud (2003), confirms that in his Book, *Beyond the Pleasure Principle and Other Writings*, "Fear may only exist in the absence of a state of fear" (P.51-52). Septimus reiterated in the fiction the perception of horrific events where Evans died repeatedly because of mine explosions. He hallucinates, and he has misconceptions: "...Septimus, thinking and drawing something together in front of his eyes to one center, as if a nightmare had nearly come to the floor and was on the verge of burning, frightened him" (Mrs. Dalloway,1925, P.18). Septimus is as terrified and horrified as his wife Rezia. The massive mine explosion, which reminded him of the war, shocked Lucrezia by remembering her husband and making her suddenly recall his remarks: "I'll kill myself." which repeatedly in the novel several times. Septimus his repulsive signs and his repeated life-threatening sentences have scared and horrified his wife Rezia: "Horror, horror, horror! She wanted to scream, she wanted to weep. She abandoned her people. What will happen, they warned her. Why did she not sit at home? She shouted and twisted the iron railing button" (Mrs. Dalloway,1925, P. 20). She suddenly reacted exclaims, "Horror! Horror!" showed her vicarious trauma. The condition of Septimus is a traumatic injury, which continually shows traumatic effects of frequent and unexpected hallucinations and surreal visions. The stressful circumstance of her husband has an indirect effect upon Rezia as she is his partner and engages in his recurrent traumatic retrospection as a wounded healer.

The isolation and personal characterization of Rezia in her narrative confirm the secondary indirect trauma that she experiences and feels lost emotionally. Rezia was separated and excluded from everyone in a transfer of trauma and emotions by Septimus over his wife, which drove her into a hilarious situation of terror and fear she had with her partner. The readers

will notice in the fiction that Lucrezia Smith is a resident of Italy and not of England from her dialog with Septimus and Dr. Holmes, who met immediately after the war with Septimus and who was together “four, five years now” (Mrs. Dalloway, 1925, P.18). When she met Septimus, she figured she would be the ideal spouse forever. She left her city, Mailand, Italy, and family, and went to live her dream with her partner. Septimus, on the other hand, cannot fulfill her expectations since at the beginning of the war and traumatic problems were at first distinguished and then disregarded. Septimus wasn't the same as Rezia, “Because it's been cowardly for a man to say he's going to kill himself, but Septimius's fought; he's been brave; but it changed now he's not Septimus anymore” (P. 17).

Dr. Holmes suggested to Lucrezia that she should cope with her husband by introducing his knowledge and passion to the world outside and that Septimus could “See real stuff, get into a hall of music, play sport” (Dalloway 1925, 39). Because the vision and the war memory continued haunting Septimus, therefore, traditional practices seem to be more reflective of life and reality than what Septimus saw and learned during the war. Septimus is advised by Dr. Holmes and Dr. William Bradshaw to change, and monitor the experience and understanding that he learned through the war. Both attempted to persuade Septimus to embrace and affirm the philosophically prescribed concept of warfare that evokes high school Jump standards of fairness, behavior, and etiquette, rather than questioning it. Given the public's desire to delude itself and the purposes of those in power to endorse such an error, Septimus acknowledges the fighting was no “little shindy of school-boys with gunpowder” (P.69).

Regardless of the public attempt to delude itself and the motives of those in authority to help such a misjudgment, she took Septimus on a stroll to Regent's Park, which has a lovely green view and a varied people, and there they read the “Toffee” commercial in the sky that the scheme draws with smoke, as the psychiatrist suggested. This confirms Rezia's attempts to

recover her previous Septimus so that she will not feel alone. Although through this, there are no alternative solutions. Septimus starts yelling at the park because of symptoms, painful nightmares that densely haunted him, Septimus starts yelling at the park through recurring imagined memories of his friends Evan, Lucrezia's terror, horror, and helplessness confirm where his secondary traumatization shows the traumatic outcomes at that moment. To validate the painful effect of Septimus on his acquaintances, Virginia Woolf, as a narrator of literature, attempted to portray two separate scenes through the characters Septimus and Lucrezia as speaker and listener, and as a result, was affected with secondary traumatizing that led her to emotionally repressed:

In the first scene, in the Regent's Park Woolf show Rezia could not stand with her partner any longer.

She couldn't sit beside Septimus and rest with the park view because he was staring at her and making everything awful; sky and forest, children playing, pulling bikes, blowing whistles, falling; everything was terrible. And he wouldn't commit suicide, and she couldn't say anybody, not even Septimus. Everything she could say to her mother was, "Septimus has been working too hard." To love is to be alone. She couldn't tell anybody, not even Septimus, and when she turned around, she found him sitting alone on the seat in his shabby overcoat, hunched up and looking. And it was cowardly of a man to say he would commit suicide, but Septimus had fought; he had been brave; he was no longer Septimus. He didn't care as she put on her new hat because he was fine without her. Without him, nothing will make her happy! There's nothing! He was self-centered (Mrs. Dalloway, 1925, P. 27).

In the second scene, when they met Dr. Holmes to check Septimus' condition, the whole scene was focusing on Lucrezia's relationship condition with her husband, and what main

trauma of Septimus leads her. Her indirect effect via Septimus trauma confirms Rezia's physical as well as psychological influence:

Her husband hasn't been injured. There was nothing wrong with him, according to Doctor Holmes. Finally, Rezia finds someone to talk to and listens to her thoughts by opening her hand in front of her and starting talking because she needs to chat and get rid of her emotion. Doctor Holmes confirmed that he was in great health. She extended her hand in front of her. Take a look! Her wedding ring had fallen and she had lost too much weight. She was the one who hurt, so she had no one to say about it (Mrs. Dalloway, 1925, P. 27-28).

Disillusioned and affected by the war, Septimus knows that he is a transformed person and cannot come back as an innocent person to his pre-war period; he cannot adhere to the values and views of the psychiatric position of British Society. Dr. Bradshaw and Homes both try hard to heal him, but become his worst creatures; people work to trick him into looking at the world as they want, forcing him to return to the culture he left: He wants to see the world as he looks: "Must" "must," why must? He demanded" (Mrs. Dalloway, 1925, P.149). Septimus understands that doctors are not motivated to support him, but want to treat and command him only. Septimus acknowledges that the doctors' tests are not probable, however, he still has the weight of his orders. Since Septimius' purpose was always the idea of suicide, but he tried to stop it in order to force himself to live with society. This is why, not as a desperate act of sadness, he committed suicide, but as a calculated feeling of his freedom from the oppressive repression of society. He acknowledges his destiny just before his end, "The window has remained alone... They were their heartbreak idea, not his" (P.149). In the novels of Virginia Woolf, the themes of suicide and death are striking. Septimus becomes a tragic example of the fact that how many men have been shortly left after the war, struggling from

the pathogenic misery “Male hysteria,” an illness of emotional distress usually assigned and were referred to women in the Victorian period as 'Hysteria' (Showalter, 1992, P.170).

Septimus’s situation is hopeless because he cannot escape emotionlessly while living in the harsh world despite living among people: His sensibility towards the world suffering makes him unbearable to those who do not want to see the sadness; the uniqueness of his perception prevents him from surviving in a world which calls for crafty self-defense and low self-assurance (Apter,1999, P.61). Lucrezia does not let Dr. Holmes enter to see Septimus, and says, “No, I won't let you see my husband.” Septimus does not need to be spoken about anything (Mrs. Dalloway,1925, P.164). Rezia was afraid of Septimus' reaction when he sees Dr. Holmes, but he insists, and he was repeating the same phrase “he will do it.” (Mrs. Dalloway,1925, P.106). When Septimus kills himself. The importance of knowing Lucrezia's situation can be found in this touching and traumatizing scene:

Dr. Holmes yelled, “The coward!” opened the door. She saw, she realized, that Rezia had run into the window. Dr. Holmes and Ms. Filmer have collided. Mrs. Filmer hid her eyes in the bedroom and flapped her apron. There was a lot of up and downstairs. Dr. Holmes came in—white as a sheet, with a bottle in his hand trembling all over. ...{..}... He's just dead, she said, looking at that poor old lady with her genuine, blue-light eyes at her threshold. She listened. She was watching. (They're not going to take him in, are they?) Yet Ms. Filmer was bugging. Oh no, oh no. Oh no! Oh no! Now they took him down. Shouldn't she be said? Ms. Filmer believed, people in relationships should be always together. But as the doctor said, they must do (Mrs. Dalloway,1925, P. 107).

Virginia Woolf represents the scene of a suicide in this quote in detail by using the stream of consciousness technique to focus on Rezia and Septimus' relationship together, and

the way the psychiatrist on how they are dealing with the traumatized victims. For instance, the suicide scene is an ethical example of foreshadowing Woolf's inner desire for death. The entire quotation in the suicide section can be assessed as Rezia's disjointed observation and influenced by the death scene. Above, she is appalled and devastated at the "sudden pulse" traumatic occurrence. Her mind is disturbed and fractured since the scene displays a host of shocks about Septimus' death. The free indirect expression method practiced by Woolf in her novel mixes the narrative of the third individual with the first-person viewpoint, which implies a distorted interpretation of the stressful event for Lucrezia. In this quotation, the suicide part includes four distinct characters: Septimus, Rezia, Dr. Holmes, and Mrs. Filmer's neighbor Septimus Smith. The four characters are in the traumatic act narrated as suffering can only be asserted by the open indirect difficult dialogue. The diverse viewpoints in the scene show that no characters are perceived, but are automatically unintentionally recorded. The fact that there are no speakers suggests that a traumatizing and suicidal event occurs, and no one voluntarily records it in their consciousness. Since there is no clear connection to the trauma, Cathy Caruth supports this scene in her novel. Caruth means the victim does not frequently accept blame for traumatic events when it is a spontaneous uncontrolled occurrence, and on the other hand, what is real remains that the patient is unintentionally rescued and disturbs in his post-traumatic existence (1996, P.115).

The idea of killing himself that Septimus was always dreaming about ended, and Lucrezia witnessed the whole scene in front of her, which she understands her own weakness because she was not able to save his partner after promised him that she would not let Dr. Holmes enter Septimus' room. At the same time, she understands the value of losing the favorite beloved and takes care of looking for suicide and testimony, and eventually understands the end of passion that she was always conceiving with her spouse.

She sets on her hat and ran across cornfields—where might it have been? —on to a hill, somewhere by the sea, because there were ships, gulls, and butterflies; they sat on a cliff. They sat in London, too, and came to her through the bedroom door, half dreaming, rain falling, whispering, stirrings among dry corn, the caress of the sea, it seemed to her, hollowing them out in its arched shell and murmuring to her laid-on shore, strewn, as she thought, like flying flowers over some tomb (Mrs. Dalloway, 1925, P. 107).

Though the dreamy environment in this quote seems to relax her condition, in fact, it is traumatic. Lucrezia repeats the traumatic scene as a flashback, which reveals that she unconsciously designated and influenced the traumatic occurrence. In general, Rezia confirms repeated concern, as she already embraced one of Septimus' dreams and reformed in the above quote. She replicated and combined his dream with her own nightmare in *The Interpretation of Dreams*, Freud & Strachey (1965) explains this phenomenon in detail, describing victims' horrific flashbacks and wake-back memories, which include replaying true traumatic events and more deaths and violent scenarios than normal dreaming, more forceful as regular dreams. Rezia as a listener and semi-therapist makes her participated in the traumatic events of her partner. Through the quote above, it confirms at the same event that one of the Septimus dreams proves that it internalizes the suffering as a symptom of secondary trauma. Both have a vision that is similar to Lucrezia and Septimus, her husband, sitting on a hill, seeking calm and seeing gulls, butterflies, and vessels. In order to determine Lucrezia's traumatic condition, she followed Septimius's flashback. Lucrezia is vicariously an accused individual with a Septimus experience and finally becomes a traumatic person in this fiction, traumatized by her own destructive scene.

2.2.2. Clarissa's Distant Vicarious Trauma, Besides Other Victims.

Throughout *Mrs. Dalloway*, Clarissa keeps her serious thoughts, dreams, and emotions to herself; no one else can appreciate or understand them. She blurs the lines between her secret world and the rest of the world. She lives with her husband and daughter, surrounded by her friends; she is a wife and mother, but she is never fully at ease and opens up to others. Mrs. Dalloway's dark (Clarissa) depths are a mystery to no one. No one knows what is going on in Mrs. Dalloway's mind. And when Clarissa uses the word "shadow" to describe her personality and spirit, she doesn't mean "dark" in the sense of "evil" or "fear," but rather "dark" in the sense that the soul is hidden from view. Mrs. Dalloway's soul is like a small private garden where she can relax. This may not be the healthiest attitude to have toward oneself, but Mrs. Dalloway thought it was fair. Woolf seems to be trying to represent a dynamic scenario in which no one near to her can truly know or understand as a part of the whole.

Through her novel, Clarissa celebrates life while walking the streets of London, her concern is essential with aging and death. She has never made peace with some of the choices that shaped or formed her life – her decision to marry the political leader Richard Dalloway instead of Peter Walsh, for example. Clarissa accepted the safety of a blue-blooded life with Richard because she understood that life with Peter Walsh would have been tough. Clarissa has little faith in herself. "Traumatized individuals experience a harm to the fundamental framework of the very self," writes Judith Herman (1997), "they lose faith in themselves, in other people, and in the surrounding world, as well as their assumptions of love, kindness, morality, and values; their identity is disrupted" (P. 26). The victims are unable to think of the traumatic sort of situation in terms of "This is my previous life..... This is what happened... This is what I became after accidents" (Shay, 1995, P.219).

Clarissa is the epitome of tyranny and denial, and she has much as Septimus suffered because of neurosis. Even though Woolf introduced two confused and frightened characters from the beginning but different in degree. In the crowd scene of London, both heard the sound of backfiring vehicle echoes and expands sound but both ironically thought it was a gunshot, that made Septimus Warren Smith cut his contact with reality at the same time Clarissa reaction to the sound proves the frightful sounds of war continue in her mind unconsciously. Although she has seen as surrounded by people, there are significant moments in which she feels disconnected from the world: “As she watched the taxi cabs, she had a constant feeling of being far, out, far out to sea, and alone” (Mrs. Dalloway, 1925, P.11). The brilliant idea of being out at sea perfectly encapsulated how isolated she feels and how to cut off from her surroundings. Clarissa's key argument, that she suppresses her feelings in order to adhere to British cultural norms, adds to her sense of isolation. While she seems to be perfectly fine with her life, but inside her soul, she is battling feelings of fear and a strong phobia of death.

The concept of secondary trauma was not only restricted in the novel to Lucrezia Smith, but the trauma and victimization of Septimus Warren Smith have affected Clarissa Dalloway's characters, although both are never physically met in all the twenty-four hours of Woolf story, but Clarissa hears the incidents from the mouth of Sir William Bradshaw (Dr. Bradshaw) in the party. When Dr. Bradshaw starts talking about the young man that had killed himself by jumping from the window (Septimus death) at Clarissa's party, Clarissa starts thinking and reminds of her desire for her death. As Laub & Felman (1992) in their book argues, “The topic of facing death; face time and its transition; the purpose and intent of existing can no longer be overlooked by the listener” (P.117). That is why, Dalloway, then, accused Bradshaw of plundering her party by death after that, unwittingly drawn to Clarissa by his pathos of the occasion to commit suicide, she becomes curious and begins asking “how?” she tried to know

more information about the unknown person that committed suicide, to have more details about that scene and how has done it:

What right did the Bradshaw have to bring up death at her party? A young man had committed suicide. And they discussed it at her party—Bradshaws, specifically. He'd committed suicide, but how? When she was told, unexpectedly, of an explosion, her dress flamed and her body burned. He flung himself out of a window. The dirt had flashed up, and the rusty spikes had gone into him, blundering and bruising him. He lay there with a thud, thud, thud in his head, followed by a suffocating blackness. As a result, she noticed it. So why had he done so in the first place? And at her party, the Bradshaw discussed it! (Mrs. Dalloway, 1925, P.131).

At that party, Dr. Bradshaw explained the situation in detail, but Clarissa reacted with a striking impression that changed her disposition and only centered on her desire toward death and how Septimus did so with such bravery, giving Clarissa a sign of courage, rekindling her urge to do what he did. Septimius' trauma affects Clarissa, and his traumatic suicide demonstrates the idea of death, and her trauma holds a notable place in the novel. If death often has a delicate and distressing effect on Clarissa's mind and if she always goes through suicide as she hears similar times on any occasion, it is then apparent that she repeats her own marginalized wish with the suicide of Septimius. Moreover, as she discusses the incident leading up to death constantly, she explained her reaction in great detail. “Suddenly she was told of an explosion when her body first walked into it; her dress flamed, her body burned” (P.131). Here it attempted to indicate that the body is the first one to die. Since the suffocation of darkness, the brain dies at the end. In this way, her own desire for death crystallizes through the death of Septimius and again reveals any traumatic event and tendency.

Though Woolf does not explicitly reveal the indirect or secondary traumatization of both characters Lucrezia Smith and Clarissa, it becomes obvious that Septimius's contagious trauma hits them both. First, when Lucrezia was a listener to his stories, repeated his traumatic nightmares, and witnesses his unfortunate suicide in front of her. His traumatic death stimulates Clarissa's death impulse. Both Characters in the novel infect with Septimus trauma indirectly but in different percentages and different scenes. Lucrezia's suffering was much more powerful because she was always with him while also witnessing Septimus' symptoms every day. Such witnessing caused her to experience his traumatic reactions such as dreams and hallucinations, as Evan senses and causing her to have traumatic flashbacks and regression similar to her husband (Septimus). Clarissa, on the other hand, is only affected after he commits suicide, and her reaction follows Dr. Bradshaw's explanation. Elaine Showalter (2011) goes moreover asserting Septimus' character, "Since others are feeling so little, he feels too much." (P. xiii). However, this demonstrates the hypersensitivity of Clarissa to some feeling or something that surrounds her, the boisterous streaming of sensation and thinking that Clarissa may be affected by emotional disruptions. Moreover, the idea of death unites Clarissa and Septimus, both characters who affect Clarissa vicariously. Self-destruction also makes you feel like you are dead and you feel like you are traumatized.

Virginia Woolf's work is new in her productive capacity to bubble the boundaries "from peace to war; from civilians and fighters; from survivors and victims'; life and death" (Levenback,1999, P.27). Because of the recent demolition of the barriers, Woolf's fiction attempting to fuse the gap between the struggle and the inhabitants and the wrong conviction that non-campaigners are exempt from the war consequences. Indeed, Woolf position as a noncombatant, as the literary history historian Pau Fußell (2005) says, encouraged the willingness of Woolf to rebound from the fighting and subsequently supported the recovery from the horror itself: "To remember in literary words a battle that he had actually witnessed,

was left to less conventional and more technically cautious literary talents” (P.314). The strain generated by the war of 1914 persists, after the conclusion of the conflicts, to shake Woolf's characters' everyday lives. In comparison, those examples show how long after the effects of the war tended to affect Woolf's consciousness. This kind of literature reveals the rebuilding of identity, which is essential not just to the author but also in the post-war period for cultural rehabilitation.

In *Ms. Dalloway's*, Woolf tried to confirm the sacrifice of war not only with Septimus and his wife's difficulty but also with specific characters' misfortune and the recollection and thinking of all the figures. Woolf introduces the tone of peaceful English life in the first few pages of the story. “The war is over, except someone like Ms. Foxcroft who had a telegram in her Lap, John was murdered by her favorite, at the Embassy last night {...}, or Lady Boxborough, who had opened a bazaar” (This is from *Dalloway*, 1925, P.5). Miss Kilman was an extra character of a war victim, fired from her schooling job, since “the Germans did not pretend everyone were villains” (P. 187). Being dismissed for this purpose enraged her. To her bitterness, “both her spirit rusted and her rejection from school in the war-pampered unfortunate creature stagnated!” Due to its bitterness (P.27). Therefore, Woolf provides an impression into the reach of injuries caused as a result of the war. She is also displaying the various forms war interrupts individual lives and the different approaches people cope with these confusions

Although the plot is confined to a single day, Woolf is attempting to demonstrate how suffering and agony do not only go out until the soldiers are buried five years after the war ends. The example Woolf provides is a society which, “despite the efforts of the people to support a « perfectly upright and stoic bearing», is collectively suffering because of the impacts of war” (*Mrs. Dalloway*, 1925, P9). Septimus prefers death to escape the intensity of being

forced and command to the power that is inserted by English both Dr. Holmes and Dr, Bradshaw. Clarissa rejects and curbs her discomfort and prefers to beautifully disguise her pain on her dark side. Woolf's illustration of the theme of depicting in their characters the effect of the war in 1914 speculates on a world that struggles to recover its pre-revolutionary vitality but cannot escape the traumas of war and the huge devastation that its daily life is facing. The reality that the damage inflicting on England was largely influenced by Virginia Woolf, while *Mrs. Dalloway's* fiction is her "depiction of people as war victims {...} and of potential destructions of humanity" (Bazin & Lauter, 1991, P.14). The enduring results of the war of 1914 are evident from both Septimus and Clarissa's oppressed physical suffering, the most intense expression of psychiatric condition.

Obviously, we can assume that *Mrs. Dalloway* demonstrates Septimius's trauma or trauma in general, is contagious like any disease and provides Septimus's trauma case as a victim to the audience and shows the outcomes of war impact on one person, but that affected person leads to disaster via his contagious trauma to his close family or far people that were waiting for a small carriage to do what the influenced victim has done as Clarissa to fulfill her desires. Through *Mrs. Dalloway's* fiction, the study confirmed that even those non-combatant individuals who were instantly exposed to long-term and horrific war trauma will have dangerous post-traumatic and general physical symptoms even five years after the war. Such massive traumatic conditions will remain in the subconscious of innocent's individuals as flashback memory and lead and shape traumatized victims to different forms, not all of them negative. As people recover from trauma, they may distribute themselves more powerfully than before, conceivably more caring and with a more balanced, reasonable and about what is necessary for their lives after what they witnessed, as we can observe Dame Isabel, called Rebecca West in this following chapter, in *The Return of the Soldier*.

CHAPTER THREE

3.1 Rebecca West as a Traumatic Reflective Narrative Writer.

Trauma authors not only contribute “to making terrible, unfamiliar experienced events more recognizable, more reading-friendly and more available,” as Laurie Vickroy (2002) emphasizes in *Trauma and survival in contemporary literature*, but to apply a tool “to showcase or bear witness to the past and perspective of traditionally excluded people” (P.221-222). Certain writings additionally have major political and socio-cultural purposes. As well, Anne Whitehead (2004) points out that “the negated, the repressing and the forgotten.” is also the motif in trauma fiction. At the same time, it can refer to many testimonials and autobiographies that are in the same boat as other life writing (P.82). That underlined the growing emphasis given to trauma in academic speeches and was strongly connected with global and media debate.

Trauma fiction and "limit cases," although both equally investigate self-narration and self-reporting in the trauma framework, help authors address self-reflectivity within narrative and documentary context. In ways that narrators cannot consider non-fictional trauma work while examining various scenes on trauma writing and documenting autography. Literary trauma writing makes literary works and outcomes rely on its fictionality, as Hubert Zapf says in his book, *Other peoples' pain: narratives of trauma and the question of ethics.:*

The traumatic fictional narratives of the twentieth century seem, at least in principle, to be associated with a long tradition of literary descriptions of 'other people's pain', whose moral connections are linked by their fictional condition and the fact that the others and the outcome of those who are wounded by the reader or who are experienced are the fates of people who imagine their own lives (Modlinger & Sonntag, 2011, P.15).

According to Zapf, literary trauma topics can have an appropriate effect on readers when they function in a creative and textual realm. While the specific aims of trauma literature can vary from text to text based on the portrayal of personal trauma experience, socio-cultural meaning, and political agenda in each text, literary trauma writing is an integral means of contribution to the trauma (Modlinger & Sonntag, 2011, P.15). This is in addition to social and factual approaches, as well as non-fictional trauma stories. Conforming to Geoffrey H. Hartman in *Trauma and Survival in Contemporary Fiction*, certain trauma accounts involve readers in a variety of significant cultural and psychological problems. To begin with, these activities attest to the prevalence of trauma and its meaning as a multi-contextual social issue, as trauma can be triggered by political agendas, racism, injustice, war, and domestic violence. Second, as they challenge the limits of the Western myth of the increasingly individuated subject and our capacity to deal with loss and division of our lives, trauma myths pose a question about how we interpret subjectivity. Third, the situations in which the main characters find themselves present us with many of our fears—death, endings, defeat, and loss of control—and provide a potential room through which to reflect on these fears. Finally, in accordance with Hartman, Trauma contributors explain the dilemma of the public interest of the traumatized, the traumatic, horrible experience of the victims, their psychic resilience which may alienate others, and public defense. All this will disengage survivors and intensify the trauma impact (Vickroy, 2002, P.2).

The war trauma literature not only speaks about the experiences of the veterans on the battlefield, which was written mostly in the form of poetry of enlisted soldiers but deals with other forms of literary styles as well. It also vocalizes the home front that is life at home during the open-ended war. As Judith Herman (1997) shows, “Trauma impacts the traumatized survivor as much as others who listen to a victim's horrendous tales or watch his or her trauma repeatedly, which is considered “traumatic vicarious” because of their involvement in the act

of listening” (P. 9). Herman also argued, the most prominent ophthalmological conditions are not those of men in battle, “but those of average individuals who encounter overwhelming psychiatric events” (P.28). The war is a reality that includes both the soldiers and civilians, physically and mentally. Most of the works that were published during and about war experiences by men were the result of the extreme war demand of the young man of the time. We may at least say that after woman authors' work was discussed. Though female authors crafted literature on war, they gave a feminine touch to their work. In addition, it is important to understand how the effects of war-affected innocent soldiers and the psychological emotions of home women in the struggle against their marriages. As they become watchers, listeners, and supportive of their partners.

Rebecca West, as a feminist, journalist, and daughter of an army officer, was always curious to write about this issue. Her involvement in journalism provided to the left-wing press media writing and making a name for herself as a fighter for woman suffrage. In line with the annalist biographer Susan Kent (1993) states that “West's was also one of the last discovers that still advocated gender antagonism and equation even after the war of 1914, when many “modern” women understanding and embrace the house as their proper place for women” (P.136). Several of Western's works reflect on the problems sometimes deemed the most serious and dignified contemporary fractures — the two world wars.

In the immediate aftermath of the war, she released *The Return of the Soldier* in 1918, her first fiction—and the first novel about World War One written and published by a woman. As the title proposes, the story is an account of a return of the shell-shocked soldier home. Set during the 1914 war on an isolated country heritage just outside London. Rebecca West encapsulates the impacts of war that had on the soldier and the three women characters at the 'home front' (Schweizer, 2006, P.256). The story is a bittersweet homecoming of the veteran

suffering from amnesia and the consequence that he would, in turn, have on the three women. Despite her protestations to the antithesis, written in a 1928 letter to *The Editor of The Observer*, the novel is also regarded as a pioneering effort to explain psychoanalytic ideas. West's rejection of the connection to an effort to steer readers away from psychoanalytic and through the novel's rendering of the domestic internal effects of shell shock is diluted in contemporary reclamation works, such as early reviews, which align West with Freud, diminishing her rejection of the connection to an attempt to redirect readers away from psychoanalytic and through the novel's rendering of the domestic internal home effects of shell shock. However, psychoanalytic in England was recent, as West herself pointed out, as she described and drafted the book in 1915, incorporating a range of other scientific approaches to memorial shortcomings.

The Return of The Soldiers fiction published during the primary, and the experimental reports, *The Meaning of Treason* made up during the late next phase are among these works. As Bernard Schweizer (2006) argues, the evidence for trauma in both works shows that “West is not entirely a conservative or an entirely radical thinker in the conventional ideological divisions” (P.30). But in both works, witnessing the argument made by other researchers that West's work shows “a syncretic mix of political values stressing peace, traditions, loyalty, nationalism, and anti-imperialism” challenges even Schweizer's statement (P.30). *The Return of the Soldier*, and *The Meaning of Treason* contribute to the fact that anti-imperialism cannot be mixed with peace, tradition, loyalty, and provincialism synchronously. Anti-imperialism interrupts stories in both works that allow and preserve these values.

The work of West and her critical focus have seen an important revival in the past twenty years, but little attention has been paid to it. In the critical story of the novel, this absence is nothing new (Winegarten, 1984, P.231). Until recently, the fiction was both timely glorified

and sharply dismissed, generally because of the inexperienced work: the novel by a shell-shock soldier coming back from the battle. Much of these above reviews were concentrated on the traumatic impact of war on men and women by Dr. Anderson, whose observations of 'dreams and wishes' seems to be a passion of Freud's observations of the psychoanalyst's 'dream interpretation,' and the remedy of the veteran, which is known by many critics as a pat-ending. The same observers who judge the novel by West's connection with these two men also give up understanding the essential existence of the woman of history: the story's narrator Jenny and the emotional depth of West in his portrayal. Although West transformed a published case history into a narrative that emphasizes the isolation of a victim situation and antidote, observers have effectually striven to un-revise her revisionary procedure by fitting the fiction back into familiar clinical form.

West showed her curiosity in the psychological dissociation and amnesia in her litters *The Return of the Soldier*, because during the First World War it started producing the effects of what is known as shell shock. It is also seen in cuts from an unidentified September 18, 1911 newspaper when she was not even nineteen years old, where Morton Prince's analyzes are rational in many cases. The short newspaper article called *Man Who Forgot Ten Years* means that a patient can mis-remember the essential times throughout his/her life, including pivotal life events including marriage and the birth of his/her only son, by damaging the head's head bones. A decade after she published her book, Rebecca West wrote a retrospective account of the conception, the relationship, or its non-relation to psychoanalytic according to its vigorous defense (West & Hutchinson, 1982, P.66). Some critics condemn West's writing in a letter to the publisher of *The Observer*, alleging that the book was a "tract" for psychoanalytic theory and that the "novel was, in short, a modern Tract for the Times; it was excellent writing" because of its exposure to and portrayal of psychoanalytic survivors (P.67). West described in detail through her notes the reference for inspiring this narrative, and she suggested that the

novel was inspired and collected from that piece of an anonymous newspaper of September, and which have nothing whatsoever to do with psychoanalytic:

It occurred in 1914, when she learned about one of the first cases of amnesia caused by the war's impact; this reminded West of an article she had read even before war in a medical journal in which a factory therapist had reported without mention the case of an old factory worker who fell down the stairs on his head and came to under the impression that he had lost his memory (P.67)

West tried to insist that “My book has no connection and anything to do with psychoanalytic approach.” through *A Prefatory Note* to confirm her intentions to critics, at the same time to show that she was involved in the topic of amnesia and psychoanalytic approach even before the war began (P.67). The author's curiosity in distancing himself from Freud's thoughts is surprising, when the plot is mainly about shell shock, psychotherapy, and curative subjects. Interestingly enough, the novel's connection to psychoanalytic has been most unfavorably attacked, particularly for Chris's magic therapy, characterized as “disappointing” or the use of Dr. Anderson as an “easy tool” to retain the final “moral decision” by Chris Baldry (Hynes 1998, P. V).

The novel catches the essence of an elite family couple who has overcome a devastating and despairing war. In this spring the war “went through a slaughter along the western front's trenches” and death only accrued without victories (Hynes 1998, P. vii-viii). However, West reflects vital attention on the home front of England rather than the danger and death of everyone. The narrative also changes to the impact that death has had on people's occasional lives. *The Return of the Soldier* fiction, based on a rich family estate called Baldry Court, depicts the mental contours and arrangements of a home as long as soldiers are out and back in the war. West reflects what she experienced and senses as the daughter of a military army

officer. Her world depicts how war impacts people of all classes, from the affluent Baldry family to the average, lower-class personas. As the youngest of three girls and an activist for women's rights in his lifetime, Rebecca West proposes an additional, female-sustaining struggle front, a home-front alternative, which is shared by the women's network (Winegarten, 1984).

The domestic internal home war developed upon the women characters of this novel, Jenny Baldry, Kitty Baldry, and his ex-girlfriend Margaret Gray, a soon they discovered Chris Baldry injured with trauma and returned for recovery. The outcome of the war experience led him to amnesia and remembrance of his past just fifteen years earlier — before he married his wife, died his son, and served in the war. Neither the traumas that caused its neurosis, nor its traumas are estimated from now on. “Despite its title about war, *The Return of the Soldier* does not provide us with any authentic interpretation of what war situation is about” Motley F. Deakin wrote in his book *about Rebecca West* in 1980 (Deakin, 1980, P.132). West, on the other hand, focuses her attention on the female characters' reactions to the war and Chris Baldry's psychological reaction. This work has received a lot of attention in recent years, partially because it reflects on trauma and amnesia, which are prominent subjects of contemporary criticism, but also because it looks at the impact of the war on women as well as men. As a consequence, the book contributes and reveals a void in the literary and literary-critical discourse on first-world war trauma, which has long been dominated by an emphasis on masculinity, essentially by masculinist representations such as those of Paul Fussell and Samuel Hynes (Rizzuto, 2015, P.76-77). Though the story evades the frontlines (besides what the writer Jenny thinks it is), the war-like feeling it produces – imaged by Chris' shell shock and his effect on the ladies to which he is returning – is as evocative as the male combatants wrote these diaries in the late 1920s. Since civilians as well as innocent non-combatants,

Western fiction confirms that the sorrow of war is endured by innocent non-military apart from veterans' perspective on war trenches.

West's exposure to stressful circumstances within the internal private space is significant since the text prohibits temporality from reaching beyond the plot, reflecting traumas throughout the storyline. Although the story contains recalled recollections and anecdotes, they are typically about the tragedy. Besides, there are also clear and precise specifics about stressful circumstances. Furthermore, characters' reaction to stressful experiences is the focus of the plot. West discusses the contrasting perspectives of being at the front and waiting at home. This challenge is further a recurring theme in *Bid Me to Live Fiction* and other novels, including Virginia Woolf's *Mrs. Dalloway*, in which we see another person's shock distress from traumatization in the fighting in Septimus Warren Smith. The memory of Chris Baldry seeks a way to redemption in ignorance at the Soldier's comeback. Both accounts highlight the fragmentation of war in any intervention in traumatized human relations. According to Caruth book, *Trauma: Explorations in Memory*, *The Return of the Soldier* depicts the traumatic experience, by depicting the effect of the indirect responses that are symptomatic of a survivor of a traumatic wound, rather than by depicting a traumatic event. It also says:

There is often a reaction, might even be confined to an overwhelming event or incident that takes the form of frequent, intrusive hallucinations, desires, visions, emotions, or behaviors that arise from an experienced encounter, along with numbness that happened in or during the experience (P.4).

The story imagines each protagonist (with or without knowing) as being “possessed with an image or tragedy” (P.5). In a moment of contemplation, we notice Kitty Baldry inside the kindergarten of her beloved dead son and also meet Chris Baldry as he is questioning his shell-shock memory loss. The consequences of these traumas are, however, beyond the text. The

effects, though, are beyond the document where such traumas exist. This breakdown shifts the emphasis on writing from tragedy to tragic characters, which Cathy Caruth (1996) specifically defines as the «framework of [traumatic] experience», which follows a victim after a traumatic accident.

Either the event itself, which can or cannot be tragic, which cannot equally traumatize everything, cannot describe the pathology itself, or it can be described as a misunderstanding of the event, gaining its hastening force by distorting personal importance. Instead, the pathology only occurs in the structure of its perception or reception: the event is not fully assimilated or witnessed, but only belatedly, by the person experiencing the condition repeatedly (P.4 -5).

What Caruth needs to emphasize is that being traumatized means being possessed by an image or circumstance. As a result, the traumatic symptom cannot be clearly represented as a distortion of reality, nor the lending of unconscious meaning to reality, which it wishes to ignore, nor as to the suppression of what was once desired (1996, P.4-5). In agreement with Dorothy Goldman in *Women and World War I* shows, also psychotherapists regularly use pictures and incidents to define mental and emotional circumstances. An image that exposes the secrets of a psychological complaint is coming to mind. The imagination works for the same reason. The objective, impersonal image reflects a range of ideas and replies, and in what it describes the image is often selective. The advance of the war allowed the imagination to prosper, and representations of symbols from prose and poetry exposed at this stage many fighting terrors without any clear connection to the war itself. Different citizens in their personal life suffered from the harm and corruption the war has done to diligent and sensitive treatment (Goldman,1993, P.185). For West, she is searching through her narrative for a new way of speech and an excuse for the artistic chaos she experienced in the Great War. West

supported Chris's to return to the battlefields after the missed illusion of his kindergarten and his dead son gained a link between his present and his memory. In a time when he revived his remembering and his mind, they supplied him with a mental and emotional complex.

3.2. A Narrative of Multiple Trauma: The Case of Chris Baldry

According to the General Annual Report of the British Army, the 1914-1918 war was unlike any prior event: “One out of eight were killed. More than one in four have been injured” (Winter, 1986, P.72). Conflicts also were overcome by brand-new tactical strategies found using electronics and more powerful contact tools. Conflicts were also observed. The “encounter with mass death” (Moses, 1990, P.3) was a hallmark characteristic of the war of 1914, not just because of its long-term effect on the life of soldiers struggling in the trenches but also because it “called for much greater effort to disguise and to transcend [the war] than ever before” (P. 4). This led to the creation of an account of this confrontation of a long history of traumatized cases.

In early 1893, several years before the first world war, Freud and Breuer (1956), in their research *On the Psychic Mechanisms of Hysterical Phenomena*, adopted this understanding about the concept and described psychical trauma as a malfunctioning of the consciousness triggered off by the subject's incapacity to retort adequately to an unexpected incident. The memory failure itself is not triggered by ‘the trivial physical damage’ or ‘any incident,’ which causes distressful things, such as that of terror, anxiety, confusion, or physical pains, unless it is solely physical, as in the case of railway occurrences or the danger of physical attacks by means of a weapon (P.4). In many other cases, in certain instances, the shock is personally generated by a psychic shock; for example, moral trauma incurred by a superior's ill-treatment or by a beloved's death (P.10). In this practice, trauma does not apply to the damage nor the

blow that inflicted it, not to the ensuing mental state, but to the incident that caused it. Freud used those approaches to explain acute neurosis and its relationship to abuse in the experience of combat victims who were injured by violence immediately during the war. Only a few years after the outbreak of the First World War, Freud completely explains his death force theory, “which is mostly articulated by acts like violence, repeated compulsion and self-destruction” (Berne.1964. P.399-400).

The term was first introduced by the Russian psychoanalyst Sabina Spielrein in her article *Destruction as the Cause of Coming into Being*. in 1920 then Sigmund Freud adopted the term and used it in *Beyond the Pleasure Principle*. In his *Thoughts for the Times* essay, Freud stops short of addressing war neuroses in soldiers, deciding to describe only the experience of civilians, “to which we ourselves belong” (1994, P.292). In his essay expressed dissatisfaction and disappointment about the effects of warfare in human nature and culture and generated much interest for Freud's lay readers. "It will, no doubt," he said, “be the most fascinating to research improvement in combatant psychology, but I do not know that much” (P.291). The year 1915 was still an early stage of the war; there was no loss of the Battle of Somme (July 1916) and there had been no other undeniable thousands of war neurosis cases as in the next three years. And it was estimated that more than twenty-four thousand shell-shock casualties were sent back to England from the British side in the first four months of 1916 alone, according to Shephard (Shephard, 2001. P. 38). In light of the time, Freud (1989) issued *Beyond the Pleasure Principle* in 1920, which made it impossible for him to ignore *The Return of the Soldier* fiction and was unable to participate in debates discussing traumatic neuroses of soldiers caused by war:

There is a long-standing knowledge and description of a syndrome that occurs after extreme mechanical congestion, rail disasters and other life-threatening incidents,

called traumatic neurosis. The awful war which has just come to an end has caused many such diseases (P. 12).

Freud notes that the situation he defines as a "compulsion to repeat" is a desire to repeat or respond to triumphal occurrences, as victims of an accident or of a situation where the incident is likely to happen again (1989, P.29). In consequence, death impulses will lead to traumatized soldiers clearly exposing themselves to circumstances that recall the original trauma. Along with terrifying fighting, hallucinations, and other hallucinating phenomena, they will return to the moment of fear in which they essentially saw death, over and over again.

The significant link between the Return of the Soldier and trauma is the recalled legacy of the horror of horrendous events and the distant death, which, in 2002, Laurie Vickroy described as "a universal element that cannot, but can be symbolized as an integral element of human life" (P. 327). Even though pain, hallucination, and dreams may also be considered to be the more specific indications of the soldier's encounter with death, Chris's amnesia would mean the ignorance of "a constellation of life experiences" and "a distinct incident, from a continuous situation and an acute happening" (Erikson, 1991, P.185), which began as soon as they had been pushed in and went to war. Freud & Strachey (1989) indicated that the traumatic survivor usually recurred the combat memories of the patient and detected that "dreams that arise in traumatic circumstances consistently lead the patient into an accident situation, a situation from which he wakes up in another panic" (P.7). Freud took both the principles of earlier Greek thinking, Eros and Thanatos, inseparable and articulates his theory of the death drive as an attempt to represent the reason why these painful events of the past have been repeated:

The purpose of life will be a state of matters not yet achieved. This contradicted the conservative essence of instincts. On the contrary, it must be an old condition of

matters, an original position from which the living organism once left and strives to return by way of the circuitous roads on which it develops. If we are to take it as a reality that knows without exception that everything, that is alive, dies for internal reasons — is once again inorganic — then we will be forced to conclude, that 'the aim of all life is life (P.22).

From this viewpoint, however, the unusualness of compulsive repetition relates not only to the routine return of the suicide but also to the horror and lack of preparedness. In Freud's opinion, the consciousness that thus appears to protect us from external stimuli is not ready to capture death. *The Return of The Soldier* is used by West as the sign, which does not give any actual chance to face the end of death and the resulting confusion. Chris Baldry is one of the most symbolic examples of the traumatic soldier as the main character in literature. An image which interrupts the lives of Jenny, Kitty, and Margret, as well as old soldiers who disrupted the unknown society suffering trauma and death: "I never saw the horror of battle, till I had seen my cousin" said, Frank Baldry (West, 1918, P.40). Indeed, Chris appears as a man who experienced death and whose knowledge of death shapes his life as well as the life of those around him.

Chris Baldry is suffering from sophisticated traumatic war neuroses as a result of the addition of numerous trauma lines that he confronts both before and after he returns home. *The Return of the Soldier*, the 1914 war forehead row, and the death of the young child that the novel began, are the double trauma of Rebecca West. These traumatic encounters influenced the appearances of Chris Baldry, a shell-shocked veteran, one external (War) and another internal (Family) who returned to his home. His tragedy in battle has left him unable to rekindle his marriage to his lovely spouse Kitty or accept the death of his six-year-old child Oliver. Many of the critics were motivated by the descriptions of war damage, trauma, and early

psychoanalytic to investigate Chris's traumatic Symptoms. But the consequences that Kitty was traumatized by Oliver's death have been ignored by the critic. Furthermore, the trauma of Jenny was the product of a result of television films that capture and transport evidence to people in their homes as a message to express the horrific experiences of war veterans in the battle.

In the figure of the returned soldier, Bonikowski says, “the battle is not just something beyond, it occurs everywhere else, because instead, war is real, as death, within the matter” (2005, P.514). As the house retains a recollection of a death that Chris overlooks after the battle, which Baldry Court reflects a similar violation of limits. West draws a strong line between the front of the house's headlines and also uses the significance of the returned soldier to cross the lines that are the care of the soldier. The main character is the return of Chris Baldry from the War crossing the first border between the front lines and the internal war line. Though prior even, before Chris appears in the plot, however, the trauma of Chris breaks into Margaret Grey's carefully controlled room, Baldry Court. She delivers the report of Chris's condition, Chris has written her from the front, a love letter that divides the fifteen years that have passed since they were in love and proves, though indirectly, to his war trauma, amnesia. That has totally destroyed his memories of the previous fifteen years of his life. Margaret should deliver the messages to his wife Kitty and his cousin Jenny. She well aware of their socioeconomic divide and the incongruity of Chris communicating with her rather than his wife, Margaret is worried and awkward in delivering the news to his family. Kitty and Jenny are not sensitive to her visit and believe her story is a ventured trick. With their high hand, her embarrassment, Margaret is measured in her explanation for the cause of Chris's abandonment to the Red Cross hospital. By contrast, Kitty has no frame of source for psychological wounds of Chris's situation. Margaret also comes showing a word, “shell-shock,” which describes Chris's trauma without defining it (West,1918, P.12).

The three characters in the novel Jenny, Kitty, and Margaret strive to understand what it means as they introduce the mystery of the expression shell-shock itself and the contentless nature of Chris' symptoms. However, Jenny seems to be the only one to be able to understand Chris's trauma of all the women who await Chris' coming home. Considering in the whole fiction the trauma of Chris entirely without origin or substance, before Chris becomes mentally wounded, the term "shell-shock" is used to explore the contrast between physical and emotional in the surface world of the Baldry Court. As Margaret appears at Baldry Court, she explains Chris's trauma cautiously, since she does not know the recent terms and responses:

I'm not sure how to put it... He's not exactly hurt... A shell exploded.... "Concussion?" Kitty speculated. She replied with an unusual glibness and modesty, as if tendering us a concept she'd been pondering for a long time but couldn't quite grasp, and hoping that our superior intellects would make sense of it. "Shell-shock," as it's known (West, 1918, P.12).

Margret attempts to clarify the challenge of tackling war neurosis as a wound, since "wounds" are most widely used to describe the survivor of physical damage. And not only the memories of the battle, including the incident causing his pain, but also his relation to his wife, and the death of their two-year long-old son with whom the novel begins, are wiped away by Chris' only symptoms of amnesia, exactly wiped the last fifteen years of his life. Jenny and Kitty are not, though, the only ones who cannot comprehend the unseen wound called a "shell shock." The psychiatric and military institution during the 1914 War lost years, according to Ben Shephard, "debating whether the shell was a biopsychological or psychological shock, whether the trauma was "wounded," war metaphors or merely "sick" from unseen things (P.27-28).

Instead, the novel turns on Jenny's cousin's effort to grasp Chris's own perspective. What is the relationship between a veteran's war trauma and the perspective of a woman

confined to her home? Jenny has no knowledge of the war other than what she has seen on "the war-films" (P.5), but how can she comprehend veterans' shell-shock? West responds to these concerns by focusing on Chris's return as the result of a marital tragedy, a shattered domestic internal room similar to the shattered memory of a soldier. West introduced through Jenny's character a clear bright idea, how the media manipulate the mind of home watchers as the way they want, through telecommunication media and her knowledge about Shell-shock. In a way, media contiguous people with quintessential trauma symptoms through films or news and sharing the reality of war to civilians to experience the life of war at their home. Jenny, through experiencing the trauma of Chris's home return, can express her trauma to his. Jenny's traumatic experience is also connected to her suppressed desire for Chris, which reappears as he returns, prompting her to feel compelled to pursue his cure. "Something that may seem more primitive, more elementary, more instinctual than the pleasure concept which it overrides," according to Freud & Strachey (1989, P. 23). He also proposed that death instincts were an extension of that imperative, in which all existing species had an instinctive, pull against death" that is in direct opposition to the instincts to live, reproduce, and satisfy desires (Freud & Strachey, 1989, P.29). This needs to learn drives West's story—desire Jenny's to comprehend Chris's pain drives the narrative emphasizes the connection between emotional trauma and understanding.

The incident that caused Chris' amnesia is not directly articulated to include goals, and explain his memory loss in medical terms. Amnesia of Chris may also be biological as described by Richard J. McNally (2003) in *Remembering Trauma* as "whether causes memory loss by brain damage, causes events like a head blow," or it could be memory loss, which suggests that "the events that trigger memory loss without harming the brain are due to neurological or emotional consequences" (P.186). Since Chris's trauma isn't immediately described, it's impossible to tell if his condition is physical or mental. Frank Baldry's correspondence with Jenny is distinguished from the text in the Century study and included in

a letter of greeting and close. Frank said, "I received a wire from Chris last Thursday saying he was in a hospital with an injury but not badly" (West,1918, P.35-36). For publication of the novel both the type and circumstances are checked. The letter of Frank is combined into the narrative in the subsequent version and Frank reveals Chris's illness specifically as a shell shock. "Dear Jenny," it ended, "I'm sorry I could warn you Chris was mentally disabled. He has shell-shock and is indeed in a very unstable situation even if not physically injured" (P.40). While scholars today often hear the above characterization of Chris's situation as a traumatized case.

The other part of Chris's trauma is exposed at the finale of the book, which is about the affair on Monkey Island, and which, like the rest of the book, is filtered by Jenney. Jenny shares her control of the story of Chris's love for Margaret in this segment. Jenney focused on Margaret and Chris's physical intimacy, their attraction, and how Chris put her and suddenly ended their love. The fact that his next image of the front line indicates that most of Chris's war experience, including his officer training and the remainder of his time in France, is lost in his memory gap. The investigator could only accept the damage that induced his amnesia, whether it was a spectator or a physical practice, or a hybrid of the two. The use of wartime symbolism in Jenney's narrative is a more traditional characteristic of trauma, addressing the gendered exploitation of men and housekeeping powers.

Warfare films and media communication have distorted the perceptions of men and women in the war and provided insight into Trench Combat for the text. Although Jenny's faction has not experienced trench war, these simulations provide her knowledge of war pictures that serve as a resemblance to her own traumatic experience. This has made Jenney noticeable in form of repetitive nights, from the early pages of the novel, since Jenny acknowledges that "I've dreamed terribly dreams about him [Chris]" (P.5). The conflict scene

in *Dreams* is almost cinematically precise: “By night I saw Chris running through the brown rottenness of No Man's Land, starting back there because of the awfulness of an unburied head.... For I had seen men fall as softly from the trench parapet in war films, and none but the grimmer philosophers would say that they had achieved safety by their fall” (P.5). The disturbingly well-defined fight scene contains the same obsessed agony of a poem by Wilfred Owen and is a jarring deviation from previous depictions of opulence by *Baldry Court*.

However, even though West depicts Chris as someone unwilling to reclaim any picture of death knowingly, Chris looks to regret the loss of his very life and even of the loss of the other. The deep melancholic circumstances he has been in since his arrival to *Baldry Court* suggest that "the trauma story... far from telling of an escape from reality, the escape from death or his reference power, only bears witness to the constant effect it has on a life (Caruth, 1996, P.7). Indeed, with his cousin Jenny the primary experience—and with “a little simple globe” (West, 1918. P. 3). Explain the ambiguity and uncertainty of his feelings by repeating unctuously simplistic sentences as soon as he feels secure, to justify his pre-indeed war existence: “Chris I continued, 'you're so wonderful to be safe.' He repeated, 'Safe.' He looked and kept squeezing my hands very deeply” (P.17).

Chris's traumatic situation is seen by Jenny as an opportunity for the protection of removing his class state restraints, including his responsibilities to Kitty, his wife household, and country. Jenny is delighted when Margaret reveals she doesn't cure Chris. “I felt a sensation of ecstasy. All would be right. Everything would be correct. Chris was to live in his childhood and love's endless happiness” (P.180). Of course, Jenny was originally judged by Margaret's suffering and, as soon as she knew that his constant amnesia would keep him from returning to the front, she started to admire her as one who 'champions the spirit' (P.134). Margaret rejected the secular Kitty, “the kind of woman that conquers the soul's flesh,” and who would allow

Chris to return to the front (P.134). Margaret finally makes it possible for Chris to return to the frontline in the crucial irony of the book. By opposing the calm and revolting Kitty to the pitiful force of Margaret's mental and physical affection, West creates an alternate comprehension of inner trauma. According to Chris's trauma and lack of memory, it generates popular freedom, both because of her sexual expressivity and her class resistance, to proceed with her socially unacceptable interaction. West also suggests that his ostensibly optimistic healing from injuries has a negative effect. As a soldier, he has to go back to two likely weak spots after he has been cured: one in Baldry Court's suffocating life and the other to the war front line.

The novel concentrated on the misinterpretation of traditional images of trauma which further undermines the shell-shock. This unreliability is emphasized by Chris's cousin Jenny's and specialist physicians' indicative explanations of Chris's symptoms. Jenny commenced criticizing the therapeutic specialist that treating Chris, especially their techniques, and aims to heal him and restore his memory. The first psychiatrist concentrated on methods of hypnosis in order to relive the memories of Chris, but Jenny scorned his development. She says, "Under her impact, he recuperated his memories and attitude in the middle age, spoke about Kitty with the Englishman's humorous tenderness and had looked on him possessively" (P.52). His short memory of the last ten years has, though, been temporary. "However, when his mind slipped out of control, he revealed their lie that they were struggling with a clear failure of the natural phase by tossing aside this information and turning to them the blank wall of his resolution not to know, all the blanker because it was unconscious" (P.52-53). Jenny still sees Chris' amnesia as a reasonable way to postpone the rest of his military service. At the same time, Chris can't believe his eyes as he sees the horrors of the 1914 war. "I had lifted a terrified face from the pages of war history that morning when I walked to the bookshop. "Jenny, that couldn't be true to Belgium – they, did it? The funny ones, mute, stingy..." And his knowledge of the troops was rooted almost as profoundly as this recollection of August (P.56.). So as long as his

amnesia is medically fatal, Jenny understands that according to military law, he can evade service and duty from the front line. Jenny considers, "I have not seen his body decaying into union with a brown texture of injustice that is a place of No Man anymore," Jenny admits. They could not restore him to the hell of war while her spell was lasting. This lovely woman kept his body as healthy as it kept its soul (P.56). Chris is only able to fight true to himself with the use of the printed word. The warrior who cannot write down his experiences in a state war is told by media descriptions of the conflict as his unmilitary cousin did. The ambiguity of the above illustration is striking. West attempted to focus on the impact of public photographs on people in this scene, even though she questioned their authenticity and influence on persons, as they spread horrific conflict events through all of the media.

Dr. Gilbert Anderson was the last expert who recognizes him and the only one who verifies Chris's condition and facilitates his cure with Margret, which reveals Chris's amnesia as a psychogenic case caused as an outcome of the war through using the words of a Freudian fight. In detail, Dr. Anderson has described Chris's condition, and he affirms that his amnesia has had implications for the efficacy, his instinctual impulses, Chris's super-ego conquering, and his thinking of obligation. "His unconscious mind refuses to make him relate to everyday life, and so we have this lack of memory" (P.57). Kitty agrees instantly and stresses Chris's "only he made an attempt" to relive his memories (P.62). As an oversimplified view of the medical debate on human psychology, Dr. Anderson quickly refuted the claim of Kitty over Chris's amnesia. "'You've been stuffed with talk of self-control since you were a kid—a kind of barmaid of the soul who says, "Time's up, gentlemen," and "Here, you've had enough" There isn't much like that. One has a deep self, the fundamental self, that has its own desires"' (P.62). Dr. Anderson concludes that Chris's life at Baldry Court did not make him happier, and that his subconscious is overriding his memories of the married age in need of a moment when he was completely happy. Aside from Dr. Anderson's study, West draws a connection with the

war's results. According to West, much as Chris's trauma allowed him to see the real-life before him, rather than the class-related idea of his schooling and family obligations that had been passed on to him, war allows the basic self to articulate itself. When the experiments by the two specialist physicians appear, West produces a kinder of treatment with Dr. Anderson in her narrative more than Virginia Woolf does, and the story ends with Dr. Holmes and Dr. Bradshaw neglecting curing Septimus. Dr. Anderson, on the other hand, would make it easier, if not mandatory, for Chris to return to the front lines by healing him.

Margret, after seeing Dr. Andresen's clarification of Christ's problem, and realizing that his recovery and subsequent healing memory loss were a psychogenic condition, reasoned that he could be cured by using memories from his son's tragic death. "I wonder how you will get him alive," she continues, "a remembrance so deep that, despite his dissatisfaction, it will erase anything else" (P.168). Margaret uses the metaphor of real harm to examine her alternative according to her interpretation. The last few moments before passing flashback and the terrible situation with his son..." If my boy was a paralyzed person—it wasn't. His arms were most wonderful the doctor told me, "We will straighten for you the legs of your boy, and all the rest of his life will be pained, I wouldn't have let them near him" (P.179). The estimation of Margaret reflects that of a thesis on trauma: a perspective on the thesis on the trauma that confirms all trauma encounters result in people who are shattered or diminished. West's proposed to introduce each character in the story as they had their own traumatic wound individually, attempting to assert it as a flashback or from different scenes to mirror and reflect what they witnessed in the past. Characters use this scar as outcomes that can weaken traumatic individuals to revive them and remember them to the past as listen and results of what happened in the past. Suzette Henke points to the fact that both Chris and Kitty have "walled apart' the loss of their two-year old son Oliver, who remains the filial fantasy of the negative and 'impacted mourning" (Henke, 2010, P.161). In light of Chris' trauma thesis, whether it is

understood to be his loss with Margaret, the death of his son Oliver or whatever happened to him in the trenches, the experience of a traumatic psyche is certainly the result of Chris' healing which he pragmatically addressed. In reality, Kitty's behavior, prior to Chris's return, already indicates she was traumatized. Trauma is psychological damage that is inherently linked to the sense of time and, as Ruth Leys points out, “post-traumatic stress disorder is essentially a loss memory disorder. {...}. The onset of trauma, fixed or frosted in time, does not wish to be defined as past, but is replicated in an excruciating, dissociated, traumatic current” (Ataria, Gurevitz, Pedaya, & Neria, 2016, P.135). Which, West fiction shows that engagement and duty will dominate desire and trauma.

Finally, Margret discovers that reviving the memory of Chris is better than allowing him to live in a dream with the suffering and pain his memories would contain. according to Herman (1997), “remembering and sharing the truth about terrible events are important for both the rehabilitation of the social order and the healing of traumatized patients” (P.1). The end of Chris's passion for Margaret, as he said, “must remain if she had been an old lady, mutilated or mis-figured” (P.78). In reality, the reconstruction of Chris's traumatic memories will restore his sense of duty. And for Kitty, Chris's restoration would restore her status as his wife and convince her husband that his condition is socially appropriate. Jenny, by interpreting the restoration and his return from the final encounter with Margaret, analyzes these social forces. Jenny saw Chris emerge from the final meeting of Margaret, his technical and formal wish as a truly enthusiastic veteran “with heavy tread on his heel” (P.187). He turned his back on Margaret's connection and walked on to Baldry Court with his corresponding support for his continuing military service. She then expects his return “to this land of No Man where bullets fell as rain, on the decaying faces of the dying,” which was soaked with Flanders, beneath the sky more flyingly filled with death than clouds (P.187). The return of Chris's memories is a nightmare for Jenny. Kitty, in comparison, is pleased with his recovery and

knows about his healing. Jenny! "Jenny! Jenny! What's it like?" asks Kitty. Jenny breaks. "Oh," "...how can I say that— 'every inch a soldier'" (P.188). In addition to his recollection of remembrance, the fiction provides Chris with a little perspective. Jenny says, "He had a terrible and respectable grin after coming home, I knew how his voice would raise us up resolutely" (P.187). In other words, Chris Baldry's history, trauma, and experience as a British Army chief veteran will help him.

The rehabilitation of Chris recovers an element of former events, but the fiction also ignores the story of the loss of their son Oliver, which is still recalled in both Kitty and Baldry Court. Steve Pinkerton (2008) addressed the critical doubt that the closing of the book was "too flat, too patchy, too spotty and yet unsatisfactory" (P.9). By demonstrating that Chris's unrecorded remedy "articulates the extra-linguistic force of [curative] conversion" (P.1-2). Steve Pinkerton also denies that Margaret, suggestive of Chris as a painful counterpart, is an adequate alternative to the traumatic ideas of the story which – working in accordance with Freud's paradoxical concept of death – destroy both of the function characters (Margaret and Chris) who are serving from the outcome. The fiction does not, however, offer a cure as a treatment at all; the inclusion of information about that cure by Kitty's interpretation of the stiff and military phase of her husband, which fiction means that strange returns, such as those made in amnesia by Chris and visits to the nursery by Kitty, are to be kept so long as the traumatic incident is a priority, in gender terms. Besides, at the end of the story Chris's remedy not exposing but merely delaying the traumas of previous events.

According to Tedeschi Richard and Calhoun (2004), traumatic individuals can experience positive transformations in the wake of traumatic experiences. Both described this phenomenon as "Post-Traumatic Growth" the study of post-traumatic growth (PTG) reveals that many people grow in their strength, appreciation of life, loving intimacy with spouses and

relatives, sense of spirituality, and life opportunities following traumatic situations (P.2-3). In other words, traumatic victims who face traumatic situations may be more likely to become cognitively involved with fundamental existential problems about death and the goal of life and purpose of living. It appears as a fundamental paradox recognized by survivors of traumas who define this post-traumatic development aspect: They have made valuable profits from their failures. As the traumatic victim comes to understand some goals as no longer achievable and that some components of the assumptive world cannot grasp the reality of the consequence of the trauma, and it is possible for the individual to begin to create new goals and to improve the main components of the assumptive world in ways that acknowledge their changed life conditions. The changes that trauma produces to the victim are experiential, not merely mental, also that is what creates them so powerful for many trauma cases. This phenomenon of research intimates there is hope for people who have experienced traumatic situations. Numerous individuals have developed positive coping approaches or have prepared earlier traumatic incidents in a way that has indeed seemed to help them move forward and avoid their trauma. And as Chris Baldry, far from being traumatized mentally by the trauma of his violent actions, Chris arranges to go back to the gap to construct new ambitions next to his family.

However, the book does not just depict an excessive explanation of a former mental breakup and a subsequent cure. It explains the trauma of Christopher towards women, in particular his wife Kitty and his cousin Jenny. Their shell-shock is an appreciation that literalizes the traumatic strain that has placed on them in the war, as Kitty and Jenny actively strive to preserve a social order which has been made redundant by modernity's ruthlessness. Moreover, through examining the role of the feminine in West trauma book, the gender divisions between the fronts of war and homes, as well as the benefit and weakness of Freudian psychoanalytic, may be broadened by an insight into the more general motifs of classist power. As Rebecca West finds the trauma to be trivialized, "because the sufferer has already revalued

him/herself as [a wife or a child],” because “the most stressful experiences of her life will take place outside the realms of publicly accepted reality” (Herman,1997, P.8). West shows how Chris' horrific incidents of war outweigh the trauma of Kitty, which occurred in a particular incident at his home (Her son Oliver). Hence, Kitty's emotional effects have been dealt with by the greatest critical interventions by subordinating their story effect to Chris' trauma. Yet the analysis of trauma on the part of Herman suggests that “the experiences of women are as demonstrable as the legitimate experiences of men by understanding that affliction is normal to others.... can at times make it reasonable to overcome the vast gulf between the external area of strife and political situation – the world of men – and the personal domain of internal life – the world of women” (1997, P.32). This transcendence is called for Rebecca West's skills through placing the traumas of men and women alongside each other. The first multi-trauma of Chris and a side female characters at home illustrating two wounds alongside each other shows the painful memories of women are as legitimate as men. West, however, sought to apply the painful perspective of the earlier writing on gender equity in feminist storytelling techniques.

Trauma is presented as a compound force of transformation rather than a conclusive indication of death or debilitation in West's fiction. Which pictured trauma will make sense situation. Trauma victims are not basically silenced and broken after stressful experiences, but they can clarify and provide significance for these events in a condition such as in most circumstances in life. West reveals Chris as trauma is emancipating in *The Return of the soldier*. Rather than reducing Chris to a war veteran, as Woolf does in *Mrs. Dalloway* with Septimius's injured traumatized characters, trauma turns him into a man who is temporarily free of social influences. Chris's freedom, however, inevitably crumbles under the weight of these societal powers' domination. His liberty is only brief, although it entails a partial waiver of his social duties. Chris must be compelled to recall who he was before the war, and if he does, he must

return to his usual life, as Margret explained and requested by Dr. Anderson and his front-line duties.

In general, Rebecca West was not writing a case study; her nuanced portrayal of traumatic wound and its consequences shows that trauma is much more complex than the trauma thesis allows; she was attempting to mirror what she witnessed as a female civilian waiting for her military father to come home, as well as reflect what she heard in the newspapers about veterans' experiences in the war as to give them a voice to explain what they suffered. Narratives written by Woolf and West involve the classical literary canon as well as their autobiography, including wounded veterans and the stories of the next generation of civilians as consequences of war. In addition, the medical discussion on trauma is broadening in scope. These recent conclusions must be taken into consideration for researchers to continually report new studies on trauma as well as their consequences, both positive and negative, and amoral trauma story methods. Such veteran and civilian narrators deserve better than to be taken at face value to validate trauma analysis conjectures, a hypothesis that some researchers have drawn before conducting their own study. This kind of war fiction was a way to create the voice that re-considered war and shaped a new description of the bravery of its living and dead citizens from its wounded physical and psychological world.

CONCLUSION

As this thesis explained through traumatized affected cases, shell- shock or trauma is a complicated and changeable structure, not a set critical device that grows far beyond history. the medical perception of psychological stress after stressful events was widely explored and argued from the outset of the line movement of the 1860s. Trauma exposure is now a leading example for comprehension and understanding of traumatic encounters. However, this study is a way to examine conflict neuroses caused by the war. Moreover, that didn't indicate every traumatic stress story that we found in this research ended with debilitation, destruction, suicide; every war story is one of the traumatic events that make the survivor a new person with new abilities.

Hence, this thesis has discussed the psychological impact of the war. Through displaying traumatized characters cases that played an essential role in both stories, and their traumatizing impact drove them to infectious horrific wounds to acquaintance members of their family as a way of verifying their hidden traumatic desires as death instinct or preceding past incidents and contiguous trauma to other characters. Both accounts are somehow clearly distinct, as *Mrs. Dalloway* does not have a psychiatric viewpoint but rather reveals the human social fragmentation of everyday life caused by the war of 1914. The tragic experience of the principal character, Septimus, is used within Woolf's novel as a narrative of the story of other characters. In this way, the novel does not focus on the Septimus trauma but separates it from the other stories of the other cases which pass between the past and the present. A traumatic Septimus novel is excluded and marginalized by misery, since he cannot return to his preceding battle. He is isolated and separated as a result of his trauma. Consequently, when explored in conjunction with the memories of the other characters, his invisible painful narrative occurrence clearly converts and breaks to be an element of the book. *The Return of*

the Soldier, on the other hand, depicts the character's ordeal in a psychiatric context, at a Red Cross hospital. Before and after the Great War, the fiction acts as a hospital for multiple traumas affected characters. Character traumas in Rebecca's West novel are comprehensive and chronologically presented, which suggests that each persona is unclear or incomplete. Other characters such as Margaret, Chris, Kitty, and Jannie, confirm their shock symptoms and are monitored by doctors and other experts' psychologists.

Reflections of trauma in these fictions, *Mrs. Dalloway* and *The Return of the Soldier*, reviewed two features concerning to trauma approach proposed by Sigmund Freud with evidence. In addition, to other psychologists' perspectives such as Cathy Caruth, Laurie Vickroy, Dori Laub, and Ruth Leys. These features showed the narrators and characters' traumatic symptoms and their therapeutic resolution, reflective narrators, and their representation of trauma in both stories. It became like a piece of evidence that both fictions consolidated by the theme of trauma generated as a completion of the 1914 War. The narrators expose and speculate about what they saw as extraordinary experiences translated from everyday life to fiction. Woolf reflected on what her family and brothers encountered and mirror actual scenes into her main character Septimus, his trauma leads him into self-destruction as a conclusion of war impact followed by death instinct as a direction of peace. Woolf's, unlike West's, was not written or set after the war, but in her narrative, re-visioning of memories, which allows the past to pervade the present and the truth of the conflict to frame each character's attention to the present. Furthermore, West reflects what the media and culture experienced through mirroring what she endured as a daughter of a military father and reporter to show the conflict from a different side, in addition adding a feminine touch to her work during healing afflicted veterans.

This analysis has set the conception of modernist literature as a literature of trauma and has approached the evidence in the context of Freud's writing of trauma as well as the modern trauma approach. Modernists with Freuds have attempted to explain the peculiar phenomenon of the psyche's compulsion to repeat a depressing and painful experience. In their encounter with the psyche's tenacity of returning a traumatic past and its sudden reenacting of trauma, Freud and modernist novelists unconsciously internalized the cultural and psychic wounds toward their work, thus adding psychic dimensions to the textual body. This traumatic personification is also the fate shared by in the main characters in modernist fiction, as was considered in this thesis. Their repeating flashback of horrific situations of a psychic wound brings them solely to the edge of self-destruction.

Concomitantly all the texts considered in this thesis, the main characters experienced desire of death, Directly as Septimus, or implicitly as Chris Baldry, whose life and experience with death have shaped his and his entourage as someone who knows death. Their painful destruction has similar functions: it denotes the traumatic significance of the "death drive" that Freud proposes in his book *Beyond the Pleasure Principle*, and their death interrupts the narrative closure. In this regard, modernist narratives do not provide means for working through trauma; they rather command into a question of the process of recovery in the face of the unexpected effects of trauma. The power of modernist narratives lies in repeating the haunting of the horrific situation of trauma by providing a sorrowful feeling of modern history.

To sum up, this study looked at trauma in literature as a result of conflict, with specific parallels to real-life incidents. West and Woolf delineate conflict as a devastating force in an individual's life, and they represent the devastations and destructions not only through main characters as Septimus and Chris, but also over the people who meshed and participated in their tragic narratives, such as amongst other secondary characters as Lucrezia (Rezia), Doctor

Rivers, Jenny, Clarissa, and Margret. Moreover, this study reveals that both literary and linguistic techniques are used by these novelists to integrate the trauma cadences into the structure of their stories. It demonstrates how civilians who are branded as lower by war are being treated unfairly. Furthermore, they show the war as objects of power abuse, suppression of masses by force, and anti-democratic constitutions on enlisted innocent civilians into fights unfamiliar with their habitude. In doing so, they try to exalt equality, democratic values, respect the difference, and love for others. In light of these resolutions, we can declare that both *Mrs. Dalloway* and *The Return of the Soldier* are as a reminder for the readers of the world of the catastrophe that has took place in the past. Consequently, traumatized hallucinations and hailed events are experienced, evidenced by the high frequency of those who know the traumatized central victim with anxiety-related contagious and maladministration measures. The subject of trauma emerges as a witness, an act of endurance, and a response to recognition crisis derived from the trauma itself.

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