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**İSTANBUL YENİ YÜZYIL UNIVERSITY INSTITUTE OF SOCIAL
SCIENCES**
ENGLISH LANGUAGE AND LITERATURE DEPARTMENT
**ANGLO AMERICAN LITERATURE AND CREATIVE WRITING
PROGRAMME**



***MEN IN THE SUN* BY GHASSAN KANAFANI AND *MRS.
DALLOWAY* BY VIRGINIA WOLF IN THE LIGHT OF
PSYCHOANALYTIC THEORY**

MA THESIS

YUSUR ALAA IBRAHIM IBRAHIM

İSTANBUL, DECEMBER 2024

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SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜ
TEZ ONAY BELGESİ

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**ETHICAL
STATEMENT**

I prepared my project following the thesis writing rules of the Institute of Social Sciences at Istanbul Yeni Yüzyıl University, and I hereby declare that;

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YUSUR ALAA IBRAHIM IBRAHIM

PREFACE

First, I dedicate this thesis to Prof. Dr. Günseli Sönmez İşçi. I want to express my profound gratitude and admiration for my supervisor's invaluable guidance, motivation, and support.

Second, to my mother, who has been my most significant source of inspiration and fortitude and my greatest supporter throughout this lengthy journey. I am filled with love and gratitude. Also, I will always be appreciative of the unwavering support of my first companion and elder brother—as well as the rest of my family and friends—throughout my academic journey.

Furthermore, I would like to express my gratitude to all my professors and instructors, as I am merely the outcome of their unfaltering commitment.

İSTANBUL, 2024

YUSUR ALAA IBRAHİM IBRAHİM

ÖZET
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Bu tez, edebiyattaki travmayı analiz etmek için Freud'un psikanalitik teorisini kullanır ve Ghassan Kanafani'nin *Men in the Sun* ve Virginia Woolf'un *Mrs. Dalloway* eserlerine odaklanır. Çalışma, travmanın edebi karakterlerin kimliklerini, duygusal manzaralarını ve davranış kalıplarını nasıl şekillendirdiğini, Freud'un üçlü ruh, bilinçaltı ve bastırma fikirlerinden yararlanarak araştırır. Araştırma, kişisel ızdırap ve kolektif karşılaşmalar arasındaki karmaşık ilişkiyi gösterir ve travmanın bireyler ve bağlamları üzerindeki zararlı etkilerini vurgular. *Men in the Sun*'da Kanafani, Filistinli mültecilerin vatansızlık, yerinden edilme ve kayıp hayallerin psikolojik etkilerini inceler ve kolektif sefalet, yoksunluk ve hadım edilmeye odaklanır. Bunun yerine Woolf, *Mrs. Dalloway*'de savaş travmasının İngiliz toplumunu ve insanları nasıl etkilediğini gösterir. Karşılaştırmalı yöntemler, travmanın nasıl ortaya çıktığı ve bastırıldığı konusunda evrensel kalıpları ortaya koyarken, kültürel ve tarihsel ortamları da hesaba katıyor. Freud'un *Haz İlkesinin Ötesinde* ve *Rüyaların Yorumu* gibi temel eserlerini, Judith Herman ve Cathy Caruth gibi modern travma teorisyenleriyle bir araya getiren tez, edebiyatın acının psikolojik etkilerini nasıl yansıttığını ve yeniden kavramsallaştırdığını aydınlatıyor ve şiddetli talihsizliklere ve kaygılara karşı insan tepkilerine ışık tutuyor.

Anahtar Kelimeler: *Men in the sun*, *Mrs. Dalloway*, Psikanaliz, Sigmund Freud, Travma.

ABSTRACT

***MEN IN THE SUN* BY GHASSAN KANAFANI AND *MRS. DALLOWAY* BY VIRGINIA WOLF IN THE LIGHT OF PSYCHOANALYTIC THEORY**

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This thesis uses Freud's psychoanalytic theory to analyse trauma in literature, focussing on Ghassan Kanafani's *Men in the Sun* and Virginia Woolf's *Mrs. Dalloway*. The study investigates how trauma shapes literary characters' identities, emotional landscapes, and behavioural patterns, drawing on Freud's tripartite psyche, unconscious, and repression ideas.

The research shows the intricate relationship between personal anguish and collective encounters, emphasising the harmful effects of trauma on individuals and their contexts. In *Men in the Sun*, Kanafani examines Palestinian refugees' psychological effects of statelessness, dislocation, and lost dreams, focussing on collective misery, deprivation, and emasculation.

Woolf shows how war trauma affects British society and people in *Mrs. Dalloway*. Comparative methods demonstrate universal patterns in how trauma manifests and is suppressed, while also taking into account cultural and historical settings. By combining Freud's foundational works, such as *Beyond the Pleasure Principle* and *The Interpretation of Dreams*, with modern trauma theorists like Judith Herman and Cathy Caruth, the thesis illuminates how literature mirrors and reconceptualises the psychological effects of suffering, shedding light on human reactions to severe misfortunes and anxieties.

Keywords: *Men in the Sun*, *Mr. Dalloway*, Psychoanalysis, Sigmund Freud, Trauma.

TABLE OF CONTENTS

Page No.

TEZ ONAY BELGESİ	i
ETHICAL STATEMENT	ii
PREFACE	iii
ÖZET	iv
ABSTRACT	v
TABLE OF CONTENTS	vi
INTRODUCTION	1
1. FREUD'S STUDIES ON PSYCHOANALYSIS AND TRAUMA.....	8
1.1 Psychoanalytical Theory	11
1.2 Trauma and Traumatization.....	15
2. A PSYCHOANALYTIC READING OF <i>MEN IN THE SUN</i>	22
2.1 The Themes in <i>Men in the Sun</i>	23
2.2 Trauma in <i>The Men in the Sun</i>	26
3. A PSYCHOANALYTICAL READING OF <i>MRS. DALLOWAY</i>	38
3.1 The Psychoanalytic Roots of the Characters' Trauma in <i>Mrs. Dalloway</i>	41
3.2 A Psychoanalytic Interpretation of Trauma in <i>Mrs. Dalloway</i>	47
CONCLUSION.....	63
BIBLIOGRAPHY	70

INTRODUCTION

This research examines trauma from a psychoanalytic standpoint as presented by Sigmund Freud. His study of trauma is crucial in understanding the psychological effects of traumatic experiences and their representations in behavior and mental health. He states that unresolved trauma can lead to a number of psychological disorders, affecting the individual's unconscious mind and forming their emotional responses. By scrutinizing canonical works such as *Beyond the Pleasure Principle* and *The Interpretation of Dreams*, this study intends to interpret the theories of the father of psychoanalysis on how trauma is processed and repressed, and how it can resurface in various forms, for which purpose we are going to examine the traumatic cases suggested by two works of fiction: *Men in the Sun* by Ghassan Kanafani and *Mrs. Dalloway* by Virginia Woolf.

Men in the Sun is a novella authored by Ghassan Kanafani, a Palestinian writer and political activist first released in 1962. The story depicts the journey of three Palestinian refugees who are attempting to move from the refugee camps in Iraq, where they are unable to get employment, to Kuwait, where they want to find occupation as workers during the oil boom. Ghassan Fayiz Kanafani is a renown Palestinian author and politician, widely regarded as a preeminent novelist of his day and one of the foremost Palestinian authors in the Arab world. Kanafani's literary works have been translated into over 17 other languages.

In the latter novel, *Mrs. Dalloway* (1925), Virginia Woolf, an English writer, weaves a narrative tapestry, offering readers a glimpse into a single day in the life of Clarissa Dalloway. Set in London soon after World War I, the novel employs a narrative technique that intertwines its characters' thoughts and memories, providing a profound insight into the character's inner workings, contextualized by trauma of the war. As Clarissa prepares for an evening party at her residence, she is immersed into the recesses of her past, reflecting on themes such as life, love, mortality, and the lasting effects of trauma on her own personality and relationships with other people. Amidst the preparations, she is introduced to another character, Sebastian Warren, whose own

struggles with trauma intertwines with Clarissa's in his own private world. *Mrs. Dalloway* is distinguished by its profound narrative intricacy and emphasis on interiority, delving into significant themes such as time, memory, social connections, and the eerie consequences of traumatic experiences.

Both selected texts detail a challenging period in the protagonists' lives and offer advice on how to endure these obstacles. The central characters in these literary works confront various significant challenges, including the complexities of wartime and the need to adjust to evolving life circumstances, which resulted in my making the decision to analyze their traumatic experiences through the lens of psychoanalysis. Therefore, the primary objective of this study is to examine the notions of adaptation to trauma and suffering in the works of the two authors through the lens of Freud's psychoanalytic perspective, followed by a comparison to identify potential similarities and differences.

The study will draw upon existing literature on trauma theory, psychoanalytic literary criticism, and analyses of the selected works of literature. Prominent academic contributions, including those of Sigmund Freud, Judith Herman, and Cathy Caruth, will serve as a cornerstone for comprehending the concepts of trauma and psychoanalysis, with the two following questions kept in mind throughout the work: How do the main characters in *Men in the Sun* and *Mrs. Dalloway* exhibit symptoms of trauma in response to their respective traumatic experiences? What are the similarities and differences between the representation of the trauma in the two selected works?

Psychoanalytic theory, the theory of personality development dynamics in connection with psychoanalysis-based therapeutic treatment of psychopathology, has been revised several times since Sigmund Freud initially proposed it in the late 19th century. Long after Freud died in 1939, in the second half of the 20th century, the psychoanalytic theory fully emerged as a component of the critical discussion around psychiatric treatments that followed the 1960s. Having given up on his physiological studies and brain analysis, Freud concentrated on researching the psyche and using transference and free association in therapy. His study focused on pinpointing early events that might affect an adult's mental health. His studies into the genetic and, later,

developmental components gave rise to the psychoanalytic philosophy. His views gained popularity when he released *The Interpretation of Dreams* in 1899.

In the context of Freud's studies, trauma refers to the experience of a tragic or shocking event capable of leaving profound psychological effects on an individual. In his theory, it is assumed that such psychic traumas can lead to transformations in the unconscious mind, giving rise to psychological symptoms. In Freud's concept of trauma, he posits that psychic trauma occurs when an individual encounters an experience that surpasses their ability to adapt psychologically. This often results in forming what is known as "Displacement," where the psychic energy associated with the trauma is redirected towards other aspects of the personality or mind. For instance, in Freud's works on hysteria cases, he examined instances that originated from psychic traumas and explored how these traumas could manifest in physical or psychological symptoms evident through human behavior.

This study is based on Freud's psychoanalytic theory and his conceptualization of trauma. It also employs a descriptive-analytical methodology to investigate Freud's theory and its dimensions, after which the examination of the two selected works from the above-mentioned Freudian perspective is undertaken, eventually comparing the texts to identify similarities and differences. As the main outcome, the thesis investigates the complex intricacies of the human psyche as depicted in Virginia Woolf's *Mrs. Dalloway* and Ghassan Kanafani's *The men in the sun*. By utilizing Freud's tripartite model—which comprises the id, ego, and superego—one can analyze the protagonists' reactions to trauma. The characters are guided through the intricacies of their subliminal minds—an internal conflict fueled by societal morality—reflecting the role of Freud's superego as a constraining influence on the impulsive id. By employing Freud's psychoanalytic framework to analyze the characters' experiences, this study seeks to illuminate the sophisticated relationship between trauma and the psyche, thereby providing a more nuanced comprehension of how individuals react to distressing occurrences.

As Freud's psychoanalytic theory is one of the widest theories proposed in the field of psychoanalysis, psychology, and trauma, in this research, due to the required thesis-length limitations, mostly Freudian set of traumas is going to be dealt with. The

selection of this theory can facilitate an examination of the two chosen works, as they both depict the protagonists grappling with pressures, tensions, challenges, and stressful circumstances. By doing so, the connection between Freud's theory and the manifestation of trauma in the works of these two authors—and literature in general—could be elucidated. Additionally, as has been stated earlier, a review of the relevant sources revealed that the majority of studies concerning these two texts focused on colonialism or resistance.

Psychoanalytic theory completely changed our knowledge of human psychology and behavior. It explores the unconscious mind and emphasizes how internal tensions, inner wants, and early experiences influence behavior and personality. Among the fundamental ideas and processes of Freud's psychoanalytic theory are defensive mechanisms, psychosexual phases of development, dream interpretation, and—probably the most important for the current study—the unconscious mind with its three main parts: the id, ego, and superego. Operating on the pleasure principle, the id seeks for quick satisfaction of basic needs and wants. Conversely, the conscience and moral compass, the superego stands for the internalized parental and society norms. Placed somewhere between the first two, the ego mediates between the demands of the outside world, the superego's moral principles, and the id's urges according to the reality principle. Freud claims that much of human conduct is shaped by unconscious processes that are invisible to consciousness. The unconscious mind's suppressed memories, desires, and unsolved problems greatly influence thoughts, emotions, and actions. Freud created psychoanalysis as a means of looking into the unconscious by use of transference, dream analysis, and free association.

Freud's idea of psychosexual development is one of his most significant contributions. According to this theory, personality develops in certain phases that are determined by the satisfaction of libidinal desires. The phases included in this framework are *the oral, anal, phallic, latency, and genital stages*. Each stage is distinguished by distinct erogenous zones and developmental activities. Unresolved conflicts at any level may result in fixation, when people become immobilized and display maladaptive behaviors linked to that particular stage.

Dream analysis is another cornerstone of psychoanalytic theory, revealing the unconscious wishes, fears, and conflicts underlying dreams' manifest content. Freud believed that dreams represent disguised expressions of repressed desires and unresolved conflicts, serving as a pathway to the unconscious. By interpreting dreams' latent content, therapists can gain insight into clients' conscious conflicts and facilitate psychological healing.

Defense mechanisms are ego psychological coping mechanisms for anxiety brought on by internal tensions between the ego, superego, and id. Unconsciously, these defenses—denial, projection, rationalization, and repression—work to shield the person from upsetting ideas. Though defensive systems play a protective role, depending too much on them may result in maladaptive behavior and psychological pain. Freud's psychoanalytic theory has generated considerable debate and criticism since its inception. Critics have raised concerns about its lack of empirical evidence, cultural and gender biases, and deterministic view of human behavior. However, psychoanalytic concepts and principles continue to influence modern psychology, particularly in areas such as psychodynamic therapy, personality assessment, and understanding unconscious processes. In contemporary psychoanalysis, theorists and practitioners have expanded upon Freud's ideas, incorporating insights from developmental psychology, attachment theory, and neuroscience. Psychodynamic therapy, based on psychoanalytic principles, aims to explore unconscious conflicts, enhance self-awareness, and foster psychological growth through therapeutic relationships.

In this light, the story of *Men in the Sun* revolves around the portrayal of masculinity, the real, active one and the one rooted in the traditional societal expectations. The elder male characters especially epitomize the portrayal of its defeat since they are part of the generation who saw the loss of Palestine. Abu Qais has a profound sense of emasculation due to the deprivation of his land and the destitution that he and his family face in a refugee camp. The man's incapacity to support his family endangers his role as the head of the home and compels him to seek employment in Kuwait, despite the potential hazards involved. This disgrace encapsulates the disintegration of gender hierarchies in a state of forced displacement. Abul Khaizuran

also expresses his gender identity by not refuting the reports about his sexual encounters and disclosing his inability to act sexually. When Abu Baqir asked to hear the account of his experience with a prostitute, he avoided the question by saying, “If Haj Rida’s told it to you, why do you want me to tell it again?” (Kanafani.G, 1999, p.69) This indirectly confirms the truth of the narrative. In this scenario, Abul Khaizuran is compelled to participate in a game that revolves on demonstrating traditional male qualities, while the three men with him in the tank are deprived of oxygen.

In a similar manner, in *Mrs. Dalloway*, Virginia Woolf illuminates the problem of femininity in the light of Freudian trauma, demonstrating how societal expectations for women caused internal repression and psychological conflict. Clarissa Dalloway’s strife is representative of Freud’s concept of trauma as ordeals that cannot be fully processed, instead becoming suppressed within the unconscious and, thus, internalized. This struggle is revealed in Clarissa’s stiff compliance with her roles as wife, mother, and socialite—the traditional “Angel in the House” archetype; however, the same roles also suffocate her own self and desires. As will be demonstrated in chapter 3, Freud’s ideas on repression explain how the choices made by Clarissa are concealed within her psyche. The stratified portrait of femininity, framed by social responsibilities and unmet emotional needs, showcases how Woolf applies Freudian concepts to examine the buried trauma of women expected to adhere to their restrictive gender roles, bringing to light the complex and painful relationship between social expectation and identity.

Trauma and problems caused by terrible events such as war, discriminatory government laws, etc. can be seen in both *Men in the Sun* and *Mrs. Dalloway*, which clearly affects the behavior patterns and personalities of the characters in the stories. As a result, the similarity of the two narratives of the difficult events that bring trauma is an important reason to examine these two works through the lens of Freud’s psychoanalytical theory.

This thesis is written in the three main chapters. The first chapter examines the psychoanalytical theory beside trauma and the relation between these two and related concepts and definitions to get a better understanding of the theoretical framework. The second and third chapters respectively, apply the psychoanalytical theory to a thorough

analysis of *Men in the sun* and *Mrs. Dalloway*. At last, a conclusion outlining the main finds of the thesis and the perspectives of further research is presented, followed by a bibliographic section.



1. Freud's Studies On Psychoanalysis And Trauma

Born in Freiberg, Moravian, part of the Austrian Empire, and later a graduate of the University of Vienna with a medical degree in 1881, Sigmund Freud lived and worked in Vienna until he fled Nazi persecution following Germany's annexation of Austria in 1938, eventually dying in exile in the United Kingdom in 1939. Having become a neuropathology docent in 1885 and an attached professor in 1902, he is recognized as the founder of psychoanalysis, a therapeutic method involving diagnosing and treating problems that are believed to arise from conflicts within the mind. It relies on communication between the patient and the psychoanalyst, as well as Freud's distinctive theories on the mind and human agency.

When he created psychoanalysis, Freud discovered transference and created therapeutic methods, including the utilization of free association, establishing its essential place in the analytical process. Redefining sexuality to include its infantile manifestations, he developed the Oedipus complex as the cornerstone of psychoanalytic thought. His study of dreams as wish-fulfillments gave him models for the clinical research of symptoms' genesis and the underlying suppression processes. Having built a model of psychological organization, including the id, ego, and super-ego, he also developed his theory of the unconscious. Freud hypothesized the presence of a death drive, the cause of obsessive repetition, hatred, violence, and neurotic guilt, as well as libido, the sexualized energy with which mental processes and structures are invested and which produces erotic attachments. Later in life, Freud created a broad reading and criticism of religion and culture.

Psychoanalysis is still essential in psychology, psychiatry, psychotherapy, and the humanities, even if it has noticeably lost its leading position as a diagnostic and therapeutic approach. As such, it keeps generating a great deal of heated discussion over its scientific standing, therapeutic effectiveness, and whether it helps or hurts the feminist cause. All the same, Freud's ideas permeate modern Western philosophy and popular culture. In his 1940 lyrical homage, Auden, in his poem "In Memory of Sigmund Freud",

noted “to us he is no more a person / now but a whole climate of opinion / under whom we conduct our different lives” (Auden, 1940, p.101).

Early in his career, Freud saw instances of sexual seduction in the post-puberty stage of female patients’ development while treating them for hysterical symptoms. But he thinks these experiences are insufficient to explain the sickness. Freud’s conclusion is that pre-pubertal sexual trauma, which refers to an adult stimulating a kid’s genitals in a non-sexual way that the child is unaware of, is a factor. This conclusion is based on the comments of his patients, who reported experiencing sexual attraction throughout their youth. The first encounter gains importance via a postponed effect until a subsequent enticement after reaching puberty and sexual maturity, allowing one to see it as such in the meantime. This initial event creates a traumatic impact, which compels the person to fight against remembering it and make it unconscious through the connection with the intense experience and the overstimulation. If this defense mechanism fails, the only escape is the development of hysterical symptoms.

Over twenty years, Freud’s theoretical thinking is more akin to a meandering trail that is negotiated with incredible difficulty. Blass and Simon, in their journal, claim that Freud is never sure about his seduction hypothesis. They contend that what seems to be a significant split and change in his thought is not such (Blass & Simon, 1994). The issue of whether a seduction had indeed occurred troubled Freud for a long time, many reasons which he cites in his letter to Fliess, One of Freud's friends, dated 1897 September 21 (Makari, 1998). Eventually, Freud abandons his theory of seduction for the following reasons. (TAUBER, A. I. 2015). First, the prevalence of hysterical neuroses would compel him to conclude that there is widespread sexual abuse in families. Second, he does not achieve the expected success in his analyses with this hypothesis. The nature of the unconscious material itself is the third factor Freud cites (TAUBER, A. I. 2015. p55). As the unconscious lacks any signs of reality, he adds, there is no means of distinguishing fact from affectively induced fiction. Consequently, he concludes that the stories of his female patients are fiction rather than actual events. According to legend, his discovery of the Oedipus complex and unconscious dreams led to this shift in his thought (p.55).

In contrast to the commonly held idea, Blass and Simon assert with more precision and justification that the recognition that imagination might be seen as reality, and that fantasies can have an equivalent influence on us as real-life events, were the determining factors, rather than the revelation of Oedipal dreams. Thus, Freud had to work from the premise that evidence, theory, and imagination interacted in a complicated way with both himself and his patients (Blass & Simon, 1994).

Though Freud called the shift in his theory a “collapse of everything valuable” (Freud, 1985, p. 266), his clinical experience did not match this description. He never stopped pointing to sexual abuse as one of the reasons for neurotic disorders and the traumatic origin in his works. According to Freud, “...in the world of the neuroses it is psychological reality which is the decisive kind” (Freud, S. 1963, p. 368). He concluded that there could be internal causes of traumatization. Some phase-specific infantile drive expressions, fears, and conflicts, he considered to be prototype internal conditions that, in particular external situations, may provide an experience of traumatic effects. The First World War +made Freud and his adherents once again grapple with the pathogenic effects of outside influences and traumatic neurosis. Through the concept of the shield against stimuli (Reizschutz), he advanced this viewpoint in *Beyond the Pleasure Principle* (1920). This barrier is breached in a traumatic event when the amount of stimulation is too much to handle and binds one psychologically (Freud & Strachey, 1955). The mind machinery goes back to more basic ways of reacting. The need to repeat brings back the painful event to either bind it psychologically and thus reactivate the pleasure principle or to abreact the excitation in this manner. But the trauma seriously jeopardizes the subject’s integrity, not just upsetting the libidinal economy.

In *Inhibitions, Symptoms and Anxiety*, Freud characterizes the ego as utterly powerless in the face of intolerable excitation during traumatic circumstances (Freud, 1926). Usually, the ego signals worry when it is in danger, but it is overwhelmed by it. Both external, actual events and powerful internal, instinctive needs might contribute to a traumatic setting. However, Freud never explicitly outlines how the internal processes and the outward events are related. What is crucial is the excessiveness, the

overstimulation, and an ego paralyzed from consciously containing or releasing the buildup of excitement.

Trauma is also defined by Fenichel as an uncontrollably high level of excitement so that the degree of surprise in an incident determines its traumatic intensity. In this paradigm of trauma, anxiety holds as much significance as discharge and binding. A genetic process of development characterizes traumatically excessive anxiety, actual worry, and conscious anxiety; thus, psychoneuroses are derived from traumatic neurosis (Fenichel, 1954). The less the ego can bind amounts of stimulation, the more traumatized it becomes, requiring more psychological energy to maintain prior suppression. When one is powerless, one's ego reverts to a more basic passive-receptive way of handling life. In his entirely psychoeconomic model of trauma release, Fenichel reduced the traumatic event to an excessive level of excitement. Thus, according to his theory, anxiety and helplessness constitute the entirety of the experience, which he views as reducing the overwhelming flow of stimuli.

In contrast, in Freud's concept, the object at least remains present, albeit as one that is lacking in the traumatic condition of ego helplessness. After that time, trauma is largely ignored in the theoretical debate of psychoanalysis in connection to the libido's fixations and drive-related problems. Works on trauma supported Freud's theories but stopped there. A new understanding of the idea of trauma does not emerge until the 1950s, when research on the early development of the child started.

1.1 Psychoanalytical Theory

As has been stated before, psychoanalytic theory pertains to the organization of personality and the processes involved in the development of personality, which is a therapeutic method used to address mental disorders. The field of psychoanalytic thought has seen substantial development from its first articulation by Sigmund Freud in the late 19th century. In the latter part of the 20th century, long after Freud's death in 1939, psychoanalytic theory became widely recognized and discussed as an important aspect of the critical discourse around psychiatric treatments that emerged in the 1960s. With his

studies of the psyche, free association therapy, and transference phenomena, Freud abandoned his study of the brain and his physiological research, focusing instead on the need to identify childhood experiences that may affect adult mental health. The psychoanalytic theory owes its features to his investigation of the genetic and developmental elements.

A Freudian therapeutic approach to the treatment of mental illnesses involves using free association and dream interpretation to explore the relationship between the conscious and unconscious and to bring suppressed fears and conflicts into awareness. Also, this approach is related to a system of psychological theory. Working together with Dr. Josef Breuer, Freud started his psychoanalytic research, most notably concerning the Anna O. case study. Among the psychosomatic problems, Anna O. experiences a fear-related incapacity to drink. Hypnosis, Breuer and Freud discover, is a highly effective tool for gaining insights into Anna O. and her treatment. Throughout his talks on the history and evolution of psychoanalysis, Freud repeatedly references the Anna O. research (Breuer & Freud, 2009). From observations in the Anna O. case, Freud hypothesized that the difficulties experienced by hysterical patients may be linked to unpleasant childhood memories that were forgotten. The impact of these forgotten memories shapes the patients' attitudes, ideas, and actions. This research builds a solid foundation for further growth of the theory of psychoanalysis.

According to psychoanalytic theory, the unconscious mind is made up of concepts and impulses that have been repressed: infantile anxiety-producing impulses are suppressed from awareness but continue to exist and push consciousness in that direction all the time. But only via presenting it in a veiled or warped form—dreams and neurotic symptoms, as well as in-jokes and slips of the tongue—can the unconscious be known to awareness. Understanding the nature of the suppressed, the psychoanalyst tries to explain these aware expressions. The unconscious in psychoanalytic terminology is everything which is intentionally suppressed from conscious thinking, not everything that is not aware.

According to Freud, the unconscious stores unpleasant emotions driven from awareness by the process of repression, traumatic memories, anxious-producing impulses

or cravings, and socially inappropriate concepts. Such unconscious mental processes can be identified only by dissecting their consequences on awareness. Though they are not immediately available for regular reflection, unconscious ideas may evade the censorship process of repression by taking the shape of dream components or neurotic symptoms. Dreams and symptoms are meant to be interpreted in psychoanalysis using techniques like free association, dream analysis, and verbal slip analysis

Freud divided the mind into three parts: the ego, the superego, and the id. The id is that part of personality that is motivated by fundamental, internal wants and desires like libido, the desire for sex, and hunger. As to the pleasure principle, the id, being instinctive, is impulsive and uninformed of the consequences of its acts. The principle of morality drives the superego. It upholds, intrapsychically, the morality of social thinking and behavior. It applies morals, defining good and evil and discouraging socially inappropriate behavior with guilt. The reality principle propels the ego. Through attempts to meet the id's desires in ways that align with reality, the ego attempts to strike a balance between the id's and superego's opposing goals. To preserve a healthy state of awareness with little intrapsychic conflict, the ego balances the demands of the id, the superego, and reality. It thus replies to shield the person to some degree or another from pressures and anxieties by warping internal or external reality. This keeps material and maybe dangerous unconscious ideas out of the awareness. Anna Freud (1966) first listed defensive mechanisms: repression, regression, response creation, isolation of emotion, undoing, projection, introjection, turning against the self, reversal into the opposite, and sublimation. However, she describes other tactics in *The Ego and The Defense Mechanisms*. Like intellectualization and identification with the attacker, which would be seen as defensive mechanisms.(Freud, A. 1966).

In a number of research (Laub & Auerhahn 1991; Laub & Podell 1995; Laub 1998), Dori Laub refined an object-relations-theory notion concerning its communicative role in the traumatization process. When the communication dyad between the self and its positive internal objects breaks down, the result is the worst kind of pessimism and total inner loneliness. The traumatized reality erodes the trust in the ongoing existence of good things and the degree to which one can expect empathy from other people, i.e., that others

will identify and attend to basic needs. As a sympathetic intermediary between the self and the environment, the internal good object becomes mute throughout the trauma. Loss of the sympathetic inner other renders the trauma unrelated. One cannot include it in a story. The pieces can only come together as a tale and be confirmed in the company of an empathetic listener. The painful experience and incident turn into a testimonial and are thus somewhat reexternalized again. (Laub, 2013).

Terrible circumstances and their consequences make it impossible to represent them and understand their significance (Grubrich-Simitis, 1984). In the psychological framework, the trauma turns into a “black hole.”(Grubrich-Simitis, 1984, p.433). Later on, unintegrated trauma fragments resurface and overpower the ego, which is unable to organize and combine these pieces. They need assistance to be included in a superordinately important story. It is hard to characterize in a manner that is limited to meaning as the traumatic event upsets the human network of meanings. Right now, meanings provide no support; hence, the painful experience cannot be “contained.” (Cohen, 1986, p.342) Metaphors are the only way we can mentally explain it. Most often used metaphors for this include “foreign body,” “hole” (Cohen, 1985, pp.163-198.; Kinston & Cohen, 1986, pp.338-342.), In the psychological texture, “crypt” (Kamuf,1979, p.31.)

To these more contemporary object- and communications-theory perspectives, Baranger, Baranger, & Mom (1988) provide a crucial critique and addition in their work *The Infantile Psychic Trauma from Us to Freud*. They concede that object-relations theory has advanced our awareness of the pathogenic function of trauma, but they also point out that this has made the idea of trauma less clear. These more recent ideas, they say, run the danger of erasing the connection between stressful events and worry (Baranger, Baranger, & Mom, 2018). This is why the writers place the economic component of fear as a critical element of the trauma. "Anxiety is the reaction to an expected danger, but this expectation is not always based on external stimuli. It may arise from the unconscious mind, when repressed feelings or wishes threaten to resurface, thus causing a diffuse and unexplained sense of dread."(Freud,1926, pp.88-87.) As they say, anxiety is the yardstick that enables us to differentiate between pathogenic and traumatic

events. They refer back to “automatic anxiety,” as proposed by Freud. Unlike signal anxiety, in this situation, the person is vulnerable to an unknown, unnamed threat whose nature he is unaware of. There is no other way to describe this primal fear except economic ones. Broken through is the sensory barrier, and unprocessed levels of excitement result in mental confusion and total powerlessness.

Some call this state of affairs the trauma. Giving trauma a name and placing it into an understandable causal system of action helps the traumatized person to try to control and lessen it. The paradox is that while the trauma is accidental and alien, it will be resurrected and repeated in the form of abrupt repetitions, unnoticed. He attempts to give the pain a personal significance and historicize it, remembering that humans cannot survive without explanations. Screen memories are often the source of these post-fact historicizations. Analyzing these screen memories as such and building the real story—in which the historicization is essentially limitless—is the task of the analytical process. Baranger and his colleagues caution against entering this “nameless trauma”(Dahl, 2010, p.12.), which is a vast no-man’s land without danger. One of the risks, they argue, is hurried and inaccurate historicizations, which might halt the analysis and let the trauma’s change revert to a repetitive pattern. Dahl, G. (2010).

1.2 Trauma and Traumatization

Rather than viewing trauma theories and concepts as a linear progression of knowledge expansion, this thesis adopts a genealogical perspective. In itself, the realization and recognition of trauma throughout the last century’s criticism of the notion that science develops gradually provides a powerful illustration of how social factors influence ideas and notions. Ambivalence remains a defining feature of both psychiatry and psychoanalysis, as well as of society at large, regarding psychological trauma and its aftereffects. With times of denial and ignorance followed by moments of confrontation, often accompanied by feelings of helplessness and terror, the tide ebbs and flows since the pioneering encounter with the impacts of trauma by Freud and Janet (Janet, 1907). Throughout the last century, two “rejecting” (Janet, 1907, p. 123.), tactics persist: “blame

the victim” (Janet, 1907, p. 145.), and “conspiracy of silence.” (Janet, 1907, p. 167.) One was particularly noticeable both during and after World War I. Those who exhibited “hysterical symptoms” were often executed for cowardice or treated as malingerers, enduring cruel and torturous treatments that frequently drove them back to the battlefields in the wake of the insane fighting with hundreds of thousands of casualties on both sides. They now file a claim for losses caused by the conflict and face the same charge of lying. Psychiatry uses the phrase “Rentenneurose” (pension neurosis) to make disparaging remarks about the “real” reason soldiers are ill after serving on the front lines. In contrast, psychoanalysts propose dynamic methods to understand “shell shock” as a complicated dynamic response.

Throughout the previous century, wars and crises often brought trauma to the attention of psychiatrists, but it subsequently waned. Based on his research with World War I veterans, Kardiner’s work *The Traumatic Neurosis of War* groundbreakingly demonstrates the relationship between war traumas and diseases, essentially outlining every symptom of post-traumatic stress disorder (PTSD) (Kardiner, 1941). The ambivalence towards and neglect of traumatized individuals remains a significant problem. Societal neglect impedes the necessary support and assignment of meaning to traumatizing experiences, both of which are crucial for the rehabilitation of traumatized persons.

Laura Niemi, in her article *When and why we see victims as responsible* (2016), emphasized the role of societal values and their impact on the victim. “Importantly, binding values actually sometimes require people to harm victims.” (Niemi, & Young, 2016, p. 11). The theoretical perspective on the traumatized as either victim or participant survivor is reflected in the conflict between recognition and rejection. According to the first, the traumatized is the victim of an outside occurrence with consequences for which the victim has no responsibility. The second suggests a relational perspective emphasizing the subject’s participation in a situation where wants and intentions driving response patterns are crucial.

The seeming inconsistency between these points of view might result from a misunderstanding of these two stages in the traumatizing process or from differing stress

placed on the traumatic event or the subsequent responses to this. The association between the traumatic situation or the individuals responsible and the subsequent reaction to the trauma demonstrate the secondary processing of the event, even if the description of trauma as a state of helplessness accurately characterizes a period when the sufferer is subjected to external influences. The individual either engages in the event while experiencing what Breuer referred to as a “hypnoid condition” (Breuer & Freud, 1895, p.270.), or attributes personal agency to the event retrospectively. Primary and secondary intentionality might provide clarification on the latter. Secondary intentionality refers to a situation where the subject did not initially have any intentional involvement in the trauma. However, later on, they transfer negative intentions from other conflicting relationships to the trauma in order to make sense of an otherwise confusing or frightening experience. On the other hand, primary intentionality involves self-representations that have been formed as a responsible core for the person’s own impulses, emotions, and actions. These distinctions showcase a lack or problem in functioning, and posttraumatic illnesses might be seen as a combination of both.

When Freud first suggested that sexual seduction is the root of hysteria in 1896, he primarily referred to the two accepted theories of aetiology in the medical community: the degeneration theory, which he disproves, and the “germ theory,” which is based on Koch’s postulates for identifying specific infectious agents. He supports the latter for the brief period he considered the particular seduction theory (the affect-trauma model). According to popular history, Freud abandoned the idea of an external force or event causing the disease in 1887 in favor of an utterly intrapsychic explanation of neurosis based on unconscious imagination and opposing sexual desires. This interpretation is based on the fallacy that Freud prioritized innate conflict as the causal element in neurosis after initially believing in an external event. His evolving viewpoint does, however, acknowledge the relative effects of external and internal dynamics. This perspective aligns with later studies on how imagination and subsequent experiences distort and reconstruct memory. It becomes clear that, when considering the peculiarities of time and cause in psychic life, the impact of an event depends on inner psychic experiences and how the child or the adult coped with them. The discovery of infantile sexuality and the agency of the child is significant, as it shows that true seduction may

seriously impair the functioning of the mind precisely because of the immature sexual impulses and desires of the child.

In the years that followed, Freud remained preoccupied with the traumatic genesis of neurosis as well as actual traumatic neuroses. The challenge involves integrating the two seemingly different, if not incompatible, viewpoints: trauma and conflict. In 1919, Freud stated that the ego fights against external threats in the traumatic war neuroses, while its own libido is the adversary in transference neuroses. However, the theoretical problem this suggests might be overcome if one views suppression as a response to trauma, implying that all neuroses are fundamentally traumatic neuroses.

In his work *Beyond the Pleasure Principle*, Freud addresses the relationship between experience, mental processes, time, and causality in the psyche. The terms *Nachträglichkeit* and *nachträglich* are first presented to describe a causal sequence of events. Trauma is conceptualized as a process with biphasic causation, in which the significance of an event, such as sexual assault, is first grasped in a second occurrence that reminds one of the initial events, thereby causing the traumatic response (Freud, 1955). A more thorough understanding of the process, from “raw” (Freud, 1955, p. 14.), unmediated experience to mental representation and, finally, the creation of emotional meaning, is frequently attempted in psychoanalysis. The notion of “representation” (Freud, 1955, p. 14.) is crucial to Freud; it describes the drive as a boundary between the somatic and the psychic, the mental manifestation of endosomatic impulses. The common idea of representation as a mental depiction of the bodily in the mind is maintained. This conceptualization is extended and refined to provide a general theory of mental representation and symbolization (Varvin, 2016).

In his work *Project for a Scientific Psychology*, Freud made a distinction between the word-representations (Wortvorstellungen) of the preconscious, the object-representations (Objektvorstellungen) of the conscious, and the thing-representations (Sachvorstellungen/Dingvorstellungen) of the unconscious. He addressed the body-mind issue here, namely the process by which affective-somatic sensations become mental. The fundamental method of attaching drive excitement, which is a cause of worry, to mental representation is shown by this mental model (Freud, 1954). In this approach,

anxiety that may serve as a signal may be changed from automatic (overwhelming) anxiety. Then, defensive steps may be taken to prevent catastrophic anxiety, suggesting that the anxious circumstance is seen and comprehended in a manner that allows for a differentiated response (Freud, 1926).

Mentalization can be understood as a link function that brings together physical excitations and endopsychic representations. It is a psychic transformation process in which “mentalized” experiences become mental content inside a human interpersonal and intersubjective matrix (Lecour & Bouchard, 1997). If there is to be any endopsychic function for these experiences, this is a prerequisite. All psychic material may be positioned on a continuum of improving mental quality between the poles of somatization and insight. There are several stages of mentalization, for this is a continuous process in which physical excitation, acting, dreaming, and higher degrees of abstraction continually reorganize somatic excitation and, therefore, psychic content on various mentalization levels.

Nevertheless, meaning is ingrained in the preverbal structuring of emotions (embodied meaning) as much as in representation in language. What worries us here is this ongoing process of binding excitement and reorganizing experience, mental and physiological, that is, how experience is structured and given meaning. A significant issue for trauma research is mute bodily pain, such as somatic symptoms of mental origin. The body may turn into the setting for the traumatizing experience’s wordless drama. Experience is not represented in words; words cannot reach it. Understanding how traumatic events could be dealt with depends on semiosis, the study of sign processes as a dynamic and dialogic process where meaning is formed.

A sign is only symbolically connected to an item if someone perceives it as such within philosopher Peirce’s semiotic and interpersonal concept of the continual process of symbolizing. A second sign functions as an interpreter (interpretant) of the first sign, demonstrating how this sign represents the item as a symbol. Semiosis, symbolization, and meaning production are ongoing processes, as the interpreter needs yet another sign to act as a symbol. In cases where the interpreter is absent or unavailable, the symptom might be interpreted as a frozen sign. Semiosis may be initiated by therapy.

An action or impact may also be the interpretant, as may a concept or phrase. It is a continuous process in every conversation and the foundation of the psychotherapy process (Muller, 1996). The dynamics of a coercive relationship that tends to push the other into the role of a mirror image or projection, a scenario that prevents identification of the other, are shown in psychoanalytical therapies by repetition compulsion. The lack of a third position (the logical interpretants in Peirce's theory) in this enactive and iconic mirroring makes it more difficult for the other person, the therapist, to reflect and less accessible for the traumatized person's desire to signify painful events. The traumatized individual becomes mentally trapped in a dependency with a reduced ability to comprehend the reasons and methods of thinking of others and oneself.

Language is one of the culturally symbolic manifestations that shields us from "raw experience" and serves as our means of creating our world. Traumatized people have had experiences that are "beyond the imaginable" and either poorly signified (for example, only as images or bodily sensations (signs) or action-tendencies (e.g., fight-flight or freeze), that is, stored in the "traumatic, implicit memory") or partially signified. This ambiguity might be felt by the very traumatized individual as a mental condition in which they are unable to understand what is occurring and question whether their symptoms and sufferings have any significance. Traumatization causes effects to become less differentiated, meaning that one cannot recognize certain emotions that might operate as a guide for proper behavior. This leads to further dedifferentiation of emotional meaning towards more basic emotion-meaning schemas.

In traumas caused by humans, such as torture, the body and psyche are assaulted. The ostracism of the politically traumatized person, which isolates them from the cultural context, and the inclination towards withdrawal, along with the resulting disturbance in the capacity to use others in a culturally based symbolizing process, both impair the potential for meaning-making and healing. Perhaps the least terrible aspect of the event is the physical suffering. Because it cannot be connected to representations other than very rudimentary pictures or imaginations, anxiety caused by the fatal threat and the unpredictable nature of the scenario becomes catastrophic. Many times, being dehumanized and humiliated results in a deep sense of hopelessness and faith in oneself

and others. Moreover, meaning and values are assaulted, making it hard for many people to reposition themselves using culturally determined symbols and to navigate in time and place.

Extreme events cause a person to adjust to a new inner reality and exterior world. (One would also have to incorporate actual changes in the outside world, including rejection and “the conspiracy of silence,” which are always a part of the traumatized person’s experience.) While dedifferentiation is the reversal of the capability to work with emotional events, affect pathology suggests a disruption in the mind’s transforming potential. Here, the notion of severe traumatization is positioned in connection to memory, representation, symbolization, and mentalization, as well as the other, both internal and external (Varvin, 2003). These are seen as several aspects of the same process, which is the process of re-establishing a personal history and identity using the restoration of the inner empathic connection. Stated differently, this process implies potential for historization via a connection with the other. From a developmental standpoint, the other is the one who can shape the environment and give it meaning and predictability by symbolizing a function that is then internalized, in addition to being loving and secure. Thus, mentalization is a relational process. Making meaning of experience depends on a sign-mediated conversation in the mother-infant dyad and between the kid and other important people.

Thus, having outlined Sigmund Freud’s theory with some of its later interpretations and alterations, this thesis will apply it to analyze the types and depths of the traumas portrayed in Ghassan Kanafani’s novella *Men in the Sun* and Virginia Woolf’s novel *Mrs. Dalloway*.

2. A Psychoanalytic Reading Of *Men In The Sun*

First released in 1962, *Men in the Sun* by Ghassan Kanafani, a Palestinian writer and political activist, depicts the torturous journey of three Palestinian refugees—Abu Qais, Assad, and Marwan—struggling to escape the restraints of refugee camps in Iraq, where they face unemployment, and reach Kuwait aspiring to find occupation and a better live condition in the middle of the oil boom. Having failed to get a safe transportation with a clerk in Basra, they have to enlist the help of a Palestinian truck driver haunted by a traumatic past, which, among other things, includes his surgical castration during the 1948 conflict. Throughout their stealthy race across the desert, they endure harsh conditions and constant indignities. Tragedy strikes when they, hidden in the driver's empty water tank, try to cross the final checkpoint into Kuwait but, due to the driver's delay by the border officials, perish in the suffocating heat.

Oppressed with memories of the Nakba in 1948, the first protagonist, Abu Qais, the eldest of the group, often broods over the ten olive trees he left behind in Palestine. Uneducated, defeated by despair, he is unwillingly driven to search for work in Kuwait after feeling disparaged by his younger companion, Saad, and forced by his wife, Umm Qais, to build a foundation for a better life for their children. His journey is a blend of melancholy and submission as he navigates an increasingly foreign, unfriendly world.

The second protagonist, Assad, a politically active and determined young man, undertakes the journey to Kuwait but is abandoned by a smuggler near H4. With some money lent from his uncle, who hopes the young man will marry his daughter, Nada, Assad sets out on his journey despite his lack of interest in marriage and earlier conflicts with authorities. Driven by a burning desire for independence and a better life, Assad negotiates with the driver about the secret crossing, his resolve as unbend as his mistrust of the rest of the world.

The youngest protagonist, Marwan, is only 16. He dreams of becoming a doctor, which means many years of costly education. However, after his father leaves the family, and his elder brother is no longer willing to support them financially, Marwan feels responsible to work in Kuwait to support his household. As he faces the hardships of the

journey, he fights with the twofold burden of youthful hope and the premature responsibilities laid upon his shoulders, the yoke often placed on young refugees.

The Palestinian truck driver, Abul Khaizuran, is a professional and well-revered driver whose reputation conceals a deep personal trauma of his surgical castration. Once ardent about the national cause, he has since become disenchanted, driven now by the desire to earn rather than ideals. While bragging about his driving expertise and exploits, deep inside he nurses a sense of emasculation that eats him from day to day. At the final checkpoint, it is his humiliation by the officials mocking him over his physical disability that delays him and leads to the tragic deaths of his passengers. Abul Khaizuran's journey, along with those of the three men he tries to spirit away, demonstrates the irrevocable casualties imposed by war and displacement, leaving him emptied by his wounds, both literal and metaphorical.

2.1 The Themes in *Men in the Sun*

Despite his fame as a political thinker, activist, and journalist, Kanafani openly acknowledges that literature played a crucial role in shaping his political beliefs. Kanafani's writings are frank and direct, and his modern narrative style, which includes flashback effects and a variety of narrative voices, marks a significant advance in Arabic literature.

He depicts the intricate predicaments that Palestinians from diverse origins encounter in several of his fictional works. Kanafani is the pioneer in introducing the concept of resistance literature "Resistance Literature." in relation to Palestinian writing. In two publications, one in 1966 and another in 1968, Orit Bashkin observes that Kanafani's novels consistently exhibit a fetishistic admiration for weapons, suggesting that he portrays military methods as the sole solution to the Palestinian tragedy. Ghassan Kanafani began crafting short tales during his tenure in the refugee camps. The tales were often narrated from the perspective of children, reflecting his political ideologies and his conviction that his kids' education should be connected to their local environment. During his stay in Kuwait, he dedicated a significant amount of time to reading Russian

literature and studying socialist philosophy. This allowed him to improve and polish many of the short tales he had written, ultimately leading to his being awarded a medal in Kuwait. His novella *Men in the Sun* was released in 1962 and received widespread critical praise, being recognized as one of the most esteemed and often referenced masterpieces in contemporary Arabic literature. Rashid Khalidi regards it as “foresighted”. The novel serves as an allegorical representation of the Palestinian tragedy after the Nakba, depicting the overwhelming sense of hopelessness, inaction, and political dishonesty that pervades the lives of Palestinians residing in refugee camps.

The prominent themes in the novella are impotence, masculinity, exile, and loss. Each of the three men demonstrates distinct approaches to power dynamics, as seen by their pleas and demands with the smuggler owner. Abu Qais, feeling powerless, collapses into the wet ground after he fails to bargain the price. Assad confidently states that he will only pay the smugglers once he reaches Kuwait. Marwan, on the other hand, threatens to expose the proprietor’s smuggling activities to the authorities unless he lowers the price. Abu Khaizuran seems to benefit from a certain level of authority and freedom of movement because of his boss’ reputation and access to the truck. However, he is rendered impotent as a result of a surgical castration he had a decade ago. Upon entering Kuwait, the three men are compelled to conceal themselves in the uncomfortable tank, while Abu Khaizuran faces a delay in having his documents approved due to officials mocking him for allegedly using the services of a prostitute. The narrative, in which the truck driver is accused of engaging in sexual misconduct while being sexually unable, reflects the suspicion towards Arab armies that are believed to have a strong desire for war and conquering Israel, despite their lack of military might. The absence of knowledge of Abul Khaizuran’s injuries among the three men may also symbolize Palestinians deceived by their inept leadership.

The narrative of *Men in the Sun* revolves around the portrayal of masculinity. The elder male characters, in particular, epitomize this portrayal since they are part of the generation who saw the loss of Palestine. Abu Qais has a profound sense of emasculation due to the deprivation of his land and the destitution that he and his family face in a refugee camp. The man’s incapacity to support his family endangers his role as the head

of the home and compels him to seek employment in Kuwait, despite the potential hazards involved. This phenomenon exemplifies the disintegration of gender hierarchies in a state of forced displacement. Abul Khaizuran also expresses his gender identity by not denying the reports about his sexual escapades and acknowledging his impotence. When Abu Baqir asked to hear the account of his experience with a prostitute, he avoids answering directly by saying, “If Haj Ridas told it to you, why do you want me to tell it again?” (Kanafani, 1999, p. 69). This remark indirectly confirms the truth of the narrative. In this scenario, Abul Khaizuran is compelled to participate in a game that revolves on demonstrating masculine qualities, while the three men he stealthily transports are deprived of oxygen in the tank.

The setting of *Men in the Sun* has great significance. The expedition of the men from Basra to Kuwait not only depicts the factual account of Palestinian migration during the period of increased oil production but also serves as a representation of the vulnerability and uncertainty associated with being displaced. The refugees traverse the desert, sometimes inside the water tank, unable to control their course, subject to the whims of an ineffective driver. As individuals who have been forced to leave their home country and are being illegally transported into Kuwait, the three migrants have lost control over their own physical selves and destinies. The men’s inability to tap on the tank’s walls exemplifies their impotence, as they are caught between the dread of being found and the want to flee the stifling tank, rendering them unable to act. The last sentences of the novella inquire, “Why didn’t you knock on the sides of the tank? Why didn’t you bang the sides of the tank? Why? Why? Why?” (Kanafani, 1999, p.74.) express the dissatisfaction with the lack of action by the Palestinians after the 1948 Nakba. *Men in the Sun* may be seen as an instructive narrative.

Kanafani’s representation of the hardships of Palestinian refugees mirrors an first-hand understanding of their tragic losses. In *Men in the Sun*, a network of social, human, political, cultural, and historical associations deliver the lament of a traumatized nation. Characters of the novella showcase trauma in its physical as well as its psychological aspects. Seemingly healthy and strong-bodied, Marwan, Assad, and Abu Qais are burdened by their incapability of leading a decent, satisfactory life, haunted by shame,

helplessness, anxiety, abandonment, and confusion, while the fourth protagonist, Abul Khaizuran, is traumatized both psychologically and physically. Robbed by war of his male potency, he is also unable to evade the agony and shame of his new condition. Trauma permeates events and dialogues throughout the novella; flashbacks and recollections express the unspeakable. Moreover, the bleak imagery of the scorched desert and the black bird contribute to the gloominess of the scene. *Men in the Sun* does not only exemplifies traumatized characters, but it also realistically conveys this trauma to the reader via the series of flashbacks and recurrent images.

The castration is sometimes seen as a literary device representing the fruitlessness of Palestinian endeavors to establish a fresh sense of self in a distant land, while the character of Abul Khaizuran serves as a representation of the ineffectiveness of the Palestinian leadership. Palestine is symbolized as the cherished feminine body, while the male characters are rendered impotent in their efforts to find another homeland. This view suggests that the establishment of a genuine national identity for Palestinians can only be achieved by combining an understanding of gender issues with the desire to reclaim their homeland.

2.2 Trauma in *The Men in the Sun*

Men in the Sun demonstrate the psychological distress caused by an “existential exile” (Burr, 2014. p. 4.). It encompasses a significant segment of the Palestinian population, shown via three main characters of varying ages, the representatives of three successive generations: an adolescent, a young adult, and an elderly; all of them are of more than modest socioeconomic origins; each one of them faces financial hardships. Kanafani’s characters live in deplorable circumstances, signifying that the post-colonial trauma impacts all Palestinian individuals, with no exceptions to its grasp.

The traumatized person's reaction or quite slight increases in excitement, alteration in his own body may perhaps be enough: weeping, abusing, raging and so on. The more intense the trauma, the greater is the adequate reaction, traumatic agony is often linked to adverse emotions such as "wrath, humiliation, guilt, poor self-perception, pessimistic beliefs about the world, self-reproach, sadness, anxiety, and hostility." (Germain et al., 2016, p. 76.). The experience of grappling with such emotions makes the lives of those who have experienced trauma difficult, and in some cases, even intolerable. Characters go back with their memories to moments when they wish the events had never happened or that they had not survived. These memories give clues to their trauma. According to Caruth (1996), "painful repetition of the flashbacks can only be understood as the absolute inability of the mind to avoid an unpleasable event that has not been given psychic meaning in any way" (Caruth, 1996, p.59). The Palestinians suffer from identity erasure and complete loss of land enveloping their life with darkness. Everything around them is in black. Their will to life is killed; they care for nothing. The suffering and the emotional scars left by colonization speak of their trauma. What is more, Visser (2011) states that trauma symptoms may manifest not only in main victims who directly experience traumatic events, but also in secondary victims such as observers, bystanders, and the friends and family of the victims. These individuals will experience the same symptoms as those who have been directly traumatized, including nightmares, flashbacks, and sadness. Additionally, they may also exhibit heightened sensitivity to cynicism, depersonalization, and noticeable alterations in their spirituality or worldview "Trauma does not only affect direct victims but can also manifest in second-hand witnesses, descendants, and even entire communities, becoming a shared experience across generations." (Visser, 2011, p. 275).

The main characters of *Men in the Sun* may serve as clear cut illustrations to this diversity of traumatic effects on the lives and behavioral patterns of individual human beings. Kanafani skillfully articulates such traumatic behavior. Characters' meditations, conversations and interaction with other characters give clues about their internal struggles. Their silences and helplessness betray their traumatized selves. Magnified by barren, castrated imagery of the desert, the trauma in the novella is found in tragedy-stricken memories and flashbacks, which make the painful recollections alive in the

agonized person's psyche, serving as proof that the traumatized person still suffers from the painful experience.

The youngest of the protagonists, Marwan, a boy born in a refugee camp, is not a primary victim. He does not suffer directly the effects of the misplacement, but he is negatively affected by the traumatic atmosphere his family got exposed to in the years that follow it. He has to take on duty of the man of the house providing for his family after his father remarries and his brother abandons the family. Having faced the hardships of life, he is forced to abandon his dream of becoming a doctor, going to a smuggler instead in order to find his way into Kuwait in hopes of finding a job to support his family. In addition to these sufferings, "he had found himself alone and a stranger" (Kanafani, 1991, p.37). On his way to Kuwait, his traumatic memories haunt him as he gets "swallowed up in his own thoughts" (Kanafani, 1991, p.46) of misery and despair.

To better understand the depth of Marwan's trauma in the light of Freudian theories, it might be of help to apply Freud's other concept—the intricate interplay of the id, ego, and superego—to sketch the boy's psychoanalytical portrait. Marwan's id is driven by his youthful ambitions and a deep longing for personal growth expressed in his aspiration to become a doctor and his commitment to his family after his father and brother abandon them. His ego tries to adjust his dreams to reality, forcing him to quit school and go for work in Kuwait to provide for his family, all of which lead to internal conflict as he has to abandon his personal goals. At the same time, Marwan's superego, empowered by his filial piety and social expectations, compels him to focus on his family's well-being first, before his own future, causing him to subdue to the feeling of guilt and a premature adherence to adult responsibilities.

Freud states, "The compulsion to repeat seems to overpower the pleasure principle, aiming instead at bringing back a former state of things that the ego has abandoned." (Freud, 1920, p. 36). Thus, Marwan's experience reflects Freud's concept of repetition compulsion, meaning that individuals unconsciously revisit the traumatic event, both mentally and through repeated patterns of behaviour, to find closure that remains elusive.

Freud also suggests that trauma can lead to internalized aggression, which can be diagnosed when an individual, unable—due to fear or feelings of helplessness—to direct his anger outward, turns that aggression inward. The boy's sense of powerlessness—his belief that “any attempt to restore his honour was futile” (Kanafani, 1991, p.23)—and his eventual silence and, thus, his inability to draw the attention of the people at the border—his very desire to survive—imply a suppression of emotions that he could not demonstrate outwardly due to the circumstances. This internalized aggression leads to what Freud describes in his work *On Murder Mourning and Melancholia*, as the “melancholic response,” where individuals engage in self-blame and guilt (Freud, 2005, p.204).

In addition to that, Marwan's submissive reaction to being mistreated by the smuggler, together with the feeling that he has “committed an unforgivable sin” (Kanafani, 1991, p.23), goes hand in hand with what psychoanalyst Frantz Fanon in his 1961 book describes as internalized oppression. This response, where the victim or oppression views themselves as culpable and unworthy, emerges from prolonged exposure to dehumanizing situations. Fanon explains that the abused in such contexts begin to self-conceal and resign themselves to their perceived inferiority, reinforcing a “sense of powerlessness” (Fanon, 2021, p. 53).

Being a part of the new generation, Marwan grows up in the atmosphere of humiliation, trying to overcome the hardships and insults he faces to become acclimatized to the bad conditions of life. When the smugglers “heavy hand crashed down on to his cheek, and the word was lost in fearful roar” he understands that “any attempt to restore his honour was futile” (Kanafani, 1991, p.23); he feels that he has “committed an unforgivable sin” (Kanafani, 1991, p. 23), and his dream of a better life for his family and himself was shattered, turning into an embarrassing insult which he swallows in silence. In a series of flashbacks, his current agony brings out his old despairs.

The displacement and the dehumanization of the Palestinian nation is the reason for their internalized oppression, which reveals itself in the following negative emotions: “self-hatred, self-concealment, fear of violence and feelings of inferiority, resignation,

isolation, powerlessness and gratefulness for being allowed to survive” (Williams, 2012, p.32). Living in refugee camps as a result of the loss of their houses and land builds up senses of desperation and melancholy among Palestinians, both leading to self-abuse. In relation to this, Fanon argues that “there are latent forms of psychosis which become overt as the result of a traumatic experience” (Fanon, 1967, p.62). A certain capacity to endure traumatic events is a part of everyone’s defense mechanism; however, this capacity in one person is not the same as that in another. When the traumatic experience becomes unbearable to some, they lose the ability to think properly and instead start blaming and victimizing themselves.

Slightly altered and adjusted to his situation, the same psychoanalytic concepts may be applied to analyze a personal trauma behind the behavior of another character of the novella, Assad, a young man who accepts a loan of money from his uncle to get smuggled to Kuwait. His uncle funds his journey as a dowry for his daughter, the very fact of which is seen as an act of humiliation by the groom who does not have any financial resources as a result of the displacement. Assad, a penniless young man, considers borrowing the money from the father of his enforced bride-to-be a personal insult which, for the rest of his life, makes him the debtor of his uncle’s mercy.

The following psychoanalytic portrait of Assad demonstrates the complex relationship between his id, ego, and superego, providing us with a better foundation for understanding of his trauma later. His id is fed on a deep-set hunger for independence and self-worth, characterized by his struggle against poverty and a desire to declare his own identity, as becomes clear from his refusal to marry his uncle’s daughter and his bold negotiations with the smuggler. His ego, on the other hand, strives to equalize his pride with the misery of being a refugee, struggling to uphold control and dignity in spite of his defenseless position. Concurrently, Assad’s superego echoes his innate pride that bickers with his refugee status, leading to shame and aggression, especially when he has to accept help from his uncle, and an inadequacy molded by social expectations of masculinity.

In Assad’s cycle of humiliation and his efforts to escape, the above-mentioned Freudian concept of repetition compulsion is only too evident. Assad’s reaction to his uncle’s dowry money—the “unuttered insult” (Kanafani, 1991, p. 19) that wounds his

pride—reflects his feelings of inferiority under colonial conditions, where he feels perpetually indebted, powerless, and “alone in the whole world” (Kanafani, 1991, p.18). His need to escape reflects an unconscious attempt to reclaim agency and dignity that his social conditions deny him.

Freudian theories on internalized aggression and self-contempt are also relevant here. Assad’s sense of humiliation at having to accept dowry money from his uncle for a marriage arrangement symbolizes the emotional scar that colonization has left on his identity, resulting in what Freud describes in his work *The Ego and the Id*, as an “unconscious sense of inferiority” (Freud, 1990, p.34). The deep-rooted societal view that the colonized are inherently inferior causes Assad to internalize this idea, so he sees his lack of financial independence as shameful. This instilled inferiority is amplified when the policeman physically assaults Assad and compares him to an animal, intensifying his feelings of dehumanization and self-loathing, which ultimately left a deep scar on Assad’s psyche:

You think you’re a hero when the donkeys carry you on their shoulders, demonstrating in the street.” He spat in his lace, but Assad didn’t move as the saliva ran slowly down his forehead and gathered on the tip of his nose in a nasty viscous mess. (Kanafani, 1991, p.45)

This psychoanalytic portrait of the third traveller, Abu Qais, exhibits the synergy of his id, ego, and superego in shaping his decisions and emotions. His id is distinguished by a desire for safety and stability, as seen in his longing to get employment in Kuwait and his sad nostalgia about his homeland. His ego maneuvers between the fear of risk-taking and the responsibility for providing for his family, eventually giving in to protect him while performing his gender-imposed role. Abu Qais’s superego, empowered by the same societal expectations of masculinity and responsibility as in the cases of Marwan and Assad, intensifies his self-blame for not being able to support his family, showcasing the heavy impact of cultural values on his sense of dignity.

Thus, Abu Qais illustrates the profound psychological effect of trauma and the complexities of post-traumatic behavior probably even better than the first two protagonists. First of all, he personifies the effects of loss—his land, his home, and ultimately, his sense of identity. As mentioned above, Freud states that trauma leads to a state of helplessness, where the individual feels overpowered by their circumstances. This is evident in Abu Qais's longing for death rather than facing life's indignities. His desire for "a small room to die peacefully in" (Kanafani, 1991, p. 11) reflects a withdrawal from the world, indicative of psychological repression (Freud, 1990, p. 30). This withdrawal can be seen as a coping mechanism, helping him to find solace in the musings of death as an escape from the humiliation and wretchedness that follows him day after day, year after year.

Secondly, Abu Qais serves as a symbolic figure for the stagnation of Palestinian leadership during times of crisis. His ten years of passiveness following the loss of his village illustrates a repetition compulsion, where he unconsciously revisits his trauma rather than taking decisive action. Not only do Abu Qais's paralysis and inaction represent his personal trauma but also a greater societal paralysis in the face of the Zionist oppression. His fear of dying during the journey to Kuwait reveals a deeper existential crisis—he is caught between the loss of his past and the uncertainty of his future, reflecting the collective trauma experienced by his nation.

Thirdly, Abu Qais's envy of Ustaz Selim, who died before the occupation, underscores his internalized shame. The notion that Selim "preserved [his] old age from shame" (Kanafani, 1991, p. 11) indicates that the protagonist sees his continued existence as filled with humiliation. Here, too, Freud's concept of internalized aggression can be applied: Abu Qais's feelings of worthlessness lead to self-directed anger and despair. His inability to provide for his family, along with the pressure from his wife and friend, multiplies his sense of inadequacy, thus reflecting a deep-seated feeling of guilt and failure, leading him to a belief that he has betrayed his familial and social responsibilities.

However, none of the first three protagonists illustrate the complex layers of trauma as it does the character of Abul Khaizuran, whose psychoanalytic portrait is forged by his war injury and disillusionment. His id, powered by senses of resentment

and shame over his physical impotence, makes him seek control through dangerous, immoral smuggling activities as a means of reclaiming his lost masculinity. His ego, down-to-earth and unattached, justifies the deaths of those he smuggles, shifting the weight of responsibility to maintain his own internal peace. At the same time, his shattered superego demonstrates his disillusionment with the idea of patriotism and inner struggle, clearly articulating his suppressed guilt, self-hatred, and alienation.

This Palestinian driver represents the profound psychological effects of trauma underdone by individuals who have experienced physical and emotional injuries in the context of conflict at any taken level (for example, internal, interpersonal, military, etc.). Abul Khaizuran's castration symbolizes his psychological disempowerment and loss of agency. He engages in risky smuggling activities, prioritizing financial gain over moral integrity, thus demonstrating a deep internal conflict and loss of self-worth. Freud posits in his work *Beyond the Pleasure Principle*, that trauma can lead to "a disintegration of personality," where the individual struggles to reconcile their past experiences with their present behavior (Freud, 1955, p. 9).

Abul Khaizuran's views of patriotism and morality illustrate a deep sense of disillusionment. As a result of his injury, instead of feeling pride in defending his village, he nurses doubts about the significance of his sacrifices. This disillusionment is a common psychological reaction to trauma, often resulting in a crisis of identity and belief. In his 1927 work *The Future of an Illusion*, Freud discusses how trauma can disrupt one's worldview, resulting in feelings of alienation and a questioning of previously held values (Freud, 1989, pp. 29–32). Abul Khaizuran's ambivalence towards patriotism and his eventual loss of faith reflect an inner journey from heroic ideals to a pragmatic, survivalist mindset, which only further isolates him from societal norms and values.

The shock and mental disturbance articulated in the smuggler's fragmented thoughts—"a series of disconnected scenes was passing ceaselessly through his brain, incoherent and inexplicable" (Kanafani, 1991, p. 72)—illustrate a classic symptom of trauma known as intrusive memories, one of the products of repetition compulsion, where the individual unconsciously reenacts their trauma, often leading to destructive behavior

toward themselves and others (Freud, 1955). Abul Khaizuran's indifferent behavior towards the death of his passengers and his self-justification for taking their belongings illustrate this concept; he is trapped in a cycle of victimization that leads him to constant harm.

Moreover, Abul Khaizuran's decision to relieve himself of guilt by ascribing responsibility to his companions for not asking for help showcases a defense mechanism known as rationalization. This psychological strategy allows the traumatized to justify their behavior in the face of moral failure. Freud explains in his work *The Ego and the Id* how such defense mechanisms are essential for coping with overwhelming guilt and shame (Freud, 1990, p. 34–37). His degradation into an opportunist who victimizes others illuminates the broader social consequences of trauma; those who have suffered may, in turn, inflict suffering on others, thus propagating violence and emotional desensitization.

A victim of belated melancholic experience, Abul Khaizuran keeps revisiting his traumatic moments in his mind, reliving them afresh again and again; revitalizing the physical pain of his loss, “he felt a terrible pain coiled between his thighs” (Kanafani, 1991, p.37); while this pain, in its own turn, brings back the “black thought [that] occurred to him and he began to scream like a madman” (Kanafani, 1991, p. 37); and eventually, pain and madness asphyxiate him in the tiding waves of humiliation as “day after day and hour after hour [and] he had swallowed it with his pride... and still he hadn't yet got used to it, he hadn't accepted it” (Kanafani, 1991, p.38). He used to think that by running away from the hospital he would leave this humiliation behind, normalizing what is left of his life; however, even after ten years, the pain he has not subsided. Ironically, when Abu Baqir asks him ““Is it your virility? Or aren't there many men about?” Abul Khaizuran laughed hysterically” (Kanafani, 1991, p.51). In Freudism, hysterical laughter is a symptom of “traumatic hysteria” (Freud, 2010, p.8), with “cry or laugh or blush” (Freud, 2010, p.197) being the symptoms of hysteria and the fright may turn into laughter after rescue (Freud, 2010, p.202). Thus, laughing hysterically, Abul Khaizuran's unveils his emotional imbalance rooted in his trauma.

The traumatic memories have imprisoned the smuggling driver in his past; he is a living body with no emotions, a wraith. Any person in such state of mind tries to get free

of the traumatic thoughts of finding themselves locked in unabated pain. Abul Khaizuran suffers from the painful recollections whenever he is exposed to any bright light reminding him of the operational theater in the hospital and making the phantom pain sharper. On being asked if he has ever been married, his face instantly gets “veiled in sadness as though he hadn’t been laughing a moment before” (Kanafani, 1991, p. 37). Herman argues that “traumatized people relive the moment of trauma not only in their thoughts and dreams but also in their actions” (Herman, 1992, p. 28). The question makes him very weak and he replies with another question “Why do you ask?” (Kanafani, 1991, p.37). Abul Khaizuran’s reaction proves Herman’s claims of the “traumatic memories lack of verbal narrative and context” (Herman, 1992, p.27), as he is unable to say or explain anything about his unspeakable memories.

Ironically, Abul Khaizuran is given masculine name and appearances, “his neck and hands a suggestion of strength and firmness” (Kanafani, 1991, p. 24), so the officers think that he has an affair with the dancer Kawkab and spends his time with her. When Abul Khaizuran drove the tank “suddenly the metal disc disappeared behind drops of salt water, which filled his eyes... were those salty drops tears, or sweat running from his burning forehead?” (Kanafani, 1991, p.54). He is not aware whether these drops are tears for everything that he lost (i.e. tears caused by emotional pain) or just sweat. According to Caruth, “the story of trauma, then, as the narrative of a belated experience, far from telling an escape from reality—the escape from death, or from its referential force—rather attests to its endless impact on a life,” and it is considered “a kind of double telling, the oscillation between a crisis of death and the correlative crisis of life: between the story of the unbearable nature of its survival” (Caruth, 1996, p.7). Survivors of traumatic experiences suffer double every time they remember their trauma. The traumatic event not only returns to haunt the traumatized person but also its impact is not fully known during the event. During the traumatic event, victims want to escape and survive as there is no time to think about or have a special feeling about it. But when the memories return, the image of the accident becomes very clear and the tiny details that victims were unable to recognize during the accident rush into their minds; the scene of the traumatic event becomes clearer, which makes them suffer double.

Apart from memories and flashbacks, Kanafani employs vivid imagery to convey traumatic associations. For example, the black bird which flies aimlessly reflects the helpless life of the Palestinian refugees; “and there was one black bird circling high up, alone and aimless” (Kanafani, 1991, p. 9). At the same time, the black bird represents Abu Qais who is moving aimlessly like other Palestinian refugees. This bird reminds Abu Qais of his suffering from alienation, and he feels that he is insignificant; “he was suddenly filled with a bitter feeling of being strange” (Kanafani, 1991, p. 9). The bitter feeling of being strange appears when the Palestinians become aware of the fact they will never return to their land. Homecoming is no more than a dream which will never come true. Crying is the only way that can help them overcome these bad feelings. Being traumatized and depressed makes them reach the point of weeping easily, while crying shows lack of consolation. Abu Qais was “suddenly filled with a bitter feeling of a stranger, and for a moment he thought he was on the point of weeping” (Kanafani, 1991, p.10), which clearly shows that Abu Qais is a traumatized person suffering from alienation. Crying and weeping seem to make Abu Qais feel better and help him reduce the bitter feelings causing him pain.

Men in the Sun also includes imagery of blackness, hell, and light indicating that none of Kanafani’s characters is satisfied with a life marked by belatedness and gloomy memories. The hopelessness of major characters makes them seek material security to cover up their agony and loss. They think that money can recompense their weakness and help them to get out of misery; “the heart of the earth had been pushing its difficult way towards the light from the utmost depth of hell” (Kanafani, 1991, p.9). Money for them is the light in which they can get out of the difficult life in refugee camps. These camps are overcrowded and the refugees live in shared rooms or tents that lack the basic necessities of life. The camps enhance the feeling of alienation and blackness of their life; “like black eternity” (Kanafani, 1991, p.10). Money may help them to get rid of a bleak prosaic life, so they cross long distances in order to find “a crust of bread” (Kanafani, 1991, p.11) ignoring their feelings of shame.

In addition, Kanafani personifies the desert as a main character, making it breathing, giving opinions and comments like a human being. Personalizing the desert

shows the Palestinians' mysterious and terrible life, making their tragedy more traumatic for those who left their fertile lands. The orchards and left behind "ten olive trees with twisted trunks that brought down olives and goodness every spring" (Kanafani, 1991, p.15) are replaced with desert which reflects the uprooted life, loss, and alienation that the Palestinians suffer from in the refugee camps in their homeland and in the neighboring countries.

Thus, it may be concluded, that, supported by the bleak settings and ominous imagery, the characters in *Men in the Sun* embody the profound and destructive impact of trauma on individuals who have experienced displacement, loss, and disillusionment. Through a Freudian lens, their behavioral patterns reflect a psyche scarred by personal and collective traumas. Their physical impotence and insignificance serve as symbols of emotional incapability and inferiority, indicating a loss of agency and a permeating sense of worthlessness that drives them along the track of victimization and exploitation. Freud's theories on trauma and repression provide insight into the fragmented identities and disillusionment of the protagonists, highlighting how unaddressed trauma can distort values and motivations of individual human beings. Kanafani's portrayal proves that the influences of trauma spawn beyond personal suffering, influencing wider social interactions and, as a result, devastating the nation. Therefore, *Men in the Sun* showcases the complex psychological consequences of trauma and illustrates how deep-rooted anguish can result in actions that multiply collective hardship and disempowerment.

3. A Psychoanalytical Reading of Mrs. Dalloway

Published in 1925, *Mrs. Dalloway* by Virginia Woolf deals with the aftermath of World War I, personal trauma, and death. The emergence of the novel coincides with the growth of Freud's psychoanalytic theory of conscious and subconscious minds, the time when the publication of writings reflecting Freudian philosophy increased dramatically. Mirroring this trend, Woolf's writing applies the technique of employing stream of consciousness, which is especially noticeable in her novel of *Mrs. Dalloway*, the author's answer to another work written in a similar fashion, James Joyce's *Ulysses*. Jumping back and forth between different points in time, it showcases the inner turmoil of its cast of characters. Central to the story is Clarissa Dalloway, seemingly a regular wealthy socialite, but as readers learn more about her past, her daily life, and her thoughts, they understand how deeply various life events affected the heroine. Therefore, in this chapter, we will investigate how Woolf adopts Freud's theories throughout the novel.

The most notable characteristic that can be attributed to Mrs. Dalloway is her fixation on throwing parties. She devotes significant attention and time to organizing parties, making sure they are enjoyable for the guests and acting as the best possible "host." Considering how scared the woman is of leaving her comfort zone, the attachment to parties may be her lifeline to other human contact. While Clarissa is out buying flowers, the reading audience can notice how anxious she is about many things other people consider to be insignificant. Fear permeates her life in a way that signifies she has been hurt in the past. From this perspective, throwing parties can be seen as a safe environment for Mrs. Dalloway. She can bring other people within her reach and exert a level of control over the space she inhabits.

Mrs. Dalloway is an extremely repressed person. Emotionally, intimately, and socially, she feels the constraints of her life and society wearing her down. This falls in line with the Freudian understanding of the term, which is reserved for the practice of avoiding possible sources of anxiety by completely disconnecting oneself from a particular subject. Despite having a relatively well-off life and a high societal position, a sense of disconnectedness can be felt. Clarissa puts a lot of emphasis on her status and does not think kindly of those who are beneath her. This can be seen as a defense

mechanism that allows Clarissa to feel better about her own life despite her trauma. By comparing herself to others and coming out on top, she can ensure that the destructive thoughts she is avoiding will not resurface.

Coming back to ideas of repression and expanding on them, it is possible to say that Mrs. Dalloway does not allow herself to be truly honest with her own emotions. In her youth, Clarissa had kissed her female friend. She remembers doing this with a certain fondness giving her a rush of emotions. Comparatively, her marriage with Mr. Dalloway is far more mellowed-out, with the man struggling to show his affection for her, and the two being distant. From the emotions of that kiss, it is clear that Mrs. Dalloway wants love and passion in her marriage but is deprived of it.

The sentimentality of her past suitor is not able to fill that role either, as she knows that he will be too controlling of her freedom. Clarissa is deprived of the emotional connection she craves, while all the alternatives she allows herself are unfulfilling. Similarly, she also does not allow herself to explore her feelings of female attraction, valuing the social role of womanhood more. Her denial of any same-sex attraction can also be felt in how much she hates Miss Kilman, her daughter's friend. Similarly, Clarissa is also repressed socially, rarely leaving her house and considering even the act of opening her front door to be something significant. She lives by burrowing herself in her residence, rarely seeking out contact outside of the specific modes of communication she found to be acceptable. Protected by her own wall of denial, insecurity and deflection, she is unable to be at peace with her trauma.

Virginia Woolf understands the importance of the psyche and is adamant about expressing the characters' stream of consciousness in her works. Being psychologically unstable herself, Woolf's earlier convictions that her illness is not one for the medical world are confirmed by Freud's conclusions. Dalloway's internal monologue proves that thoughts filling even an ordinary day are worthy of a story. According to Freud, these absent-minded conversations you have with yourself are the biggest manifestations of your psychological state. Mrs. Dalloway spends the entire span of the novel—just one day in June—planning and having a party, during which she hears of the suicide of

Septimus Smith, a man to who she considered herself to be similar. This prompts her to begin considering her own state:

“How many million times she had seen her face, and always with the same imperceptible contraction! She pursed her lips when she looked in the glass. It was to give her face point. That was her self—pointed; dartlike; definite. That was her self when some effort, some call on her to be her self, drew the parts together, she alone knew how different, how incompatible and composed so for the world only into one centre, one diamond, one woman who sat in her drawing-room” (Woolf, 1925, p.52).

Woolf demonstrates a stream of consciousness of a Freudism-inspired lady thinking about her subconscious; the beauty of the moment is in its faithfully captured reality. Because everyone of us has had periods of unrestricted introspection on who we are and how other people view us, we can all relate to Mrs. Dalloway. And these memories come to us all day long when we're going about routine tasks like planning a party or looking in the mirror; they do not occur at certain periods. It seems as if we lead two different lives—one with our inner selves and one with the outer world.

From writers such as Eliot, Lawrence, and Woolf, psychologists have learned that our streams of consciousness may contain some of the most telling aspects of human nature. Modernist writers show that our beliefs about our experiences make us who we are, so a concentration on introspection help society relate to psychoanalytical notions. Their representations of the subconscious mind has provided British culture with an insight into the human mind as it is understood in Freudian philosophy.

3.1 The Psychoanalytic Roots of the Characters' Trauma in *Mrs. Dalloway*

As explained in chapter 1, Sigmund Freud's structure of the personality consists of the id, the ego, and the superego, all of which can be identified throughout multiple works of Virginia Woolf. In order to better understand the depth of the trauma in any taken novel, it is important to see how these three parts of a human psyche are portrayed in it.

In *Mrs. Dalloway*, Virginia Woolf develops the idea of the ego in its duality as a source of personal identity and isolation. The author looks into the internal worlds of the main characters to demonstrate how the ego forms their perceptions and interactions with their social environment. As shown by Woolf, the ego can be fragile, protective, or even domineering, as the characters struggle with their public and private selves, moving back and forth between self-assertion and self-doubt.

Clarissa's ego is deeply rooted in her social identity and role in the upper-class London society. Always reflecting on the choices she makes and their social consequences, her sense of self is multifaceted but often contradicting, trapped between her private thoughts and her role of the Angel in the House. Holding parties, an extension of her ego, contributes to her identity via social approval. However, on the other hand, it is her ego that also isolates her from others, making her recognize the unimportance of her richly-flavored social life; it is her ego that vies for a deeper self-analysis.

A person with a traumatized ego feels alone and alienated. "What a lark," Clarissa repeats again and again. "That was a dive!" (Woolf, 1925, p. 47) This captures the inner functioning of Clarissa's disturbed psyche. She pretends to smile at others sophisticatedly

and longs for independence but is chained within the partnership. She is always torn between her sense of life and death as a survivor of male incomparability and the dramatically altered situation in the postbellum world. “She always felt that it was extremely dangerous to live even one day, as she watched the taxi cabs, of being out, out, far out to sea and alone” (Wolf, 1925, p. 8) Later, Woolf adds, “She has the oddest sense of being herself invisible; unseen; unknown” (Wolf, 1925, p. 14).

Clarissa’s lack of self-character is ascribed to her eroding principles, which has caused her to lose faith in the modern world, with whose many weaknesses she fights every day. She is eerie because of her hesitant doubt about everyone without security and confidence.

Septimus’s ego is misshapen and haunted by his war trauma: it is fragmented, jammed between reality and hallucination, and powered by guilt and alienation. Having lost his real self in the absence of someone to talk to about it, his delusions and disconnection illustrate a collapse of the ego’s boundaries, leaving him unprotected and bring together his inner world and the expectations of society.

Miss Kilman’s ego is defensive, built up on her societal rejection. Wounded and resentful, her ego wrestles with her sense of envy toward those more fortunate ones who seem to personify everything she lacks, seeing it as unfair advantage reflecting society’s shallow values. Part of her ego’s defense mechanism, her faith and self-righteousness allow her to radiate superiority to others in order to mask her inadequacy.

Throughout *Mrs. Dalloway*, the protagonists’ egos help to build and fortify their selves on the one hand, while on the other hand, raises walls between them and their social environment. The novel showcases how the ego can freeze people in their subjective experiences, making it difficult—if not impossible—to build genuine connections. Even in the cases of social events, such as Clarissa’s posh receptions, people stay isolated, walled up inside their egos, thus emphasizing the themes of the fragmented nature of identity and existential loneliness.

Through her characters’ raw emotions, desires, and impulses hidden beneath their ego-controlled façades, Virginia Woolf intriguingly explores the concept of the id, the

disrupting power that shakes the foundations of the characters' lives. Woolf's portrayal of the id exposes the underwater currents of inner desires flowing against social expectations, demonstrating the characters' fragility and marginality.

Clarissa Dalloway's id is manifested in her quiet, hidden desires and unrealized longings: even though she is like fish in the water while playing her role of the esteemed wife, mother, and hostess, she has a deep feeling of loss and longing for something beyond her upper-class reach. Her sweet recollections of Sally Seton, for example, demonstrate a strong emotional connection reflecting that part of herself society does not approve of—a free, rebellious self diverging from her traditional roles. These recollections refuel her passionate and uncontrolled feelings that are, implying the id's effects on her generally-suppressed emotional life.

More openly than the other characters, Septimus personifies the disorganized, unrestrained revelations of the id. Traumatized by his war experiences, his mind is inundated with colorful memories, sensory imageries, and emotions that challenge reality, revealing his id's supremacy over his ego and superego. The visions of his late friend and his anger at his doctor manifest the primal, instinctual reactions of a mind that cannot be kept under control by social expectations or self-preservation any longer. Thus, Septimus's suicide can be viewed as the final declaration of the id's desire to escape imprisonment, defying the societal control over his internal tempest. It has been observed that soldiers from both the First and Second World Wars experienced trauma from battle as well as hallucinations and disillusion. They never really get over the terrible feeling of estrangement, powerlessness, and terror.

Miss Kilman's id is revealed in her extreme jealousy and indignation towards Mrs. Dalloway and the upper-class in general. Although she often submerges her real feelings in a besotting cocktail of spiritual zeal and moral superiority, her suppressed desires and dissatisfactions surface in times of her unrestrained bitterness. Her id controls her envy and scorn for Clarissa's charm and social life, demonstrating her own suppressed longing for authority, acceptance, and recognition. Miss Kilman's emotions illustrate the id's effects on her psyche, no matter how hard she tries to conceal them with her self-righteousness and religious devotion.

Two contrasting faces of the id can be illustrated by the characters of Richard Dalloway with his unexpressed love for his wife and Sally Seton with her uninhibited desires, freedom and rebellion of the youth. Although Richard often succeeds in being composed and reserved as required of a man of his social standing, his wish to express his love openly confuses his usual reserve. Influenced by his id, he buys her flowers—an impulsive essay to manifest his feelings—revealing his hidden longing for emotional connection with his wife. On the other hand, Sally's unrestrained nature and neglect for social expectations contradict Richard's comportment, thus personifying the liberating but, at the same time, disruptive power of the id.

Ideals of society don't worry Sally. With her more primal instincts, the younger Sally finds the young Clarissa especially alluring. Clarissa is always drawn to Sally as she radiates energy and desire. Both in physiology and psychology, Freud believed that humans were androgynous. Virginia Woolf also believed androgynous men and women to be more flexible and mentally sound. The protagonist of *Mrs. Dalloway* respects Sally as she shares her androgynous qualities. Their relationship transcends simple friendships and, since Clarissa often acts independently of others' opinions and can never forget Sally's specific kiss, it becomes a part of her id, too:

A bit behind her and Sally was she. Next came the most beautiful moment of her life—passing a flower-filled stone urn. Stopping, Sally took a flower and planted a kiss on her lips. Perhaps the entire planet had collapsed! There, just herself with Sally, the others vanished. (Woolf, 2003, p. 52)

Clarissa also loves Peter Walsh, who stands in for the id most of the time. By birth a nobleman, Peter is obsessed with achieving his basic needs, irrespective of social expectations. He leaves Oxford University and immediately after Clarissa decides to wed Richard, he, unemployed and at the age of fifty-two, intends to marry a twenty-four-year-old Indian widow. Every time Clarissa considers his failure as a result of his unbridled quest of pleasure, which brings about his terrible fate, she is devastated. Peter never seems able to change with the times. Hugh Whitbread recalls the anniversaries of his aunts, which, Peter feels, proves he lacks heart and brains but has the manners and grooming of an English gentleman.

The superego in Woolf's novels is often the internalized power of communal expectations, cultural norms, and moral values, manifesting in characters' judgments, responsibilities, and their propensity for suppressing desires for the sake of appearance, obligations, and inclusion. Thus, the superego reveals the characters' negotiations between their id (desires and emotions) and the superego (societal expectations), often indicating the feeling of isolation and internal conflict.

Clarissa's superego is created by her societal status and her role of the Angel in the House in London's upper strata. It imposes a strong sense of propriety on her, making her prioritize her duties to her family and reputation. For instance, by planning her party, she demonstrates a dedication to upholding her social standing and creating an atmosphere in which people can co-exist in harmony, which, however, forces her to suppress her own emotions and impulses. Nowhere is Clarissa's superego manifested as much as it is in her lifelong regret over her choosing Richard over Peter Walsh: the stabile, secure, and respected life over passion and freedom. Clarissa's thoughts may serve an illustration to this:

She felt ancient yet incredibly youthful at the same time. She cut everything like a knife and was watching from outside at the exact moment. She was constantly alone and felt far out to sea as if it was very risky to survive even a single day. (Woolf, 2003, p. 52).

By getting married to Richard, Mrs. Dalloway shows that she prefers the ego over the id, the decision made in conference with her superego. Even though Clarissa and Peter seldom need to talk, for, being almost soul mates for each other, they can communicate without words, Clarissa feels more secure with conservative Mr. Dalloway. Since Clarissa thinks poorly of those who are unworthy and dishonorable, she substitutes the innocent Peter with the astute, but numb and apathetic Richard, for this offers her immense financial benefits, a safe life, and great social importance. Moreover, Clarissa is desperate for her personal space, but "Peter wants everything." Mrs. Dalloway thinks that she will have enough stability and happiness in her marriage to Richard Dalloway. However, she keeps losing herself in her marriage: when she gets back from the florist,

she is shocked to find out that Mr. Dalloway will not be at home for lunch since he has been invited to Lady Bruton's dinner party without her.

Clarissa suffers a great deal at the hands of well-known London homemaker Lady Bruton from a reputable upper-class family. She seems to be enmeshed in an anxious personality structure since she is obsessed with what other people think of her. Her agony at refusing Lady Bruton's party is a reflection of her difficulties fitting in with upper-class society. Although Clarissa makes every effort to be a model housewife, she believes that the acting and affectation have sapped all of her inner strength and energy. She cannot even now fully fit in with upper-class society; pain grabs hold of the opportunity and takes over her thoughts.

The source of Septimus's superego is his sense of guilt and shame when he, on his return from World War I, cannot reintegrate into society. His mind is torn apart by an internal voice whose harsh verdict is the protagonist's failure to be a normal member of society; to betray the expectations of his environment. His battle with his mental issues and his war recollections greatly increase this internal conflict, as he is trapped between his id of traumatic experiences and the superego of the society-imposed expectations, this external and internal pressure eventually pushing him through the fatal widow.

Miss Kilman's religious devotion, severe moral inflexibility, and sense of righteousness sculpt her superego, only fortifying her belief that she is morally superior to the fallen upper class. This moral position functions as both her defensive mechanism and a fuel for her sense of resentment, thus justifying her scorn of corrupt and self-indulgent Clarissa. Yet, Kilman's superego also makes her judgmental and frustrated, emphasizing the rigidity of her values. She attempts to suppress her discontent, envy, and anger trying to rechannel them into religious piety, thus deeper rooting society's prejudices about poverty, social standing, and moral purity.

Unlike Richard Dalloway's superego powered by a strong sense of social duty and respect for norms, that of Peter Walsh feeds on its conflict between his critique of societal conventions and his dependence on other's opinions of him. His self-criticism and anxiety about the choices he has made throughout his life triggered by his return to London, unveil the affects of his superego: he finds himself at the crossroads where his

id, his desire for freedom and adventure, meets the societal pressures calling him to adhere to a certain traditionalist standard of respectability. Now, his hyper-awareness of his own failures, makes him a judge of others' missteps, especially Clarissa's with her system of superficial social values.

Thus, in *Mrs. Dalloway*, the superego is an indicator of how the values of the society can build up individual identities, enforcing a judgmental framework that characters are forced to meet. The never-ending conflict between their inner desires and the standards they impose upon themselves reveals the complex, often destructive power of the superego, which makes characters seek inclusion, maintain good looks and reputations, and suppress those parts of themselves that might offend the social order. Woolf's characters illustrate the conflicts between personal authenticity and social compliance, emphasizing the restrictions the superego imposes on their ability to express themselves and achieve their true potential.

3.2 A Psychoanalytic Interpretation of Trauma in *Mrs. Dalloway*

Mrs. Dalloway is a representative novel with which Virginia Woolf departs from earlier romantic and realist traditions as a modernist: an innovative attempt "to write a woman's life with only one day." Hour after hour, the story unfolds by shifting from one character to another, or from the stream of consciousness of one character to that of another. Applying this technique, Woolf offers a severe criticism of the traditional British class system, capitalism, and patriarchy.

The novel is set on a certain day in London in June 1923. On this regular summer day, in the morning, the heroine, as a usual part of her preparation for any other party, goes to purchase flowers, with a miscellaneous recollection of her London acquaintances thronging in her mind, bringing her a never-ending nostalgia for her stormy youth and a panic about her stagnantly stable life: Peter Walsh, her former lover who comes back from India; Sally Seton, her adorable best friend from her very yearly ears; Septimus Warren Smith, a World War I veteran suffering from shell shock. She feels as if something important in her heart "drop every day in corruption, lies, chatter" (Woolf, 1925, p. 268). A real "Angel in the House" (Woolf, "Professions for Women," 1931,

para. 3), she has been brought up to virtuosically orchestrate social gatherings at the expense of the opportunity to experience the essence of life. Years ago, Mrs. Dalloway, a promising young lady, had many glorious prospects for the future, but today she is just a decoration, a prop on the stage of the London upper class. Having suffered from the realization of such dissonance for years on end, Clarissa now desires to be free of the traditionalist constraints of her social environment and the expectations imposed on her by the historical background.

Mrs. Dalloway's scenes are interwoven with those of Septimus, waiting for an appointment with his psychiatrist, who, instead of providing his patient with proper treatment of his serious mental disorder, only suggests that it is better for him to be separated from his wife and spend some time in a rest home. In order to get rid of what he sees as oppressive social pressure and to face the reality in his own way, Septimus eventually claims his own life. On the pages of the novel, Clarissa and Septimus never meet; however, their minds have interesting parallels. Although, in the eyes of the society, Septimus is considered mentally unstable or even insane, while Clarissa might be described in opposite terms, they share a certain emotional sensitivity allowing them both to enjoy the tender leaves of spring, to panic in the face of merciless time, to feel guilty over what they've seen, and to hate themselves for the crime of simply being human.

Applying the technique of the natural stream of consciousness allows Woolf to align Clarissa's life with that of Septimus, thus revealing the significance of one's destiny, a rather pessimistic concept emphasized by many writers starting from the times of Antiquity. Growing up in the turbulent era of World War I, suffering childhood trauma and misfortune, Woolf herself has developed a strong but depressed character. Writing has become her form of struggle, and her characters are also the products of her depression and pursuit. In creative writing, the writer's personal trauma experience has its obvious benefits: firstly, it helps them see things better, often in a different, unexpected light; secondly, it hones their creative personality and style; thirdly, for those readers who hope to better relate to the text, the trauma in a literary work is better to be perceived with "reference to the specific contexts in which it occurs", including cultural norms, political

context, the nature of the event, the organization of the community, and so forth” (Kaplan, 2005, p. 39).

Trauma in *Mrs. Dalloway* is also a gendered phenomenon, for it is shared by the female protagonist Clarissa along with some other female characters like Septimus’ wife Lucrezia, as well as Clarissa’s daughter’s tutor Doris Kilman. Women’s sorrow and pain—gendered or related to war—are rooted in the burden of patriarchal social values. In male-dominated Victorian and Edwardian societies, women are not encouraged to openly demonstrate their normal emotional expression, let alone strong feelings like grief or agony, even in the hardest of times. The war is probably the best example of the patriarchy’s oppression of women’s objectivity and sense of agency. As Woolf claims in her review of “Modes and Manners of the Nineteenth Century,” “wars and ministries and legislation” are “invented presumably by gentlemen in tall hats in the forties who wished to dignify mankind” (Rosenbaum 361). Militarist politics is directly related to women’s oppression, for, when blood is spilt on battlefields, women mostly are viewed as workhorses or burden, the only reason for whose existence is birthing soldiers for the Great War. “Women of Britain were urged to say to their man ‘Go!’ as in one of the best-known recruitment posters of the Great War, which shows a picture of the lady of the house, her female servant, and her child seeing off the soldiers from the window” (Hussey, 1991, p. 152). In times of war, women can do nothing but wait for their men’s return; however, eventually, having spent their lives in grief and pain, many of them still die alone.

The end of the war does not erase it from people’s memory. At the beginning of the novel, London is still under the shadow of the war. On her way to buy flowers for her party, surrounded by the crowd of serene Londoners, she can still feel the pain of World War I that has just ended:

The War was over, except for some one like Mrs. Foxcroft at the Embassy last night eating her heart out because that nice boy was killed and now the old Manor House must go to a cousin; or Lady Bexborough who opened a bazaar, they said, with the telegram in her hand, John, her favourite, killed. (Woolf, 1925, p. 5)

While shopping, Clarissa still remembers how her uncle “had turned on his bed one morning in the middle of the War” saying “I have had enough” (Woolf, 1925, p. 10). While wandering through the maze of the narrow streets, she still feels the grief hanging over the place: “This late age of the world’s experience had bred in them all, all men and women, a well of tears” (Woolf, 1925, p. 9). Psychologically, the war injures most those people who are left behind. As Herman states, “the most common PTSDs are those not of men in war, but of women in civilian life” (Herman, 1992, p. 8). These women do not really comprehend, imagine, and let alone accept the cruelty of war. Stewart puts it like this:

Not only is the manner of death in war quite different—violent, random and mechanized—but its meaning is also complex. With regard to the First World War in particular, this seemed to be a kind of death that non-combatant women would be unlikely to suffer or to witness directly, but these losses were nevertheless being sustained for the salvation of a society and for principles in which Woolf for one had little faith. (Stewart, p. 60)

Having lost their men in that overseas (or rather over-channel) war, many women became widows and orphans. As most of them, Clarissa has not personally encountered the war, but along with them, she is recovering from this disease at the same time as Britain is rebuilding itself in the war aftermath. Aristocratic ladies like Mrs. Foxcroft and Lady Bexborough have to tolerate the destruction of the world they used to know before: their titles have disappeared, and their estates have to be sold. Described by Hussey, in those days, the decline in circumstances of the upper-class looks as follows:

Along with agriculture being depressed because of higher taxation and low rents, the loss of young heirs in the Great War deprived the landed gentry of their estates and titles. High taxation was initiated in the years before 1914... and by the end of the year over a million acres had been sold. Those who lost their country estates and who were involved in politics began to live in their town houses. (Hussey, 1991, p. 153)

Even Clarissa, who still manages to live a life of the upper-class, often finds herself overcome by an indescribable fear and confusion, which becomes clear from the following passages from the novel:

She would not say of any one in the world now that they were this or were that. She felt very young; at the same time unspeakably aged. She sliced like a knife through everything; at the same time was outside, looking on. She had a perpetual sense, as she watched the taxi cabs, of being out, out, far out to sea and alone; she always had the feeling that it was very, very dangerous to live even one day. (Woolf, 1925, p. 8)

Then (she had felt it this morning) there was the terror; the overwhelming incapacity, one's parents giving it into one's hands, this life, to be lived to the end, to be walked with serenely; there was in the depths of her heart an awful fear. Even now, she often feels she would perish. (Woolf, 1931, p. 158)

Clarissa is a woman of contrasts whose struggle with this world, this life, and her own self is eternal. The truth in her heart is like lava, like hot molten rock, clearing her view of the world, burning her thoughts, which are only too eager to burst through the crust of solid secular. Not only does this crust suppresses the surging lava, but also suffers its inside-out pressure and unrest: a never-ending danger of an eruption. The war and turmoil sharpened Clarissa's inner contradiction and self-struggle. Not surprisingly, the same war sharpens both Woolf and her pen.

The plot of the novel reaches its climax along with Clarissa's realization echoing Septimus' pursuit for the truth and beauty. Clarissa states that traumatic events cannot be fully experienced or thoroughly understood at the moment of their occurrence, but only in their insistent and intrusive return. The death of Septimus plays the role of such return. Clarissa undergoes a sudden revelation when, at her party, she hears the news of Septimus' suicide, and even though they have never met, she understands what he has suffered and against what he has rebelled. In that moment, she identifies him with the martyred scapegoat. In her imagination, his physical experience is reimagined as her own:

Always her body went through it, when she was told, first, suddenly,
of an accident; her dress flamed, her body burnt. He had thrown
himself from a window. Up had flashed the ground; through him,
blundering, bruising, went the rusty spikes. There he lay with a thud,
thud, thud in his brain, and then a suffocation of blackness. (Woolf, 1925, p. 267).

Clarissa thinks she can understand the challenge Septimus throws in the face the authoritarian society with its war, which has destroyed him and sucked his soul from his body, because “She felt somehow very like him—the young man who had killed himself. She felt glad that he had done it; thrown it away” (Woolf, 1925, p. 159). By taking his own life, Septimus has manifested his autonomy, idealism, and spiritual freedom, while Clarissa’s life stays bespoilt by her very physical existence. Her ideals and beliefs have been undermined and corrupted in the process of adaptation and compromise. However, now Septimus’ suicide finally wakes her up from her malady and stagnation. It is time for her to gain the power of existence from his death, fight against loneliness and fear, and bring some of her true self back: “The clock was striking. The leaden circles dissolved in the air. He made her feel the beauty; made her feel the fun” (Woolf, 1925, p. 159).

In addition to the war trauma, Clarissa suffers from the gender miseries deeply rooted in patriarchy. She has to sacrifice in order to adapt to the demands of her male-dominated environment. In order to get herself used to the limitations of the traditional marriage, she has to give up her love: “If I had married him [Peter], this gaiety would have been mine all day!” (Woolf, 1925, p. 41) “He’s enchanting! Perfectly enchanting! Now I remember how impossible it was ever to make up my mind—and why did I make up my mind—not to marry him?” (Woolf, 1925, p. 36) In spite of his being too jealous, possessive, and insecure, Peter’s animated nature attracts her irresistibly. On the contrary, a member of Parliament in the Conservative government, Richard Dalloway manifests “a great deal of the public-spirited, British Empire, tariff-reform, governing-class spirit”

(Woolf, 1925, p. 67). To maintain an easier material life and to protect the “privacy” of her soul, Clarissa chooses Richard Dalloway,

“For in marriage a little license, a little independence there must be between people living together day in day out in the same house; which Richard gave her, and she him. But with Peter everything had to be shared; everything gone into. And it was intolerable...she had to break with him...though she had borne about with her for years like an arrow sticking in her heart the grief, the anguish”.(Woolf, 1925, pp. 9-10).

Clarissa chooses an attic room with its narrow bed as a refuge from the traditional female role of angel in the house:

“Like a nun withdrawing, or a child exploring a tower, she went upstairs...there was an emptiness about the heart of life... the sheets were clean, tight stretched in a broad white band from side to side. Narrower and narrower would her bed be.” (Woolf, 1925, pp. 43-44).

Therefore, behind the façade of Clarissa’s seemingly happy life, she has doomed herself for an existence in the shadow of her husband and her own choice:

With twice his wits, she had to see things through his eyes—one of the tragedies of married life. With a mind of her own, she must always be quoting Richard Dalloway. (Woolf, 1925, p. 67)

To some degree, Clarissa is a typical representative of the family women in the upper class under the oppression of patriarchy—that very Angel in the House described (but first, mercilessly killed) by Woolf in her essay “Professions for Women” (1931):

I will describe her as shortly as I can. She was intensely sympathetic. She was immensely charming. She was utterly unselfish. She excelled in the difficult arts of family life. She sacrificed herself daily. If there was chicken, she took the

leg; if there was a draught she sat in it—in short she was so constituted that she never had a mind or a wish of her own, but preferred to sympathize always with the minds and wishes of others. Above all—I need not say it—she was pure. Her purity was supposed to be her chief beauty—her blushes, her great grace. (Woolf, 1931, para. 4)

In the same manner, Mrs. Dalloway always sees her family as the center of her universe and regards her husband and daughter as the most important beings in her life; she does her best to play the role of a perfect lady dancing to the pipes of expectations of the upper class. Over time, it seems that becoming a good wife, a good mother, and a good hostess has become the entire focus of her life, regardless of whether it is what she really wants or not. She depends on her husband in everything for she has no independent source of income. Although she is a woman with wisdom, she has to “observe things through his [Mr. Dalloway’s] eyes” (Woolf, 1931, p. 67). Clarissa used to be a lively relaxed and lovely girl, who was full of curiosity and interest in everything life brings but knew that her inner passion and rebellion would only bring some “awful tragedy; her death; her martyrdom” (Woolf, 1931, p. 155) in this patriarchal society. Therefore, she has to hide her inner real self and return to the world where she has been packaged as the perfect hostess and socialite at the high-class banquet, striving for taking her social responsibility as the wife of a politician.

Dominick LaCapra divides trauma into historical trauma and structural trauma. He holds that historical trauma is a loss rather than “a sheer absence or utter annihilation” (LaCapra, , 1999 p. 700), which is specific such as the death of family members from the personal sense or the genocide in a broader sense. As early as when she was young, Clarissa suffered from the tragedy resulting from her sister Sylvia being killed by a fallen tree in front of her— an enormous childhood trauma. According to Caruth, trauma is a sudden, disastrous and unavoidable experience in which “the response to the event occurs in the often delayed, and uncontrolled repetitive” (Caruth, 1996, p. 11). Clarissa’s behavior shows the “delay” of a traumatic experience. As an adult, she often remembers her sister as “a girl too on the verge of life, the most gifted of them” (Woolf, 1925, p. 68).

When she was young, Clarissa falls in love with a girl, her greatest friend named Sally Seton. Woolf has mentioned that women don't need to be ashamed for liking women, "Do not blush... Sometimes women do like women" (Woolf, *A Room of One's Own*, 1929, p. 36). However, in Britain in the 1920s, homosexual love was not accepted by the mainstream culture. Clarissa's feeling for Sally is discovered and ridiculed by her pursuer Peter. Always torn between competing desires and identities, Peter, who not only represents Clarissa's inner pursuit of freedom but also the patriarchal society's negation and suppression of her emotion for the same sex, is personification of binarity. Clarissa feels that "It was like running one's face against a granite wall in the darkness" (Woolf, 1925, p. 31). The granite wall is extremely hard and can't be broken, just like the oppression of patriarchal society. Every time Peter and Clarissa were together, he would always play with a pocket-knife, a symbol of male power. The appearance of Peter with the knife symbolizes the oppression of the patriarchy; but Clarissa can only say this to herself: "For Heaven's sake, leave your knife alone!" (Woolf, 1925, p. 40).

From the accidental death of her sister to the homosexual love not accepted by the world still echoing the Victorian morals, the trauma Clarissa's experience is obvious. For the traumatized, sometimes, a better way to heal the inner wound is to speak out the painful experience and have someone who can listen to them and empathize with them. Eran Kaplan argues that "telling stories about trauma, even though the story can never actually repeat or represent what happened, may partly achieve a certain 'working through' for the victim" (Kaplan, 2005, p. 37). Generally speaking, the partner in the marriage can play the role of such a listener. However, Clarissa's husband cannot really understand her. And the relationship between Clarissa and her only daughter, Elizabeth, is not close either. She regards Miss Kilman, her daughter's history teacher, as her enemy and always thinks that Kilman is deliberately driving a wedge between Elizabeth and her. Besides, Clarissa also has some bad relationships with some other female characters in the book. Thus, middle-aged Clarissa lacks the love and support of all her female friends. After suffering a lot, the traumatized often turn on self-defense mechanism and become numb. Clarissa lives like this day after day: she often feels that "this body she wore (she stopped to look at a Dutch picture), this body, with all its capacities, seemed nothing—

nothing at all,” “this being Mrs. Dalloway; not even Clarissa any more; this being Mrs. Richard Dalloway” (Woolf, 1925, p. 10).

On the other end of the line, there is Septimus Smith, who, before the war, was an aspiring young poet and lover of Shakespeare. He enlists immediately after the war broke out; for his romanticism and patriotism in his bones, “Septimus was one of the first to volunteer. He went to France to save an England which consisted almost entirely of Shakespeare’s plays and Miss Isabel Pole in a green dress walking in a square” (Woolf, 1925, p. 74). In France, he develops his manliness, gets promoted, and becomes numb to the atrocities of war. Therefore, just before the armistice in Italy, when his good friend Evans was killed, he felt little sadness, for which he, being “reasonable,” was grateful. However, when he gradually finds “the notion of going to war to preserve civilization exposes the contradictory nature and violent basis of that civilization” (Stewart, p. 59), and then one evening after the war, he suddenly finds himself cannot feel anything, he marries an Italian woman, Lucrezia, in order to gain spiritual and psychological comfort.

For now that it was all over, truce signed, and the dead buried, he had, especially in the evening, these sudden thunder-claps of fear. He could not feel. As he opened the door of the room where the Italian girls sat making hats, he could see them; could hear them...scissors rapping, girls laughing, hats being made protected him; he was assured of safety; he had a refuge...he asked Lucrezia to marry him, the younger of the two. (Woolf, 1925, pp, 125-126).

Then, subsequently, the cruel war experience leaves him with permanent scars, causing his serious mental disorder. He feels that he had committed a crime against humanity, a crime of no feelings. He becomes extremely sensitive to the surroundings, which seem full of vitality and emotion, “leaves were alive; trees were alive” (Woolf, 1925, p. 31); the sky shows him signals... Instead of helping Septimus to release from the war horror, Sir William Bradshaw (a so-called celebrated psychiatrist) offers him some senseless advice and a suggestion to separate from his wife and send him to a rest home in the

countryside. To escape from the authoritarian force that would rape his consciousness and imprison his soul, Septimus commits suicide.

Septimus is indeed a victim of the war; however, his wife Lucrezia is more a victim of both the war and the gender (her marriage). Lucrezia is a war bride, a victim of war. She was brought to Britain as a symbol of male position, triumph, power, egotism, and romanticism. When the war was over, she met Septimus in Milan at nineteen and followed him back to England. She suffers from loneliness, anxiety, and dread. Worst of all, she cannot directly express her anger, frustration, and depression because she is oppressed as a woman and also as a foreigner.

Lucrezia has nobody to talk to about her feelings except her husband, who has never felt anything for her pain and eventually commits suicide. She is such a young Italian girl “at the age of twenty-four, who has been married to Septimus for five years,” “a little woman, with large eyes in a sallow pointed face; an Italian girl” (Woolf, 1925, p. 20). In her marriage, she gives up her home-country for her love of a man. After the Naturalization Act of 1844 in Britain, any foreign woman married to a British man would automatically become a British subject, that is, a citizen of the United Kingdom, and will be “consequently allowed to come to Britain free of all conditions” (Hussey, 1991, p. 156).

However, the incitement of the war against aliens was reflected in both 1914 and 1919 Alien Restrictions Acts. The government discouraged foreign immigration to Britain, while encouraged British emigration abroad. For example, Lady Millicent Burton’s project of encouraging young people to emigrate to Canada is stated in the novel. Lucrezia immigrates at a time when discrimination and agitation against aliens is at worst. “She was so simple, so impulsive, only twenty-four, without friends in England, who had left Italy for his sake, a piece of bone” (Woolf, 1925, p. 15). However, Septimus just treats his marriage as a refuge. He confesses that he “had married his wife without loving her; had lied to her; seduced her” (Woolf, 1925, p. 79). Thus, the madness of Septimus is mainly stated and focalized by his wife; this particular perspective manifests that Woolf’s intention to disclose women’s trauma caused by the war and gender injustice at that time.

From Lucrezia's continuous stream of consciousness, we can see how the war traumatized her:

For she could stand it no longer... Far rather would she that he was dead! She could not sit beside him when he stared so and did not see her and made everything terrible... To love makes one solitary, she thought... Look! Her wedding ring slipped—she had grown so thin. It was she who suffered—but she had nobody to tell” (Woolf, 1925, p.).

She keeps comforting herself: “Everyone gives up something when they marry. She had given up her home. She had come to live here, in this awful city” (Woolf, 1925, p. 95). Caruth points out that the traumatic event possesses unaccountability and immediacy, that is, the difficulties of understanding and placing it in time and memory; “The force of this experience would appear to arise precisely ... in the collapse of its understanding” (Caruth, 1996, p. 7). That is how Lucrezia's faith collapsed, and agony erupted. Lucrezia can no longer be his light and tries her best to accompany Septimus to find a bright way to live, because she has fallen into the struggle between her own “self” and “others”.

Lucrezia's agony as well as the trauma she suffers is kept to herself, as she repeats “I am unhappy” all the time. Lucrezia is not a native English speaker, so she can only express herself with simple English words. However, her simple inner voice is strong and honest enough to tell the truth that she cannot endure the present life anymore. After she was brought to Britain, Lucrezia has to speak in English; and Septimus cannot speak Italian. Thus, Lucrezia has neither her own voice nor a listener. She can only express her sorrow with her inner monologue:

Lucrezia Warren Smith was saying to herself, it's wicked; why should I suffer? She was asking, no, I can't stand it any longer, she was saying, having left Septimus, who wasn't Septimus any longer, to say hard, cruel, wicked things, to talk to himself, to talk to a dead man, on the seat over there... but for herself she had

done nothing wrong; she had loved Septimus; she has been happy; she had had a beautiful home, and there her sisters lived still, making hats. Why should she suffer?" "But why should she be exposed? Why not left in Milan? Why tortured? Why? (Woolf, 1925, p. 94).

It is because she is a woman and an outsider of that country, in that society, that she cannot chase what she really wants. While Septimus could express his agony of the divided self or the biased society by speaking, crying, writing, or even committing suicide. Lucrezia cannot even cry but stops people in the street just to tell them "I am unhappy." Her simple words symbolize her inability to express her negative emotions, which originates from her unstable, unpleasant married life in a foreign country due to the war.

When Lucrezia states clearly that she wants a baby, she cries in front of Septimus for the first time during their five years of married life. But her husband still could not feel anything. "She cried for the first time since they were married. Far away he heard her sobbing; he heard it accurately, he noticed it distinctly; he compared it to a piston thumping. But he felt nothing" (Woolf, 1925, p. 130). This hopeless sob reflects her fear and helplessness in that she might be left alone without any family in the case of her husband's departure or death. We are also told that our protagonist, Clarissa, did not have a child until she was thirty-five, even though she married at eighteen. As a woman, she probably understands the source of Lucrezia's obsession.

Despite Lucrezia's disclosing of her true feelings, Septimus has never managed to understand her. He even cannot comprehend her inner conflict. Septimus could enjoy "the intoxication of language" (Woolf, 1925, p. 76) while he feels Lucrezia's words like that "sentence bubbled away drip, drip, drip, like a contented tap left running" (Woolf, 1925, p. 123), or hopes her voice "died out in contented melody" (Woolf, 1925, p. 125). Even her simple repeated words like "Look," "Come," "It is time," are disruption for Septimus. However, these words represent Lucrezia's great efforts to care for her

husband. When Lucrezia is able to “say anything to him” beyond the language barrier, she feels “perfectly happy” (Woolf, 1925, p. 125). That’s the only happiness she has got since she got married. Her momentary happiness finally ends with Septimus’s suicide. Now, Lucrezia is really left alone without a child and family, in a foreign country. Worst of all, she is now confronted with the difficulty of returning to her homeland Italy, which is already under the fascists’ control.

I am alone; I am alone! She cried...as perhaps at midnight, when all the boundaries are lost...when suddenly, as if a shelf was shot forth and she stood on it, she said how she was his wife, married years ago in Milan, his wife, and would never, never tell that he was mad! Turning, the shelf fell; down, down she dropped. For he was gone, she thought—gone, as he threatened, to kill himself. (Woolf, 1925, p. 21)

Whitehead mentions that the one of the key literary strategies in trauma fiction is “the device of repetition, which can act at the levels of language, imagery or plot” (Whitehead, 2004, p. 86). The repeated psychological depiction of Lucrezia has confirmed the extreme trauma she suffered in this marriage, which itself was the result of the war.

Miss Kilman’s presence in the story also stirred Mrs. Dalloway’s inclination to discover her authentic identity. Kilman, who is of German nationality, is Clarissa’s daughter’s history teacher. Despite holding a history degree, Miss Kilman was dismissed from her teaching role during the war due to her inability to conceal her genuine views on Germans. She had never experienced happiness. Despite holding a considerable understanding of contemporary history, Kilman is faced with a deeply repressed aspect of herself, regardless of her expertise in the topic of mankind. According to Woolf’s observation in “Women and Fiction,” women are both oppressed and overlooked as victims of men’s battle. Their inner struggles, which cannot be heard by others, are only reflected in their inner voice and cannot be articulated publicly.

Miss Kilman is shaped by her national background, religious beliefs, and the social restrictions placed on women of her time. As a German descendant living in England during and after World War I, she suffers from people’s prejudice and hostility,

which only makes her isolation deeper. A radical Quaker pacifist, she doesn't see the Germans as villains; the very idea of fighting a war against them is alien to her, which sets her apart from the general patriotic attitudes around her. This further widens the gap and makes her feel different and not accepted. Moreover, Miss Kilman's life is marked by gender limitations. Despite her high education and a history degree, she is barred from teaching at university: the gender roles are rigid, and the opportunities for women in academia are limited. Teaching and private tutoring at lower educational levels are the only respectable professions available to educated women at the time. Having the potential but not the means to succeed, she is frustrated by her lack of influence and inability to break through these barriers.

In addition, in a men-dominated culture, women are often viewed as either intelligent or attractive, but rarely both. Miss Kilman's physical unattractiveness adds its coin to her marginalization. Rather than being judged for her intellect, she has to endure social disregard, the product of commonly held stereotypes. Thus, it is not surprising that her appearance plays a role in her being unhappy. Her plain, unappealing mackintosh coat acts as an armor and symbolizes her separation from traditional standards of femininity and beauty and "serves as a visible representation of suppressed emotions that must be endured via sacrifice and suffering" (Barral, 1999, p. 10), reflecting her desire for a shield against the society that places looks over substance. Even though Miss Kilman and some people around her are aware of her intellectual abilities, she does not feel satisfied: "I am unadorned, I am not content" (Woolf, 1925, p. 114). Therefore, even her intellect and becomes a source of isolation rather than acceptance, as she is judged simply for her sex, not her potential social contributions.

Also, as if the above factors are not enough, economic hardships, the aftermath of World War I, increase her sufferings and life-dissatisfactions. Financial instability is only natural for single women at such times; thus, she experiences the poverty on daily basis. She doesn't dress to impress, but only for practical reasons; her above-mentioned coat is cheap and protects her from undesired gazes of the unfriendly community.

Psychoanalytically, Miss Kilman's anger and inability to be happy may be rooted in both her personal rejections and social oppression. Her stalemate conflict with Clarissa

Dalloway—the embodiment of the upper-class privileges unavailable to her—reflects her inner anger directed at a system that has excluded her. This suppressed aggression and her unrealized potential make her a conflicted character, who, while searching for meaning and righteousness through religion and pacifism, feels confronted and, therefore, angry.

To conclude this chapter, it seems that each of the key characters of the novel—Mrs. Dalloway, Septimus, Richard, Miss Kilman, Peter, Lucrezia, and even Sally—have repeatedly conveyed their discontentment with their environment, all of them experiencing different traumas as a result of both war and the restrictions of the patriarchal society. These traumas have led them to seek their actual self-reliant selves, which may be seen as Woolf's attempt to escape the burden of societal hardships: a shimmering light amid gloomy, damp, and constricting spiritual environment. Having said that, however, it needs to be added that this analysis is far from being over, for, as stated by Roe and Sellers, “Woolf's work invites endless psychoanalytic interpretation because of the ways it skirts ‘madness’” (Roe & Sellers, 2005, p. 256).

CONCLUSION

This thesis is written to showcase how suppressed trauma reveals itself in the unconscious mind and affects behavior, specifically through Freud's psychoanalytic framework. By scrutinizing *Men in the Sun* and *Mrs. Dalloway*, this study is aimed to clarify how trauma influences individuals from two rather different cultural and historical contexts: the Palestinian refugee crisis of the 1950s–1960s in the Near East and post-World War I society in Britain. The main objective is to study how psychoanalytic theories, especially the ones dealing with the unconscious, repression, and defense mechanisms, are utilized to examine the protagonists' experiences, illuminating their internal struggles, coping techniques, and stress-response mechanisms such as denial, repression, projection, rationalization, etc. Furthermore, the study aims to offer a comparative analysis, demonstrating how dissimilarly trauma is depicted and developed in the texts chosen, while, at the same time, outlining basic psychological patterns formed by forced displacement, separation, loss, and rigid social expectations. Eventually, as a review of the relevant literature revealed that the majority of studies concerning the two works of literature chosen for analysis in this research focused on colonialism or resistance, the goal of the thesis is to contribute to literary studies the psychoanalytic criticism of these two texts, disclosing the influences of trauma on identity and behavior.

In psychoanalysis, trauma refers to the experience of a tragic or shocking event capable of leaving profound psychological effects on an individual. In Freud's theory, it is assumed that such psychic traumas can lead to transformations in the unconscious mind, giving rise to psychological symptoms. According to his concept, Freud posits that psychic trauma occurs when an individual encounters an experience that surpasses their ability to adapt psychologically. In recent years, in order to address the fundamental problems and traumas of characters, Freudian psychoanalysis has been extensively applied to literary analysis, which allows this research to be powered by the same ideas and theories.

Men in the Sun by Kanafani looks into the Palestinian refugee crisis through the eyes of displaced men, focusing readers' attention on themes of masculinity, powerlessness, and psychological estrangement. The trauma suffered by these characters

reveals the collective agony of Palestinian refugees, whose recollections of their motherland and inability to accept their new roles as men in exile demonstrate deownership of authority over their own lives and fates, belonging, and even their own identity. Through repetition compulsion, the characters unconsciously return to their old traumas, only to eventually surrender to the natural, social, economic, and political pressures that form their very existence.

Kanafani's portrayal of Palestinian refugees demonstrates a keen understanding of their profound sufferings and misfortunes. Through his multi-generational cast of characters, Kanafani demonstrates that trauma is not simply a personal internal battlefield but also a national and cultural one, emphasizing a sense of collective impotence and emasculation created by the displacement. The agony of a wounded country is conveyed in *Men in the Sun* via a complex network of personal, social, historical, political, and cultural links. The characters in the novella depict both the psychological and physical aspects of trauma. Despite seeming physically well, Marwan, Assad, and Abu Qais are psychologically and emotionally weighed down by their inability to live a fulfilling and satisfied existence. Throughout the novella, the characters undergo different emotional states such as helplessness, humiliation, abandonment, worry, and uncertainty. Regarding Abul Khaizuran, he experiences both bodily and psychological trauma. Due to the effects of war, he is unable to escape the feelings of hatred and guilt associated with his condition. Throughout the novella, trauma is evident in the interactions and conversations between people. Recollections and flashbacks serve as a means to articulate the inexpressible. Moreover, the inclusion of desert images and the presence of the black bird contribute to the overall desolate atmosphere of the narrative. Not only does *Men in the Sun* provide us with examples of wounded persons, but it also conveys this pain to the reader through the choice of its narrative techniques.

Alternatively, Woolf's *Mrs. Dalloway* examines trauma from a post-World War I perspective, focusing on individuals influenced by war and the fluctuating dynamics of British society. Clarissa Dalloway and Septimus Smith each illustrate different sides of trauma: Clarissa encounters life dissatisfaction as she complies with social norms and expectations, while Septimus's war injury leave him psychologically—if not

physically—in shards. The novel demonstrates how societal oppression and rigid gender roles sharpen and intensify personal trauma, leading the characters to a sense of inarticulate isolation. Woolf's use of Freudian ideas of the id, ego, and superego showcases how characters like Clarissa and Septimus struggle with contradictory internal desires and external expectations of the environment, often ending up in defense mechanisms such as repression and detachment.

Mrs. Dalloway herself is a very suppressed individual. She experiences social, emotional, and personal weariness from the limitations of her existence and society. This corresponds to the Freudian interpretation of the word, which is saved for the technique of totally disengaging oneself from a certain topic to prevent potential anxiety causes. Though one has a high social status and a comparatively comfortable existence, one may yet lack the feeling of belonging. Clarissa considers her position very important and has unfavorable opinions about those below her on the social ladder. This might be seen as a coping mechanism that, despite her tragedy, helps Clarissa feel better about herself and her own life. She may make sure that the negative ideas she avoids will not reappear by putting herself in comparison to others and winning. It is plausible to argue, returning to and building upon the notions of repression, that Mrs. Dalloway does not let herself be honest with her feelings. An echo of Victorian hypocrisy, this good wife of an estranged husband, who cannot even properly express his love to her, indulges in the sweet memories of a kiss she shared with another girl when she was younger, knowing that that guilty passion will never be a part of her elite—but so dependent and isolated at the same time—social life. Clarissa is hungry for the emotional connection denied to her, while all substitutions prove unsatisfactory. She values the social function of femininity more than she does her sensations of feminine desire. Her hatred of Miss Kilman, the tutor of her daughter, is another indication of her self-imposed rejection of any same-sex desire. Clarissa is also socially restrained; she hardly leaves her home and finds great significance in the simple act of opening her front door. She seldom ever looks for conversation outside of the few channels she deems appropriate, living by burying herself within her home. Her wall of denial, insecurity, and deflection keeps her from being at ease with her trauma.

Far apart as two works of literature can be, the traumas portrayed in *Men in the Sun* and *Mrs. Dalloway* contrast sharply in terms of their cultural expression, gender roles, and the protagonists' ability to build up on their own experiences. The trauma of *Men in the Sun* is a shared, collective experience based on displacement and loss of identity and purpose. This collective trauma nourishes the sense of emasculation and impotence, for the protagonists are incapable of fulfilling their traditional masculine roles or claiming control over their circumstances. The emotional expression of these men is limited, restricted, disclosing a social context in which considering and building on the outcomes of past trauma are suppressed by the struggle for survival here and now.

Mrs. Dalloway offers both personal and social lenses to examine trauma through, highlighting the isolation and repression resulting from both war and rigid gender roles. Clarissa and Septimus showcase two opposing reactions to trauma: Clarissa makes her existential dissatisfaction a part of her inner self, hiding behind her social roles and rituals, while Septimus's trauma is out even of his own control, flooding his days and nights with hallucinations and eventually making him claim his own life. Woolf's depiction of trauma is individualized: suppressed desires in unison with expectations of patriarchal environment all work to intensify personal conflicts. The gendered experience of trauma receives a special significant when female characters face social limitations in manifesting their needs, revealing the psychological imprisonment imposed on them by traditional roles.

Thus, through these brief comparative psychoanalytic portrayals, the research exhibits Kanafani's and Woolf's views on trauma and the effects it has on characters' identities, behaviors, and self-perceptions, even in the different cultural and historical contexts. Kanafani's *Men in the Sun* examines trauma as a collective state related to cultural loss and masculinity, emphasizing displacement and the external forces of exile. Woolf's *Mrs. Dalloway*, meanwhile, revolves around the inward dissatisfactions of individual characters molded by societal repression and personal experience. Having analyzed these works of literature through a lens of Freudian theory, the thesis concludes that even though trauma varies across times, cultures, and individuals, it remains a powerful force that disintegrates personal and collective identities alike.

As a result, this thesis contributes to the psychoanalytic understanding of literature by utilizing Freudian theory to differentiate intersecting portrayals of trauma. Through Kanafani's emphasis on collective Palestinian displacement and Woolf's examination of personal psychological unrest in post-war Britain, both works reveal the permeating influences of trauma on the human psyche. In shedding light on the subtle ways trauma affects identity, potency, and relationships with others, this study provides a deeper insight into how works of literature can disclose the deep but often concealed scars left by both personal and societal encounters.

The findings in this research offer a novel reading of *Men in the Sun* and *Mrs. Dalloway*, emphasizing the ways trauma sculpts identity, autonomy, relationships, and individual responsibility within dissimilar cultural contexts. By utilizing Freudian theories of psychoanalysis to scrutinize the characters of these literary works, the thesis highlights the intricate ways in which the forces of subconsciousness, pressures of the society, and revisited emotions affect actions and self-evaluation. This study contributes to literary scholarship by showing that both collective and individual traumas greatly influence the characters' lives as well as the narrative structures of the texts. The achieved understanding enhance previous interpretations of both works, showcasing how trauma can weave patterns of repression, alienation, and repetition defying characters' sense of self and social integration.

It needs to be mentioned here that the study's outcomes can be to a wider range of texts, apart from the two discussed in the thesis, to further nourish literary criticism, especially on the themes of trauma, identity, and alienation. By analyzing how trauma echoes across different historical and cultural contexts, the thesis concludes that the depiction of trauma in literature can be used as a magnifying glass for looking into larger social themes, such as displacement, war, and gender roles. The findings may also affect future studies on postcolonial and modernist literature, as they demonstrate how the clash between personal dissatisfaction and societal norms lead to psychological agony, thus molding characters' internal lives as reflections of real-world social dynamics. Furthermore, this thesis inspires a broader reflection on how literature from different

geographical regions and historical eras can convey universal, archetypal facets of the human experience, surpassing cultural boundaries and limitations.

This study, however, has been limited by its scope and methodology, considering Freudian psychoanalytic theories its focal point without including other theoretically applicable frameworks, such as Jungian psychology or contemporary trauma theory. Moreover, the research has been restricted by language and cultural interpretation, as *Men in the Sun* and *Mrs. Dalloway* represent absolutely different socio-cultural backgrounds, each bearing its distinct symbolic meanings not fully examined within this study's scope. While the analysis primarily focuses on psychological aspects, an interdisciplinary approach may offer further depths, especially concerning the confluence of trauma with social and political structures. These limitations propose that trauma in literature is a complicated, intricate phenomenon that would only flourish in a broader light of different theoretical perspectives.

On the other—positive—hand, the above-mentioned restrictions suggest that, in the future, more studies can grow from this research by examining trauma in *Men in the Sun* and *Mrs. Dalloway* through other theoretical frameworks to gain deeper understanding of the connection between trauma and the issues of power, resistance, gender, etc. Moreover, comparative studies can examine trauma in other literary works by Near Eastern and European authors, opening new perspectives on how different nations view collective and individual trauma. Extending the scope to incorporate contemporary trauma theory may also deepen our insight into how more recent psychological theories improve or defy classic Freudian interpretations. Ultimately, exploiting other psychological frameworks, such as Jungian theory of archetypes or Lacanian psychoanalysis, may bring to light new, deeper layers of the unconscious motivations behind each character's reaction to trauma.

The lasting impact of trauma, this analysis highlights the important role of literature in struggling with complex psychological and social issues. Through detailed depictions of internal unrest, deprivation, and perseverance, these literary works underscore the ways in which literature can cast light on the subcutaneous psychological scars left by history and culture. Finally, this research asserts that literature provides an

essential means of understanding the nuances of human experience, encouraging empathy and insight into the shared pain and struggles of people across time and place.



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