



**RECONCILIATING WITH TRAUMA
THROUGH NARRATIVE IN MADELINE
MILLER'S *CIRCE* AND NAZLI ERAY'S
*ORPHEUS***

Nuray Tuğçe TOKSOY

Master's Thesis

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Eskişehir Osmangazi University

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Nuray Tuęçe TOKSOY tarafından hazırlanan “**Reconciliating With Trauma Through Narrative In Madeline Miller’s *Circe* and Nazlı Eray’s *Orpheus***” başlıklı bu alıŐma 26/01/2024 tarihinde EskiŐehir Osmangazi Üniuersitesi Sosyal Bilimler EnstitüŐü LisansüŐtü Eęitim ve Öęretim Yönetmelięinin ilgili maddesi uyarınca yapılan savunma sınavı sonucunda başarılı bulunarak, jürimiz tarafından KarŐılaŐtırmalı Edebiyat Dalında Yüksek Lisans tezi olarak kabul edilmiŐtir.

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Nuray Tuğçe TOKSOY

ÖZ

MADELINE MILLER'İN *BEN*, *KİRKE* VE NAZLI ERAY'IN *ORPHÉE* ROMANLARINDA ANLATI ARACILIĞI İLE TRAVMAYLA UZLAŞMA

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Danışman: Doç. Dr. Özlem ÖZEN

Günümüzde sıklıkla karşılaşılan travma kavramı en öz hali ile hem bedensel hem de psikolojik anlamdaki yaraya işaret etmektedir. Kapsamı çok geniş olan travma kavramı bu yapısı sebebi ile tıp, psikoloji ve edebiyat gibi pek çok farklı alanda çeşitli araştırmalara konu olmaktadır. Özellikle her iki Dünya Savaşı'nın gerçekleştiği, modernleşmenin hızlandığı ve teknolojinin giderek ilerlediği yirminci yüzyıldan itibaren travma kavramına yönelik ilgide bir artış olduğu görülmüştür. Bu ilgi, yirminci yüzyılın sonlarına doğru edebiyat alanında da yankılanmıştır. Cathy Caruth, Shoshana Felman ve Geoffrey Hartman gibi isimlerin öncülük ettiği edebi travma teorisi, edebiyat alanındaki eserleri okuma ve yorumlama deneyimi için yeni bir perspektif sunmuştur.

Karşılaştırmalı edebiyat alanında ortaya konan bu çalışma, psikolojik travma kavramını Madeline Miller'ın *Ben*, *Kirke* adlı eseri ve Nazlı Eray'ın *Orphée* eseri üzerinden değerlendirmektedir. Bu doğrultuda psikolojik travmanın eserlerdeki kadın karakterler üzerindeki etkisi ile anlatı üzerindeki etkisi incelenmektedir. Her iki eserde de yer alan kadın başkahramanların anlatıcı pozisyonunda olduğu görülmekte ve bu anlatıların travma ile uzlaşmada nasıl bir etkiye sahip olduğu gözden geçirilmektedir. Böylelikle, bu çalışmada Türk ve Amerikan Edebiyatına ait iki esere edebi travma teorisi ışığında gerçekleştirilen farklı bir okuma önerisi sunulmaya çalışılmıştır.

Anahtar Kelimeler: Anlatı, Karşılaştırmalı Edebiyat, Madeline Miller, Nazlı Eray, Travma



ABSTRACT

RECONCILIATING WITH TRAUMA THROUGH NARRATIVE IN MADELINE MILLER'S *CIRCE* AND NAZLI ERAY'S *ORPHEUS*

TOKSOY, Nuray Tuğçe

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Department of Comparative Literature

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Trauma as a concept that is usually encountered in our time, refers to both physical and psychological wounds. Due to this structure, the concept of trauma, which is noticeably inclusive, becomes the subject of various research in many distinctive fields such as medicine, psychology, and literature. The attention towards trauma has grown particularly since the twentieth century, in which both World Wars occurred, modernization increased, and technology advanced. This interest echoed in literature towards the end of the twentieth century. The literary trauma theory, which was pioneered by Cathy Caruth, Shoshana Felman, and Geoffrey Hartman, has offered a new perspective for the attempt to read and interpret the literary works.

Carried within the field of Comparative Literature, this study evaluates the concept of psychological trauma through Madeline Miller's *Circe* and Nazlı Eray's *Orpheus*. In this context, the impacts of psychological trauma on the female characters in these literary works and their effects on the narrative are analyzed. It is seen that the female protagonists in both works are narrators and it is scrutinized how these narratives have an effect on their reconciliation with trauma. Herewith, it is aimed to offer an alternative reading for these literary works that belong to Turkish and American literature in the light of literary trauma theory.

Key Words: Comparative Literature, Madeline Miller, Narrative, Nazlı Eray, Trauma

PREFACE

In this study titled “Reconciling With Trauma Through Narrative In Madeline Miller’s *Circe* and Nazlı Eray’s *Orpheus*” different dimensions of the concept of trauma are examined by applying literary trauma theory. The reason why the concept of trauma has been chosen to analyze the literary works of American and Turkish authors can be found within the attempt of this study to provide a multi-dimensional experience of reading the wound that is carved within the texts. It is hoped that this study, conducted in the field of Comparative Literature, will illuminate the further research in this direction with its comprehensive nature.

I would like to express my deepest gratitude and my special thanks to my thesis supervisor, Assoc. Prof. Dr. Özlem ÖZEN for her guidance, inspiration, supportiveness, and advice that light my path during this study. Moreover, I would like to thank her for accepting my project and for encouraging and motivating me in every stage of my study.

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ABBREVIATIONS LIST

APA: American Psychiatric Association

DSM-III: Third Edition of *Diagnostic and Statistical Manual of Mental Disorders*

DSM-V: Fifth Edition of *Diagnostic and Statistical Manual of Mental Disorders*

PTSD: Post-Traumatic Stress Disorder



INTRODUCTION

Trauma, which is considered to be a part of human life, is an inclusive and interdisciplinary concept. It is acknowledged that trauma means a wound, this wound might be bodily or psychological. Therefore, discussions about trauma have been carried out in different areas like the medical field, psychology, and literature. This study concentrates on the literary representations of trauma by evaluating two literary works that belong to American and Turkish literature. The novels employed within this study are Madeline Miller's *Circe*, published in 2018, and Nazlı Eray's *Orpheus*, published originally in Turkish in 1983 and then translated into English by Robert Finn in 2006.

Both of these novels are re-tellings of ancient myths, putting forward the marginalized female characters' stories outstandingly. Both Miller and Eray are inspired by mythology and classical literature, however, the authors create distinctive stories for the overshadowed characters. In Miller's novel, earlier stories and myths about Circe, the witch of Aiaia, are reversed since the author enables her readers to hear Circe's voice and explore her story. In Eray's novel, there is Eurydice who seeks for Orpheus. Eurydice also tells her own story and this helps the readers to gain insight about her struggles and experiences throughout this adventure.

The employment of these mythic characters might stem from the fact that the readers are actually acquainted with Circe and Eurydice's stories. Miller and Eray's novels vary from the male-dominated narrations of Circe and Eurydice since the authors give voice to these female characters and make their stories heard by their readers. It is also important to note that while Miller portrays Circe in ancient times, Eray portrays Eurydice in modern times. The reason for these portrayals might be rooted in Miller's desire to stress how she creates a unique version of Circe by keeping some fundamental elements the same. Eray's reason for changing the time and portraying the story of Orpheus and Eurydice might be seen in her novel's special design which also highlights contemporary issues like urbanization and the late history of Türkiye.

The aim of this study, which is conducted in the field of Comparative literature, is to explore the traumatic experiences in Madeline Miller's *Circe* and Nazlı Eray's *Orpheus* on both thematic and narrative levels. Moreover, there is an attempt to offer

a new way of reading these works in the light of literary trauma theory. While doing so, different approaches to trauma will be applied throughout this study. For instance, the Caruthian understanding of trauma suggests that trauma is an overwhelming experience shattering one's memory and psyche, thus it cannot be fully known, and the counter-arguments to this idea suggested by Laura S. Brown, and Richard McNally will be portrayed in order to deal with the issue in a broader sense. This situation echoes also in the narrative analyses of the novels. While analyzing Miller's novel, Joshua Pederson's ideas about the literary representation of trauma will be employed and while exploring the narrative in Eray's novel, the framework supplied by Anne Whitehead will be used. It is aimed to demonstrate two different impacts of trauma on the narratives and the works of Miller and Eray will be analyzed by exploring their similarities, differences, as well as their causes.

The significance of this study can be found in its exploration of these literary works within the context of trauma since earlier studies about these works adopt different literary approaches like feminism, archetypal criticism, ecofeminism, and so forth. Furthermore, this study tries to present the relationship between trauma and literature in a broader framework by adopting the views of different theorists and scholars. This study also includes some limitations by focusing only on the female characters in the novels and their individual traumas. When the literature is examined, it is seen that studies about trauma in literature are less than in other fields. The literary studies that present trauma in literature approach the issue generally by adopting one perspective. Thus, within the scope of this study, different perspectives will be used while dealing with trauma. In order to supply this, first of all, the concept of trauma is scrutinized within the theoretical framework.

In the first chapter of this study, the theoretical background for trauma will be explored. However, since trauma is such a broad concept to discuss, there will be an evaluation of it from the top-down. Firstly, trauma will be discussed as a concept in order to portray its different dimensions. Then there will be an emphasis on the relationship between trauma and identity since it is required for further analyses. Before discussing the literary trauma theory, the elements and the ideas that paved the way for the emergence of this theory will be mentioned. For instance, the studies in psychology and psychoanalysis will be evaluated since literary trauma theory is engaged within them. The advancements that have been brought by modernity will

also be mentioned because they have significance in the development of literary trauma theory. The reason for these analyses can be found in their supplying some crucial basements that contribute new discourses about literary trauma theory.

The literary trauma theory, which forms the basis of this study, is regarded as a tool to read the wound. While analyzing this wound, different approaches will be employed in order to evaluate the concept of trauma with a broader perspective. Thus, both the ideas of the forerunners of the literary trauma theory like Cathy Caruth, Shoshana Felman, and Dori Laub, and the ideas of scholars like Laura S. Brown and Joshua Pederson will be analyzed within the scope of this study. After employing different views about literary trauma theory, the significant place of literary trauma theory within the field of Comparative Literature will be highlighted.

It is acknowledged that Comparative Literature enables interdisciplinary, transnational, and transcultural studies, and the discussions about literature and literary trauma theory have echoed within this field at first. The pioneers of literary trauma theory like Shoshana Felman and Cathy Caruth also carry out their studies within the Comparative Literature Departments. So, it is predicted that the different approaches and methods employed in Comparative Literature supply an effective basis for the studies of trauma in literature. Another section within the theoretical framework issues the relationship between trauma and narrative. This relation will also be evaluated from different perspectives in order to highlight the different impacts of trauma on the narrative. The last part of this chapter includes the process of recovery and the restorative power of telling one's own traumatic story.

In the second chapter, both Madeline Miller and her *Circe* will be evaluated and a brief information about the author's life and novel will be presented. The same path will be followed for Nazlı Eray and her *Orpheus*. Furthermore, the mythological backgrounds of Circe and Eurydice will be supplied in order to follow their transformations in Miller's and Eray's works. The third chapter concentrates on the employment of trauma within these novels. There will mainly be a focus on individual trauma while analyzing the literary works. In this chapter Circe's traumas are evaluated within the context of her childhood, womanhood, and forced displacement. For Eray's *Orpheus*, there will be an exploration of Eurydice's traumas as a woman and of the impact of her volunteer displacement. Besides all of these, the issues of violence, death, and survival in both novels will be analyzed.

The fourth chapter of this thesis aims to contemplate the relationship between trauma and narrative. Therefore, under the titles of introspection, confrontation, and reconciliation the effects of the traumatic experiences on Circe and Eurydice's narratives will be discussed. While tracing the impacts of trauma in *Circe*, Joshua Pederson's ideas about trauma in literature will be followed. In order to follow the same impacts on *Orpheus*, Anne Whitehead's views will be employed. At the end of both sections, the recovery processes of both female protagonists will be mirrored.

Based on all of these analyses, in the fifth chapter, the comparative analyses of Miller's and Eray's novels will be supplied regarding the similarities, differences, and their reasons. In the conclusion, a general evaluation of the novels will be made in the context of literary trauma theory and some proposals will be provided for further research.

CHAPTER ONE: THEORETICAL FRAMEWORK

Throughout the theoretical framework, the concept of trauma is going to be discussed in relation to literature, and to the issues of identity. In particular, literary trauma theory is going to be portrayed since it highlights the main argument of this thesis trying to explore the relevance between trauma and literature. This chapter also includes discussions about the process of recovery.

1.1. Trauma as A Concept

Currently, trauma is a widely known and used term since all humans throughout the world have struggled with a huge and afflicting pandemic, many wars, natural disasters, and so on. In the Introduction part of *Trauma and Literature*, J. Roger Kurtz confronts the readers with a fact by claiming “We live in an age of trauma” (2018: 1). As the reality of our age, trauma can occur anywhere and anyone can experience it at any time. Nonetheless, trauma is not a newly encountered concept in the history of human beings.

As Özen puts forward that the traumatic experience is as old as the history of humanity and explains the reason for this statement by referring to the existence of death, the destructiveness of nature, and humans being prone to violence and aggression that are experienced since the day humankind existed on the earth (2017: 105).¹ Therefore, it can be said that the ongoing reality of trauma has been there since the days of ancient and post-modern ages. However, the wideness of the concept is not only valid for its time span.

It can be said that trauma is an inclusive and interdisciplinary concept and it is necessary to take a look at the definition and the origin of the word “trauma” since it claims many things about the concept. In the *Oxford Wordpower Dictionary*, the word is defined as “(an event that causes) a state of great shock or sadness” (2012: 805). In this definition, it is understood that the concept of trauma has double points containing

¹ The Turkish quotations employed in this thesis are translated by the author of this thesis. “İnsanoğlunun yer yüzünde var olduğu günden beri tabiatın yıkıcılığı ve insanın vahşete, saldırganlığa olan meyli ve ne yazık ki ölümün var olması travma yaşantısını insanlık tarihi kadar eski kılar”. See, Özen, Y. (2017). Psikolojik Travmanın İnsanlık Kadar Eski Tarihi. *The Journal of Social Science*, 3(5), 362-375. <https://dergipark.org.tr/tr/pub/tjsosci/issue/43451/530003> Last Accessed: 30.01.2024

both an occurrence and a situation that can be troubling for any person who experiences these. Moreover, it has other double points which are exhibited by Madigan effectively. “It is an accident of language that the term “trauma” has come to be used to describe both an injury and the source of the injury: both the effect and its cause” (2020: 52). It is clearly seen by this statement that the term or the word contains both the cause and the effect, thus, it can be said that the concept itself blurs its own borders rather than drawing them exactly. Therefore, it is hard to produce clear lines in order to frame the concept of trauma. The etymological meaning of the word strengthens this state.

Marder states that “the word ‘trauma’ comes from the ancient Greek meaning ‘wound’” yet, as she points out, this definition changes and evolves over time in different contexts and disciplines (*see* Marder, 2006: 1). The etymological meaning of the word also indicates that trauma is both the act of damaging and of the situation of being damaged. So, it can be conceived that there is a duality in the essence of the word that fuses into a single counterpart; trauma. The etymological meaning of the wound brings into the mind a kind of hurt or an injury taking place on the concrete body. Nevertheless, this damage is not necessarily physical. The wound or the trauma can be psychological which cannot be seen directly like the wound on the body. Furthermore, it can either be physical or mental or it can be both at the same time. This enables the concept to be analyzed both in positive sciences and in social sciences, all evaluating and discussing the term in distinct methods and perspectives.

As a concept, it is known that there is ongoing research about trauma carried on by many scientists and scholars, however, as Nicole A. Sütterlin claims, trauma as a scientific concept has been researched since the mid-nineteenth century (*see* Sütterlin, 2020: 12). This is due to significant changes in the nineteenth century leading to grand transformations in society, economy, literature, and other parts of human life. Inevitably, with all these changes there became some shattering in usual and common practices and perspectives of daily life.

In the nineteenth century, there is a shift toward modernity. Karolyn Steffens portrays features of the century as:

Nineteenth-century modernity is characterized by the shock of unprecedented social change, including widespread industrialization and urbanization, new political alignments, the rise of the nation-states, increasingly capitalistic and imperial relations, the establishment of legal precedence for accident insurance, and technological innovations like the telegraph, electricity, steam engines, and photography. Although these changes all play a vital role in emerging trauma discourse, prepsychoanalytic medical and literary discourse about trauma unfolds against the embodiment of these forces of modernity: the railway (2018: 37-38).

It is understood that the improvements in the nineteenth century have a significant link with trauma since they contain drastic advances that influence humankind. Even though technological and economic growth gave an opportunity to make daily life easier in some ways, these adjustments required a process of adaptation. Within this process that stems from the shocking changes, discussions about trauma arise as it is remarked by Steffens. It can be said that trauma is a concept emerging from modernity and its advancements.

So far, trauma is displayed within the frames of historical and daily facts. It can be said that the concept of trauma can be encountered anytime and anywhere. Furthermore, it is impossible to analyze the concept merely from one perspective. Trauma is not only a medical or psychological concept, but also a philosophical, ethical, literary, political, and cultural concept. So, it finds a place to fit in most studies. For example, according to Hanna Meretoja trauma is majorly regarded to be a psychological or cultural concept yet it is also possible to evaluate the concept by its links to certain philosophies.

Meretoja discusses these in detail by categorizing them under four semantic types and three philosophical paradigms (*see* Meretoja, 2020: 23). The semantic types include explicit and implicit philosophies about trauma, writers' and artists' ideas on the concept, and works of art that have traces of implicit philosophies about the traumatic experience (Meretoja, 2020: 23). Moreover, Meretoja asserts that "(...) the main philosophical paradigms of trauma are empiricism, poststructuralism, and hermeneutics" (2020: 24). In her article, she goes into detail with these paradigms by also reflecting some narrative insights about philosophies of trauma. Therefore, it becomes possible to discuss the concept within literature and narratology.

Another example of the concept being applied and discussed in a different field might be provided by Colin Davis. Davis argues the concept of trauma within the frame of poststructuralism and ethics in the article titled "Trauma, Poststructuralism and Ethics". In this article, Davis suggests that there is a link between trauma studies

and trauma literature and he highlights that “(...) the ethical claim of trauma studies rests on the ethical force of trauma narratives, which trauma studies analyzes, theorizes, mediates, and transmits. The critical act is part of the ethical process” (2020: 41). It is inferred that Davis stresses the importance of ethical concerns in trauma studies. Thus, the concept of trauma and theorizing this concept includes distinctive notions.

Insofar it is discussed that trauma as a concept requires a broad perspective to contemplate since it includes a duality even within its definition. Meaning both getting wounded and the wound, the term bears both the event or the situation and its results. Trauma which etymologically means ‘wound’ can be analysed in many fields as an inclusive and interdisciplinary concept. This analysis requires careful work and process since every attempt that is done in order to address the concept opens new paths to other possibilities in different fields. Therefore, the trauma that is a part of the history and the reality of humankind challenges a singular perspective and approach. Its thread is interwoven within positive sciences, social sciences, arts, literature, ethics, politics, discourses about modernity and culture, and so on.

1.2. Trauma and Identity

It can be said that there is also a link between trauma and identity. The relationship between trauma and identity is a significant point since it supplies a deeper insight into the term. Identity is also another inclusive word and it is also discussed in many disciplines. Basically, in the *Oxford Wordpower Dictionary*, identity is defined as the word that explains “who or what a person or a thing is” (2012: 387). However, this explanation includes variable dynamics within itself and changes according to many scholars.

For instance, it is acknowledged that currently, the word identity corresponds to “two linked senses, which may be termed ‘social’ and ‘personal’” (Fearon, 1999: 2). It is claimed that social identity is “a set of persons marked by a label and distinguished by rules deciding membership and (alleged) characteristic features or attributes” whereas personal identity means that “some distinguishing characteristic (or characteristics) that a person takes a special pride in or views as socially consequential but more-or-less unchangeable” (Fearon, 1999: 2). In other words, it can be said that identity signifies both personally and socially constructed features or characteristics.

Even though most of the scholars differ on personal identity and social identity, Actually, identity is an embracing term that contains both personal and social features. According to Vignoles, asserting clear-cut differentiation “between personal and social identity in terms of content [is] rather problematic” (Vignoles, 2019: 2). Vignoles assert that regarding identity as social or personal is up to the person and this also depend on different contexts (*see* Vignoles, 2019: p.2). It is understood that the contents of identity, which are portrayed as being personal and social, are shaped and affected by each other.

According to Michael Bamberg the term identity “designates the attempt to differentiate and integrate a sense of self along different social and personal dimensions such as gender, age, race, occupation, gangs, socio-economic status, ethnicity, class, nation states, or regional territory” (2009: 132). As Bamberg claims, identity is also the effort to establish a sense of self within various aspects. Among these aspects that are both social and personal, traumatic experiences can also be regarded since these have an impact on a person’s identity.

According to Balaev, the literary trauma theory asserts that trauma is an overwhelming and shocking experience that “divides or destroys identity. This serves as the basis for a larger argument that suggests identity is formed by the intergenerational transmissions of trauma” (2008: 149). This assertion reflects the effects of the traumatic experience on identity. The fright and the shock that it imposes on an individual or a group of people can be transmitted through generations. This intensifies the link between trauma and identity and requires an elaborate investigation.

As it is stated in the fifth edition of American Psychiatric Association’s *Diagnostic and Statistical Manual of Mental Disorders* (DSM-V), when a person is exposed to a traumatic event he or she can develop many “negative alterations in cognition and mood” (APA, 2013: 275). Among these, the American Psychiatric Association indicates a form that is regarded to be “persistent (i.e., always or almost always) and exaggerated negative expectations regarding important aspects of life applied to oneself, other, or the future (...) that may manifest as a negative change in perceived identity (...)” (APA, 2013: 275). Being exposed to a traumatic event, or having Post-Traumatic Stress Disorder can affect a person’s perceived identity and thoughts unfavourably.

The relationship between traumatic experiences and identity can be interpreted in many ways. Identity which is a personal and a social construction reflects the essential features of a person or of a thing. Furthermore, identity is regarded as a struggle to form a sense of self within many dynamics. Among these dynamics, trauma can be considered since it has a clear impact on both the self and the identity. As discussed, many scholars and the American Psychiatric Association claim that a traumatic experience might have negative effects on identity. It can change a person's self-evaluation and ideas about the self unfavourably. It is possible to say that trauma interferes with the concepts of identity.

1.3. Towards a Theory of Trauma

Before going into detail about the literary trauma theory the earlier representations of trauma theory must be acknowledged since literary trauma is formed on the basis of different theories about trauma. Sütterlin draws the history of trauma theory in four steps. The first step is the ideas and theories presented by “European and American physicians, neurologists, and psychiatrists in the late nineteenth and early twentieth century”, the second step is regarded within the courses of modernity and the advancements, the latter is seen as the recognition of Post-Traumatic Stress Disorder in 1980, and according to Sütterlin this diagnosis holds an important turning point (*see* Sütterlin, 2020:11). The fourth and the last step is claimed to be in the field of humanities.

“The pioneers of trauma theory in the humanities participated in this shift, but their contested ethical stance raises the question of the current and future role of literary criticism in reading the traumatic wound” (Sütterlin, 2020: 11). So, it can be said that in the course of time, trauma becomes more popular within the social sciences. Theories about trauma embrace psychological and ethical concerns as well as medical and modern developments. This embracement demonstrates the comprehensiveness of the subject effectively.

As Sütterlin puts forward, the history of trauma theory follows a line from a medical sense to the field of humanities. It is also claimed that there is an inherent relationship between the history of trauma and railway (*see* Sütterlin, 2020: 12). It is acknowledged that the history of trauma theory is linked to the recognition of the “railway spine” presented by John Eric Erichsen in his *On Railway and Other Injuries*

of the Nervous System published in 1866. In this book, Erichsen claims that the accidents on the railways have an enormous shock when compared with other types of accidents as follows:

The rapidity of the movement, the momentum of the person injured, the suddenness of its arrest, the helplessness of the sufferers, and the natural perturbation of mind that must disturb the braves, are all circumstances that of a necessity greatly increase the severity of the resulting injury to the nervous system, and that justly cause these cases to be considered as somewhat exceptional from ordinary accidents. This has actually led some surgeons to designate that peculiar affection of the Spine that is met with in these cases as the “*railway spine*” (1866: 9).

For an individual living in the nineteenth or earlier twentieth centuries, such a development and its advances might be shocking since this technological improvement has not been encountered in daily life before. The railway spine is a diagnosis whose symptoms can be seen in the survivors of railway accidents. “These patients suffer from mostly unlocalized symptoms such as tiredness, dizziness, headaches, faulty sensual impressions, fear, and pain” (Metzger, 2014: 47).

According to Erichsen, these shocking incidents especially happening on railways cause a “concussion of the spine and of the spinal cord” (1866: 2). As it is understood Erichsen focuses on this specific kind of shock that stems from the accidents on the railways. According to Metzger, Erichsen’s book does not only discuss these specific cases but also includes other issues like “fractures of bones” and so on, yet the book “is especially known for his concept of the railway spine” (2014: 47). It can be said that within the diagnosis of the railway spine, the base for various discourses about trauma and a trauma theory is laid.

In his *Injuries of the Spine and Spinal Cord Without Apparent Mechanical Lesion, And Nervous Shock In Their Surgical and Medico-Legal Aspects*, Herbert Page investigates Erichsen’s remarks about railway injuries in the second chapter. Page applies the term “nervous shock” in order to describe “(...) the whole clinical circumstances of the case than to any one symptom which may be presented by the injured person” (1883: 143). He goes on to indicate that the symptoms of the nervous shock are “so common, and so often severe in those who have received no bodily injury, or who have presented little sign of collapse at the time of the accident” (Page, 1883: 148). It can be inferred from this explanation that the shock that Page refers to does not have to be necessarily a physical one rather, he refers to a kind of mental shock that might show its symptoms after the event.

This delay is actually a key figure in theories about trauma since the effects of the experience do not revive immediately. The ongoing discussions about the symptoms that stem from the railroad accidents are followed by many other neurologists, physicians, and neuropsychiatrists. Nonetheless, all of them evaluate the subject in various ways and it can be said that the points that each scholar emphasizes change comparatively.

It is claimed that since Charcot's ideas about the hysteria, the psychological evaluation of trauma has become more and more popular among the scholars like Pierre Janet who focuses on *dissociation* which can be defined "as the process by which the mind "splits off" an event that is so violent or shocking that it cannot be integrated ('synthesized') into consciousness". Janet's term dissociation plays an important role in Freud and Breuer's *Studies on Hysteria* (qtd. in Sütterlin, 2020: 13). Among all of these remarks on the history of trauma, the psychoanalytic origins strongly affect the pioneers of the literary trauma theory.

According to Freud and Breuer, traumatic neuroses stem from the impact "of fright—the psychical trauma" (1955: 5-6). It is clearly understood that the illness is located in the psyche rather than the physical body. It is acknowledged that Freud's ideas about trauma and hysteria changed over the course of time. In the *Encyclopedia of Trauma: An Interdisciplinary Guide* Reuther portrays Freud's ideas as follows:

(...) the psychological trauma that brought about the symptoms of hysteria was the result of a complex picture; it began with the inability to assimilate the abuse experience, an extended delay, and a later experience, during sexual development, which gave childhood abuse experience context and meaning, causing it to be repressed. Neither event was inherently traumatic. Rather, it was the repression of the abuse memory as a result of the dialectic between two events, specifically the second event providing meaning to the first, that allowed the abuse to be termed traumatic. This became referred to as Freud's 'seduction theory' (Reuther, 2012: 433).

As it is claimed above, Freud's seduction theory is based on the traumatic sexual experiences that are repressed and this act of repression supplied a kind of meaning to the event's being traumatic. It is known that Freud is criticized by other scholars because of this theory. Especially, within the publication of *Beyond the Pleasure Principle* in 1920, Freud also reflects his ideas about trauma within the context of war. The end of the war was not long ago at that time and thus, it can be said that the traces of the First World War have newly occurred when he published his book.

He refers to the “traumatic neurosis” which is seen after accidents that threaten life and he claims that the war caused several illnesses similar to this kind (Freud, 1961: 6). What can be inferred from this statement is that the shocking experiences during the battle lead to a kind of illness which is called war neuroses. According to James Berger Freud reconsiders the trauma theory in his *Beyond the Pleasure Principle* which reflects the recovery processes of the soldiers in World War I disturbed by the recurring nightmares and other impacts of war (*see* Berger, 1997: 570). Traumatic experiences of wartime lead to other arguments in trauma theory.

Among these, the “shell shock” effect is also regarded and it is known to be caused by “extreme fear” (Sütterlin, 2020: 13). Therefore, it can be claimed that the soldiers or veterans of such experiences carry traces of these events both within their body and their psyche. All of the catastrophic effects of the war contribute to the psychological evaluation of trauma. As Sütterlin, points out, the recognition of PTSD (Post Traumatic Stress Disorder), has paved the way for growing attention on psychological trauma (2020: 11). The general definitions of the disorder are made in various ways by many psychiatrists.

In the *Diagnostic and Statistical Manual of Mental Disorders* by the American Psychiatric Association, the criteria and definitions of PTSD are supplied. So far, the American Psychiatric Association published five manuals in order to recognize and list mental disorders. Since the first mention of PTSD was made in 1980 by American Psychiatric Association, the issues of trauma started to be discussed gradually in the field of psychology. In the third edition of the *Diagnostic and Statistical Manual of Mental Disorders* (DSM-III) published in 1980, PTSD is classified among Anxiety Disorders. It is claimed that Post-Traumatic Stress Disorder can be experienced by a person or by a group of people and it may be onset with some events like “rape or assault”, “military combat”, “natural disasters”, “man-made disasters”, deliberate man-made disasters” and so on (APA, 1980: 236). Furthermore, in DSM-III, some of the symptoms of the disorder are indicated as follows:

The essential feature is the development of characteristic symptoms following a psychologically traumatic event that is generally outside the range of usual human experience. The characteristic symptoms involve re-experiencing the traumatic event; numbing of responsiveness to, or reduced involvement with, the external world; and a variety of autonomic, dysphoric, or cognitive symptoms. The stressor producing this syndrome would evoke significant symptoms of distress in most people, and it is generally outside the range of such common experiences as simple bereavement, chronic illnesses, business losses, or marital conflict (APA, 1980: 236).

According to these statements, it can be said that the disorder can be experienced by a person or a group due to many reasons such as wars, disasters, and accidents yet it is evaluated outside general types of distress caused by common experiences caused by chronic illnesses, unfavourable events in the marriage, or the feeling of loss. In the fifth edition of *Diagnostic and Statistical Manual of Mental Disorders* (DSM-V), the disorder is not classified among Anxiety Disorders but it is regarded among Trauma – and Stressor-Related Disorders. It is obvious that there are many criteria and circumstances for the diagnosis of PTSD.

In DSM-V, these criteria are listed for adults, adolescents, and children older than six years whereas some different criteria are listed for the ones younger than six years old. It is seen in criterion A. that Post-Traumatic Stress Disorder can occur when someone is exposed to “actual or threatened death, serious, injury, or sexual violence (...)” in some ways and these can be directly or indirectly as it is stated (APA, 2013: 271). It is seen that criterion B. indicates some “intrusion symptoms associated with the traumatic event(s), beginning after the traumatic event(s) occurred” and these are listed as:

1. Recurrent, involuntary, and intrusive distressing memories of the traumatic event(s).
2. Recurrent distressing dreams in which the content and/or effect of the dream are related to the traumatic event(s).
3. Dissociative reactions (e.g., flashbacks) in which the individual feels or acts as if the traumatic event(s) were recurring (...)
4. Intense or prolonged psychological distress at exposure to internal or external cues that symbolize or resemble an aspect of the traumatic event(s)
5. Marked physiological reactions to internal or external cues that symbolize or resemble an aspect of the traumatic event(s) (APA, 2013: 271).

Therefore, it is understood that traumatic events affect both the mental and physiological states of a person. It can be concluded that the traumatic experience has an impact on the individual memory which might be troubling for a person. Within the third criterion C., the efforts to prevent the “(...) stimuli associated with the traumatic event(s)” which includes internal or external clues or reminders like people, feelings, thoughts, and so on are emphasized (APA, 2013: 271). Here, it is stressed that a person struggling with PTSD may try to avoid the stimuli of the traumatic experience. On the other hand, it can be said that the traumatic experience does not only disturb mental or physiological statements, or memory but also has an impact on mood and cognition relatively.

“Negative alterations in cognitions and mood associated with the traumatic event(s) beginning or worsening after the traumatic event(s) occurred (...)” which again include issues about memory, self-construal or self-evaluation, feelings, and so forth (APA, 2013: 271-272). It can be implied that all changing elements that are affected by the traumatic event might have significance for the concept of “self”. Besides these unfavourable changes in mood and cognition, it is claimed in criterion E. that there are also distinct “(...) alterations in arousal and reactivity associated with the traumatic event(s), beginning or worsening after the traumatic event(s) occurred” and these include some disturbances in behaviours, concentration, and sleep (APA, 2013: 272). So, it is understood from all these criteria that traumatic experiences do not only disturb physical conditions, but they impact psychological and neurological conditions in various ways.

So far, it is portrayed that the history of trauma theory proceeds from a medical context to a psychological one. Especially in the nineteenth century, the advancements that this century brought upon daily life started to introduce issues about trauma progressively. One of the most significant products of the Industrial Revolution and modernity can be regarded as the railroads. The accidents on the railroads became centralized in the discourses about trauma and Erichsen’s *On Railway and Other Injuries of the Nervous System* is acknowledged among the first examples. In his book, Erichsen develops his arguments upon the shock and fright of the survivors of the railroad accidents. A few years later, Herbert Page introduced his ideas about nervous shock which is a mental shock rather than a physical injury.

Gradually, the theories and ideas about psychological trauma expanded and among the followers of this trend, for instance, there are Pierre Janet and his dissociation theory which is used in Freud and Breuer’s works. In *Studies on Hysteria*. There is an emphasis on the psychical trauma, essentially stemming from fright. However, Freud’s ideas about trauma changed over the course of time and he re-investigates the issue after the First World War within the frames of war neuroses and death drive. It can be said that the traumatic experiences of the soldiers produce new insights into the theories of trauma.

In 1980, the American Psychiatric Association published the third edition of the *Diagnostic and Statistical Manual of Mental Disorders* recognizing a disorder named Post-Traumatic-Stress-Disorder which is defined as a mental condition affected

by a traumatic event. It is also important to acknowledge that the definition and the criteria for the disorder have changed over time. According to the DSM-V even though the traumatic event can be experienced directly or indirectly the symptoms of PTSD can be found. To such an extent it is possible to claim that the issues about trauma and its evaluation become more comprehensive day by day and attracted the scholars' attention of medicine and psychology. The concept not only inspired the scholars of those fields but also the scholars of literature. Thus, trauma is discussed and explored within the frames of literature. The next chapters of the paper focus on the evaluation of trauma within the literary field.

1.4. Literary Trauma Theory

In his "Trauma and Literary Theory", James Berger reviews Cathy Caruth's *Unclaimed Experience: Trauma, Narrative, and History*, Dominick LaCapra's *Representing the Holocaust: History, Theory, Trauma*, and Kali Tal's *Worlds of Hurt: Reading the Literatures of Trauma*. All of these authors that Berger discusses, are outstanding contributors to the trauma theory. Berger claims that "LaCapra's theory of trauma focuses on three psychoanalytic topics: the return of the repressed; acting out versus working through and the dynamics of transference" (see Berger, 1997: 574-576). So it can be understood that LaCapra embraces a psychoanalytical perspective when interpreting trauma.

Cathy Caruth's *Unclaimed Experience: Trauma, Narrative, and History* "is concerned principally with questions of reference and representation: how trauma becomes text, or as she puts it in her introduction, how wound becomes voice" (Berger, 1997:577). In this book, Caruth also bases her theory, especially on the texts by Freud and Lacan. Unlike LaCapra or Caruth, Tal does not embrace a psychoanalytical perspective yet she "bases her views of trauma on cognitive psychology and a feminist politics that identifies strongly with the testimonies of rape and incest survivors" (Berger, 1997: 579). Each of the scholars that Berger analyses approaches to the issue individually.

The changing perspectives on dealing with trauma also show themselves in the work of Shoshana Felman and Dori Laub's *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*. In this work, Laub and Felman emphasize the word 'testimony'. Testimony is regarded to be "a crucial mode of our relation to events

of our times—our relation to the traumas of contemporary history: the Second World War, the Holocaust, the nuclear bomb, and other war atrocities” (Felman, 1992: 5). Moreover, according to Shoshana Felman;

As a relation to events, testimony seems to be composed of bits and pieces of a memory that has been overwhelmed by occurrences that have not settled into understanding or remembrance, acts that cannot be constructed as knowledge nor assimilated into full cognition, events excess our frames of reference. (...) Testimony is, in other words, a discursive *practice*, as opposed to a *pure theory*. To testify – *to vow to tell, to promise and produce* one’s own speech as material evidence for truth—is to accomplish a *speech act*, rather than to simply formulate a statement. As a performative speech act, testimony in effect addresses what in history is *action* that exceeds any substantialized significance, and what in happenings is *impact* that dynamically explodes any conceptual reifications and any constative delimitations (1992:5).

What Felman presents here is that the traumatic experiences of the age pave the way for the testimony. Nevertheless, testimony cannot be regarded as a mode that is totally integrated into cognition since it is a part of the construction of memory which is distracted by the events that it contains. Testimony is regarded to be a discursive practice that needs to be performed against the traumas of contemporary history.

Professor Cathy Caruth whose Ph.D. is in Comparative Literature at Yale University, focuses on psychoanalysis, trauma, and literature in her book *Unclaimed Experience: Trauma, Narrative, and History*. In the introduction part, “The Wound and the Voice”, she examines the etymology of the word trauma which has changed over centuries and which has been analysed in many fields. Then, Caruth goes on to analyze Freud’s ideas about trauma and asserts as follows:

What the parable of the wound and the voice thus tells us, and what is at the heart of Freud’s writing on trauma, both in what it says and in the stories it unwittingly tells, is that trauma seems to be much more than a pathology, or the simple illness of a wounded psyche: it is always the story of a wound that cries out, that addresses us in the attempt to tell us of a reality or truth that is not otherwise available. This truth, in its delayed appearance and its belated address, cannot be linked only to what is known, but also to what remains unknown in our very actions and our language (1996: 4).

Herewith, Caruth establishes the similarity between the wound and the voice, the trauma, and the text. In this quotation, the key figures of trauma in Caruthian understanding can be found. This delay and belatedness that Caruth emphasizes stresses that the truth that is represented cannot be known immediately. This truth that is mentioned cannot be entirely known. The reference to the wound is also applied by Geoffrey H. Hartman who discusses the relationship between traumatic knowledge and literary studies. According to Hartman, the literary trauma theory concentrates on “the relationship of words and trauma, and helping us to ‘read the wound’ with the aid

of literature” (1995: 537). So, it is understood that literary trauma theory can be regarded as an attempt to read the ‘wound’ in literary works, however, this wound does not always appear explicitly.

In *Trauma Explorations in Memory*, the effect of the traumatic experience in relation to many fields like literature, psychoanalytic practice and theory, and so on is explored. By basing her ideas on the definition of post-traumatic stress disorder, Caruth asserts in the introduction part of the book that:

This simple definition belies a very peculiar fact: the pathology cannot be defined either by the event itself – which may or may not be catastrophic, any may not traumatize everyone equally – nor can it be defined in terms of a *distortion* of the event, achieving its haunting power as a result of distorting personal significances attached to it. The pathology consists, rather, solely in the *structure of its experience* or reception: the event is not assimilated or experienced fully at the time, but only belatedly, in its repeated *possession* of the one who experiences it. To be traumatized is precisely to be possessed by an image or event (1995: 4-5).

What Caruth stresses here is that the pathology of a traumatic experience cannot be found in the event, rather it is found in the organization of the experience and its reception which signifies both the acknowledgment of the event and its integration. At this point, it is understood that traumatic events or experiences are not perceived immediately and similarly as they are encountered. However, there are other scholars that refute this suggestion.

While Caruth states that “the traumatic event is not experienced as it occurs” (1995: 8), Meretoja claims that this understanding of the traumatic experience “seems to rest on the assumption that experience is a point-like event that happens here and now to a fully conscious subject of experience” (2020: 28). Moreover, Meretoja emphasizes that:

New experiences are integrated into old experiences to different degrees, and not only traumatic experience but also other types of experience can resist integration: for example, we use defence mechanisms to explain away phenomena that do not fit with our preconceptions and self-image. When one lives in traumatizing social conditions, everyday traumatic experiences can be well-integrated as they can be the sole reality for a person, but this does not mean that they would not cause hurt and damage. Thus, there are limits to the model of rupture in theorizing traumatic experience (2020: 28).

As it is seen, while Caruth presents that traumatic experiences are overshadowed by belatedness and cannot be well-integrated, Meretoja suggests that traumatic experiences can be well-integrated since they can be the fundamental reality of a person. Not only the experience and the integration of trauma is problematic but also the representation, reference, and address of trauma are questionable in many ways.

It is acknowledged that a traumatic event is so shocking that its integration into cognition might be challenging. Actually, the representation of trauma is also challenging since it “is a kind of ‘limit case’ of language – the representation of an event so overpowering that just naming it is already to be profoundly engaged with it (...)” (Eaglestone, 2020: 288). The representation or naming of trauma thoroughly involves somebody in the particular reality of it. Thus, Eaglestone claims that ethical concerns must be considered at this point (*see* Eaglestone, 2020: 288).

In her “Trauma, Time and Address” Caruth rethinks about trauma and shifts her perspective from referentiality to addressing by analyzing Freud and Lacan’s texts. It is suggested that “the notion of trauma, (...) is not, fundamentally, a problem of representation, but a question of address. It is the collapse of address – of the ability to hear, or to address, another – that returns repeatedly, in trauma, to demand a response” (2020: 79). According to Caruth, the concept of trauma is an issue of addressing. In trauma, the failure of this address occurs repeatedly and it requires a reaction.

Caruth discusses one of the most popular dreams in her article. This dream is about the dream of the father of his burning child. Caruth evaluates Freud’s and Lacan’s interpretations of the dream. In her book, she also mentions the same dream since it holds significant points about ‘awakening’ which is one of the key words of Caruth in her *Unclaimed Experience: Trauma, Narrative, and History*. The story of a father whose child has died because of fever is told in detail by Caruth (Caruth, 1996: 91-112). According to Caruth, while Freud questions the meaning of sleeping, Lacan ponders on the meaning of awakening. Lacan reinterprets the dream as “the site of a trauma, the trauma of the necessity and impossibility of responding to another’s death” while Freud thinks that there is a “wish of consciousness to sleep that – even at the experience of a burning reality – motivates the dream. The dream is linked to (...) something in reality itself that makes us sleep” (Caruth, 1996: 97). Therefore, it is understood from Lacan’s analysis that traumatic experience needs to be presented yet, it is regarded as something unattainable. Freud’s analysis indicates the shocking impact of the experience that is hard to integrate into reality.

Caruth claims that “the words of the burning child move out of the dream and into the language of the father” and this actually “establishes a new figure of address which is also a new gesture of writing” (2020: 88). This shift of the child’s words from the dream to the father’s language provides a fresh form of address and effort of

writing. So, it can be said that trauma has an impact on the language. Herein, the relationship between trauma and narrative emerges and it can be said that this relationship is also open to doubt.

The relationship between trauma and narrative is close but problematic. On the one hand a person who experiences an event in his or her life as traumatic, and who feels a need to tell others about the experience, may choose, and be able, to do so. On the other hand, a different person who experiences the same event may not feel the same need, or be able to talk or write about it. While our memory of traumatic event may prompt narration, it may also thwart narration. Moreover, although a person who tries to tell about a traumatic event may find the narrative activity helpful, narration inevitably takes him or her back to the event, thus perhaps making the person remember what he or she wants to forget (Lothe, 2020: 152).

According to the statements of Jakob Lothe, the narration of a traumatic event can supply a soothing effect for the one who experiences it but it may also inflame the person's repressed feelings and thoughts about the event. It is believed that literary language has a particular capability to claim trauma while it is thought "that non-literary language cannot do so. And trauma theorists often argue that historical, objective, or archival language fails to capture traumatic experience" (Pederson, 2018: 98). The reason of the first idea might be caused by the literary language having many devices in order to represent the traumatic experience thus it can carry the weight of putting it into words. It is widely known and acknowledged that traumatic experiences can cause repetitive behaviours and dreams, fragmentation, and extreme shock or fear.

The reflection of all these elements can be found or transmitted in a literary work that tells the story of a traumatic event or events by applying different writing techniques. These will be analyzed in detail in the following chapters, yet it should be noted that the non-literary language also has a power to transmit trauma. Furthermore, putting the traumatic experience into words is also used as a coping method.

Creating a trauma story through information, reconstruction, or cognitive processing helps the individual to charge the event with personal meaning and to place it as part of the rest of his life, as opposed to being its focus (Tuval-Mashiach et al., 2004: 291).

It is understood that when the wound is narrated, it enables a person to embrace the traumatic event with all of its effects. Before delving into the issues of narrative and recovery, the significance of trauma in Comparative Literature will be explored. Then, some methods and possibilities that Comparative Literature supplies will be analyzed.

1.5. Trauma and Comparative Literature

It would not be wrong to say that the discourses about trauma also find a place in Comparative Literature. Genuinely, it is known that the pioneers of literary trauma theory like Cathy Caruth and Shoshana Felman have chairs in the departments of Comparative Literature. This might stem from the fact that Comparative Literature is open to many kinds of different literature and disciplines. The term “comparative” according to Bassnett, “seems to have derived from a methodological process applicable to the sciences, in which comparing (or contrasting) served as a means of confirming a hypothesis” (1993: 12). The name of the field also presents its methodology. The methods of comparing and contrasting require more than one source and that leads to new perspectives within the courses of literary studies.

It is also acknowledged that within the courses of Comparative Literature, it is possible to produce transnational and transcultural works. “Indeed to the degree that all cultures are understood as transcultures, all literary study needs to be comparative or at any rate relational in its orientation” (During, 2004: 316). Since it is a rare situation for a culture unless it is not entirely isolated in many ways, not to be influenced by other cultures. If one considers the twenty-first century, it will be more difficult to imagine such a culture since the advancements in technology, sciences, and other fields are obviously seen in that century.

Nonetheless, this is not an ignorance of the existence of such cultures and it is known that there are still some tribes and cultures which are not affected by others even in the twenty-first century. What is emphasized here is that there is an interaction between most of the cultures and consequently, this interaction has a reflection on the literary field. Throughout the history of literature, it is clearly seen that different cultures and nations have affected each other within the context of literary taste, style, theme, and so on. Even the literary movements that have emerged throughout different centuries in different nations have echoed in different places.

This issue of influence is not the only concern of Comparative literature. Indeed, there are other concerns in this field. According to Wellek, the literary study should carry out “its old task of understanding, explaining, and transmitting literature” (1965: 334) and he claims as follows:

Just comparative literature offers an almost limitless number of new topics and new problems. We have today – looking back only to the last war – an incomparably greater number of excellent guidebooks, bibliographies, dictionaries, and surveys of literary history which should make it inexcusable for anybody to plead ignorance of authors, names, and problems (Wellek, 1965: 334).

As Wellek states above, it can be said that Comparative Literature embraces interdisciplinary and contemporary studies within itself. Thus, Comparative Literature allows researchers to create genuine works with a broader perspective.

Besides all of these, Comparative Literature also supplies more comprehensive and effective sources since there are always new opportunities for distinctive topics and perspectives to share and discuss within the field. Damrosch also emphasizes this opportunity that Comparative Literature supplies as follows:

Comparative study today is becoming as concerned with national as with international contexts, as involved with translations as with original texts, and as connected to specialized scholarship as to general approaches. Comparative literature is experiencing the excitement of a newly global possibility, while at the same time it can continue to exert a leavening influence on nationally based and specialized study. Comparative literature? Absolutely! (2003: 330).

As Damrosch puts forward, the range of the studies articulated within the departments of Comparative Literature can be done within the borders of a nation or they can also transgress all of these. Comparative Literature can be regarded as the complex unity of different studies such as different fields of philology, translation studies, and so on. It is not so surprising that the arguments about trauma echo in Comparative Literature. As it mentioned before, the literary trauma theory is also inclusive in its content since it employs, other theories like deconstruction, psychoanalysis, and so forth. In the following chapter there will be an evaluation of the relationship between trauma and narrative within the frame of different perspectives.

1.6. Trauma and Narrative

There have been many distinctive ideas about putting the wounds into words. As it is claimed earlier, trauma is an inclusive subject to research and its relationship with narrative has been investigated by many different scholars. As it is discussed before, according to Cathy Caruth, who is one of the forerunners of the theory, there is belatedness in the integration of the trauma. She regards the traumatic event as an ‘unclaimed experience’. This belatedness and lack of the integration of the traumatic event as it occurs becomes the key features of Caruth’s understanding of trauma:

(...) the breach in the mind's experience of time, self, and the world — is not, like the wound of the body, a simple and healable event, but rather an event that (...) is experienced too soon, too unexpectedly, to be fully known and is therefore not available to consciousness until it imposes itself again, repeatedly, in the nightmares and repetitive actions of the survivor (Caruth, 1996: 4).

It is understood that trauma resides within the unconscious, and therefore it is something ungraspable, haunting the person repeatedly to be experienced. “The experience of trauma, the fact of latency, would thus seem to consist, not in the forgetting of a reality that hence never be fully known, but in an inherent latency within the experience itself” (Caruth, 1996: 17). This latency within the integration of the event which actually can never be fully known, forms the essence of Caruth's ideas upon trauma. According to Pederson, Caruth also maintains that trauma is almost always unspeakable which is a point supported by works of van der Kolk and Herman (*see* Pederson, 2014: 336). This notion about trauma and its being ‘unspeakable’ is also portrayed within its relation to memory.

For instance, there is a particular space of forgetting within Caruth's approach to trauma. “The historical power of the trauma is not just that the experience is repeated after its forgetting, but that it is only in and through forgetting its inherent forgetting that it is first experienced at all” (Caruth, 1996: 17). It is understood that forgetting becomes one of the inherent characteristics of Caruthian trauma theory since the traumatic event is not experienced consciously, rather, the traumatic incident is merely experienced through a process of forgetting. Due to the fact that traumatic experience is embedded within the unconscious and cannot be acknowledged totally, the idea of recovery from a trauma falls into a kind of crisis.

It can be inferred that the person who encounters a traumatic situation has no control over it. It is asserted that the memory of trauma is distorted by the elements of dissociation and forgetting. Thus, it cannot be transmitted as it occurs and cannot be put into words explicitly. If there is an attempt to put this memory of traumatic experience into words, it can be done with the help of the imaginative language as it is described. Caruth claims “(...) that imaginative literature — or figural, rather than the literal language — can “speak” trauma when normal, discursive language cannot, and fiction helps give a voice to traumatized individuals and populations” (Pederson, 2014: 334). Caruth thinks that figurative language might be able to portray trauma whereas discursive language fails to do so.

For Hartman, there are also inconsistent sides to traumatic knowledge. On one hand, Geoffrey Hartman claims that traumatic event is not experienced but recorded in the unconsciousness. On the other hand, he indicates a type of a memory which is constantly remembered by the distorted psyche. According to Hartman, the figurative and literal language might be correlated with both of these:

The theory holds that the knowledge of trauma, or the knowledge of which comes from that source, is composed of two contradictory elements. One is the traumatic event, registered rather than experienced. It seems to have bypassed perception and consciousness, and falls directly into the psyche. The other is a kind of memory of the event, in the form of a perpetual troping of it by the bypassed or severely split (dissociated) psyche. On the level of poetics, literal and figurative may correspond to these two types of cognition (1995: 537).

When analysing Hartman's idea about the knowledge of trauma, it is seen that there are double points indicating a kind of paradox. Firstly, trauma is not experienced and cannot be fully known. It is just recorded in a way that transcends the limits of consciousness and perception. Secondly, there is the distorted psyche's constant troping of the traumatic event as a kind of memory. Hartman claims that these two different kinds of cognition may be associated with literal and figurative on a poetic level.

In *Trauma Fiction*, Anne Whitehead also stresses a similar contradiction. According to Whitehead, there is a paradox within the trauma fiction. She questions that if trauma blocks the language then how it will be represented in fiction (2004: 3). Whitehead focuses on the way that trauma is represented in the literary works. Whitehead finds the answer to this question within the works of some authors by claiming:

Novelists have frequently found that the impact of trauma can only adequately be represented by mimicking its forms and symptoms so that the temporality and chronology collapse, and narratives are characterised by repetition and indirection. Trauma fiction overlaps with and borrows from both postmodern and postcolonial fiction in its self-conscious deployment of stylistic devices as modes of reflection or critique (2004: 3).

By contemplating the ideas of some scholars like Caruth and Hartman as well as providing analyses of some selected literary works in her book, Whitehead suggests that trauma fiction cannot follow a linear sequence rather, it is disturbed by the repetitions. In terms of stylistics, it is claimed that trauma fiction is inspired by postmodern and postcolonial fiction. Whitehead claims that just like postmodernist fiction, trauma fiction also has a leaning to push conventional narrative techniques to their limit.

By testing these limits of formality, trauma fiction aims to highlight the “nature and limitations of narrative and to convey the damaging and distorting impact of the traumatic event” (Whitehead, 2004:82). Moreover, traumatic fiction also shares common grounds with postcolonial fiction since it focuses on the “recovery of the memory and the acknowledgement of the denied, the repressed, and the forgotten” (Whitehead, 2004: 82). By focusing on what remains in the dark, the traumatic fiction tries to shed a light on these issues which are suppressed and distorted.

Besides all of these, Whitehead portrays that there are “recurring literary techniques and devices” in trauma fiction. Among these, she refers to “intertextuality, repetition, and a dispersed or fragmented narrative voice” (Whitehead, 2004: 84) and she goes on to supply a detailed analysis of these techniques. Whitehead’s perspective indicates that the narrative in the literary works that she regards as trauma fiction, harbour the similar features of trauma. Due to this resemblance that is portrayed between narrative and trauma, it is asserted trauma fictions lack chronological order. Moreover, there is fragmentation in these texts, mirroring the distorted memory and the psyche of a trauma survivor. There might be gaps since the language struggles to represent the impacts of an extremely overwhelming incident that is repressed within the unconscious.

Indeed, there are counterarguments to these ideas about trauma and its relation to narrative. In *Remembering Trauma* published in 2003, Richard McNally proposes a new understanding of trauma. According to McNally, there was not enough scientific data to support the discussions about trauma and memory until the last decades of the 20th century. Nonetheless, in recent years, these issues have advanced significantly and highlighted “many of the most contentious issues” (*see* McNally, 2003: 2). McNally, suggests three conclusions based on these advancements as follows:

First, people remember horrific experiences all too well. Victims are seldom incapable of remembering their trauma. Second, people sometimes do not think about disturbing events for long periods of time, only to be reminded of them later. However, events that are experienced as overwhelmingly traumatic at the time of their occurrence rarely slip from awareness. Third, there is no reason to postulate a special mechanism of repression or dissociation to explain why people may not think about disturbing experiences for long periods. A failure to think about something does not entail an inability to remember it (amnesia). The purpose of this book is to lay out the evidence that supports these conclusions (2003: 2).

By claiming so, McNally portrays the main arguments of his work. This understanding that is illuminated above suggests that the person who experiences

trauma might choose not to think about it and this does not mean that he or she has amnesia which is the inability to remember anything. A person can have a vivid memory of terrible incidents.

These ideas that McNally suggests, open new paths in the evaluation of trauma in the literary field. For example, according to Pederson, who bases his ideas upon McNally's understanding of trauma, Richard McNally's *Remembering Trauma* opposes the Caruthian view of trauma and he portrays this as follows:

McNally's work undermines the two most crucial tenets of Caruth's literary theory of trauma: the notion that traumatic memories are "unregistered" or "unclaimed," and the idea that traumatic memories elude straightforward verbal representation (2014: 336).

The verbal representation of trauma does not have to bear an implicit quality, rather it can be put into words explicitly. Pederson developed a new method of reading the wounds in the text and a based on McNally (Pederson, 2014: 335). Pederson's proposal consists three elements to approach literary text. Contrary to the general and earlier approaches to trauma in literature, what Pederson presents is also distinctive since his ideas supply an extensive evaluation of literary representation of trauma both in figurative and discursive language. His suggestion consists of three main arguments:

First, critics seeking to engage trauma in literature should turn their focus from gaps in the text to the text itself (...) McNally's research suggests that traumatic memories are both memorable and speakable. Hence, a new generation of trauma theorists should emphasize both the accessibility of traumatic memory and the possibility that victims may construct reliable narrative accounts of it. Accordingly, these theorists should shift their attention away from gaps and toward actual text (Pederson, 2014: 338).

Instead of focusing on the gaps within a text, it is proposed that one may concentrate on the text itself. By doing so, Pederson believes there will be "broad new expenses of material for interpretation" (2014: 338). He regards that this approach has two benefits. Firstly, this approach distances one from "a theory of traumatic amnesia that is potentially harmful" since it "steals agency from the survivor" (Pederson, 2014: 338). Thus, regarding the traumatic memory as something reachable and asserting that the survivors can narrate it reliably, culminates in a new idea that the survivors of terrific events are not desperate victims but rather they have some control over it.

The survivor's gaining control over the traumatic memory is emphasized by Susan Brison in her work *Aftermath: Violence and the Remaking of a Self*. Brison claims that contrary to the "involuntary experiencing of traumatic memories, narrating memories to others (...) enables survivors to gain more control over the traces left by

trauma (...)” (Brison, 2002: 71). Brison regards the narrative memory as a speech “act on the part of the narrator” and suggests that it helps trauma survivors to create a self (*see* Brison, 2002: 71). It is understood that there is a restorative side of transmitting the traumatic memory with the help of the words.

Pederson also supports this idea by claiming that the readers acknowledging the therapeutic effect of language might evaluate the literature of trauma “as efforts — no matter how halting—at rehabilitation” (Pederson, 2014: 339). According to him, asserting that “simple ‘narration’ of trauma is both possible and salutary does not steal the power Caruth grants to literature” (Pederson, 2014: 339). Pederson does not think that the literary or figurative language is something necessary or obligatory to represent trauma. On the contrary, he suggests that this might be beneficial by increasing the “number of language types that victims may use in trying to move on” (Pederson, 2014: 339). So, he considers that both literary and simple narrations are capable of representing trauma and both of them have a favourable effect in terms of healing from the impacts of it.

The second dicta that is put forward by Pederson is again based on McNally’s idea that trauma might reinforce memory instead of restraining it (2014: 339). Therefore, Pederson suggests that:

(...) trauma theorists should seek out evidence of augmented narrative in detail (...) Indeed, we may need more words —not fewer—to accurately represent its effects in text. Thus, readers looking for representation of trauma may turn not to textual absence but to textual overflow, to event descriptions replete with detail. Further, as the readings below demonstrate, traumatic memory is often multisensory; victims may record not only visual cues, but aural, olfactory, tactile, and gustatory ones as well (2014: 339).

The main argument suggested within the frame of this approach is that the trauma narratives might appear in a detailed form. It is stressed that there might be an appeal to the five senses while narrating the traumatic memory. So, when analysing trauma in literature researchers can focus on these details. Instead of contemplating what is missing or absent in the text, one may pay attention to the things that are presented in depth.

The last thing proposed by Pederson is that “trauma theorists should focus on depictions of experiences that are temporally, physically, or ontologically distorted” (Pederson, 2014: 339). Pederson emphasizes, McNally’s claim on the possibility of the traumatic memory might be altered while it is augmented. “These alterations do

not seem to change the substance of the memory but instead its affect. Time may feel as if it's slowing down. Spaces may loom. The world may feel unreal, or the victim may slip outside his or her own body" (*see* Pederson, 2014: 339). All of these are an example of "peritraumatic dissociation" (Pederson, 2014: 339). Therefore, Pederson suggests that one should pay attention to these elements while dealing with trauma.

In McNally's view, this peritraumatic dissociation which is clarified as "(...) dissociative responses occurring during the trauma itself, assessed by self-report immediately thereafter (...)" (2003: 93). This might indicate Post-Traumatic Stress Disorder that ensued. McNally gives examples of this by highlighting that "during the traumatic event a person might experience the sense of time slowing down or the feeling that everything is unreal" (2003: 93). A person who experiences a traumatic event might have a different perception of time, space, and so on.

All in all, what Pederson might try to portray can be regarded as a new path to approach trauma and its representations in literature. He asserts that " (...) critics seeking trauma in literature should attune themselves to evocations of confusion, shifts in place and time, out-of-body experiences, and a general sense of unreality" (Pederson, 2014: 340) and presents some examples of this kind of reading in his article.

So far, different approaches to trauma and its representation in literature have been explored. On one hand, there are some critics like Caruth who claimed that trauma rests in the unconscious and cannot be acknowledged, thus remaining as something unclaimed. These scholars support that the figurative language might represent trauma, but there are also some conditions. It is claimed that the trauma thwarts a chronological order and explicit narration since there is an inherent legacy of forgetting. Moreover, the memory of the terrible event hinders a detailed and straightforward narration of the event because both the psyche and the memory are bothered.

There are some criticisms about this portrayal of trauma and its theorization within this perspective. McNally suggests that the traumatic memory can be transmitted through narration and it can be done vividly. It is also suggested that narrating trauma might pave the way for healing the effects of it. Inspired by McNally's ideas, Pederson suggests a new approach to read trauma in literature. He

also portrays that trauma can be found both in figurative and discursive language, thus he enhances the opportunity to analyse the issue in different types of languages.

In the fourth chapter of this thesis, there will be an analysis of Miller's *Circe* and Eray's *Orpheus*. The relationship between trauma and narrative will be explored by applying these different perspectives that are presented by Whitehead and Pederson. On one side it is thought that trauma is an ungraspable and unspeakable thing since it is not integrated. On the other side, it is claimed that trauma can be remembered and the depictions of trauma can be done in a detailed way.

In the following chapter, the ideas about narrating trauma and the process of recovery will be scrutinized. It is necessary to evaluate Circe's and Eurydice's steps that they take to soothe the impacts of trauma.

1.6.1. Binding the Wound and The Power of Telling

As it is portrayed above there are different approaches towards narrative and trauma. On one hand, trauma is portrayed to be something that resides within the unconscious and it is something ungraspable. So, scholars like Caruth designate that figurative language might be an effective tool to represent trauma. According to Anne Whitehead, there are some techniques employed in the narrative to mirror the impact of trauma. Among these, repetitions, intertextuality, and fragmentation hold a particular place. On the other hand, scholars like McNally and Pederson oppose the idea that trauma is something distorting the memory. Furthermore, it is claimed that trauma might advance the memory and the narratives about trauma might include vivid details. Whether trauma is regarded as something challenging to claim or not it is important to note that there is a restorative power of narrating these shattering events.

It is acknowledged that literature has some favourable impacts on the human soul and mind. Bibliotherapy, which is basically a tool to lead an individual toward the healing process with the help of literary works, is one of the evidences that affirm this idea. According to McCulliss;

Bibliotherapy is an important clinical tool for mental health professionals who may prescribe reading (fiction, nonfiction, and poetry) or audiovisual material including films, in addition to engagement in discussion, an art activity, or writing, in their work with patients for the purpose of reflection, healing, and personal growth (2012: 23).

McCulliss' portrayal of this tool includes the restorative power of other media such as cinema, discussion, writing, and so on. So, all these different forms might

become a therapeutic tool for an individual and might be effective in the processes of healing and personal improvement as is claimed above.

Just like the restorative power of the books as it is mentioned above, a similar power might be attributed to narrating an event. Indeed, there are various approaches to this issue. Thus, from now on there will be a focus on this issue since it is one of the main arguments of this thesis; reconciliation with trauma through narrative. At this point, it is important to note that by the word “reconciliation” this restorative and healing power of narrating is stressed.

According to Dori Laub, who has worked with the Holocaust survivors and in the Video Archive for Holocaust Testimonies at Yale, there is an “imperative to tell” the traumatic story as he quotes from a female survivor. “We wanted to survive so as to live one day after Hitler, in order to be able to tell our story” (1992: 78). Laub claims as following:

The survivors did not only need to survive so that they could tell their story; they also needed to tell their story in order to survive. There is, in each survivor, an imperative need to *tell* and thus to come to *know* one’s story, unimpeded by ghosts from the past against which one has to protect oneself. One has to know one’s buried truth in order to be able to live one’s life (...) There are never enough words or the right words, there is never enough time, or the right time, and never enough listening or the right listening to articulate the story that cannot be fully captured in *thought, memory, and speech* (1992: 78).

Even though Laub also agrees with the idea that the traumatic events lack explicit attachments within the memory, thought, and language, he stresses the significance of narrating one’s own story. He suggests that through telling, one recognizes his/her own story and by doing so an individual can live his/her life. Just like the therapeutic effect of Bibliotherapy, narrating trauma might have a restorative power upon an individual.

In her *Trauma and Recovery*, Judith Herman tries to highlight the traumatic disorders and the process of recovery by adopting a feminist perspective. In the introduction part of this book Herman suggests that both the re-establishment of social order and the healing of the individual depend on “remembering and telling the truth about terrible events” (1992: 1). It is understood that narrating a traumatic experience might pave the way for restoration of the distorted societal orders and recovery of the individual.

This condition has two different points as Herman suggests. On one hand, one might deny these terrible incidents. On the other hand, one might need to tell them loudly (*see* Herman, 1992: 1). These two different points are regarded to be the “central dialectic of psychological trauma” (Herman, 1992: 1). It is stressed that a person who encounters such terrible events would rather deny the event than speak them out loud and this situation forms the principal polemics of trauma.

Herman suggests that the survivors of psychological trauma “(...) often tell their stories in a highly emotional, contradictory, and fragmented manner which undermines their credibility and thereby serves the twin imperatives of truth-telling and secrecy” (1992: 1). Herman considers that putting the psychological trauma into words harbours a complicated quality. This narration of such an overwhelming event includes an obscure side and includes both the requirements of speaking the truth and confidentiality.

Although the traumatic story is told in this manner as it is described above, Herman claims that the process of recovery can begin only when “the truth is finally recognized. But far too often secrecy prevails, and the story of the traumatic event surfaces not as a verbal narrative but as a symptom” (Herman, 1992: 1). Just like the earlier trauma theorists, Herman also supports that there is an implicit quality of narrating trauma. Moreover, it is thought that portrayals of traumatic events arise as a symptom.

Regardless of this secrecy and the symptomatic nature of stories about trauma, Herman emphasizes the process of recovery. She claims that the main stages for recovery are “(...) establishing safety, reconstructing the trauma story, and restoring the connection between survivors and their community” (Herman, 1992: 3). For her establishing safety is a process from inwards to outwards. “Establishing safety begins by focusing on control of the body and gradually moves outward toward control of the environment” (Herman, 1992: 160). Establishing safety is not only done within the individual but also with individual’s interaction with the environment.

Herman suggests that the traumatized person a person should trust in herself and others as well controlling her own symptoms or building trustworthy relationship with others (*see* Heman, 1992: 174). “ (...) She has some confidence in her ability to protect herself; she knows how to control her most disturbing symptoms, and she

knows whom she can rely on for support” (Herman, 1992: 174). It is understood that the traumatized person actually re-gains his/her distorted agency.

Herman emphasizes that at this point the traumatized person might not want to harbour the traumatic memories in her mind, yet these memories deny this wish of the person and return back and expect attention from the survivor. This leads the trauma survivor “to the unfinished work of integrating the traumatic experience. She is then ready to embark upon the second stage of recovery” which is called “remembrance and mourning” (Herman, 1992: 174-175). After the first stage, the survivor of trauma has to take another step for recovery. Judith Herman portrays this stage as follows:

In the second stage of recovery, the survivor tells the story of the trauma. She tells it completely, in depth and in detail. This work of reconstruction actually transforms the traumatic memory, so that it can be integrated into the survivor’s life story (...) The choice to confront the horrors of the past rests with the survivor (1992: 175).

Along with these lines, it can be inferred that there is the necessity of telling the story to integrate the traumatic event into one’s own life story and as it is stressed above, this choice is up to the survivor. Herman mentions the reconstruction of the trauma story which “begins with a review of the patient’s life before the trauma and the circumstances that led up to the event” (1992: 176). At this point, when it is challenging to tell, Herman suggests that other methods of communication like drawing or painting might be used.

It is emphasized that “the patient must reconstruct not only what happened but also what she felt” and she must have a “systematic review of the meaning of the event” for herself and other significant people in her life (*see* Herman, 1992: 177-178). By reconsidering the meaning of the event and reconstructing the feelings about it, the traumatized person is appealed to express the beliefs and values she had before trauma (*see* Herman, 1992: 178). This reconstruction of the meaning of the traumatic event and the feelings about it also becomes a task of re-acknowledging the earlier beliefs and principles.

Herman also employs the issues of mourning and loss in her work. “Trauma inevitably bring loss. Even those who are lucky enough to escape physically unscathed still lose the internal psychological structures of a self securely attached to others” (1992: 188). This loss affects the psychological well-being of the person. According to Herman, the process of mourning crucial step for recovery since traumatized people can resist it. This resistance might appear in various ways such as

by forgiving or by taking revenge and so finding an imaginative resolution (*see* Herman, 1992: 188). Indeed, trauma causes a feeling of loss, and it might be challenging for a person to grieve.

It is also possible to reduce the impacts of trauma and this possibility is portrayed by Herman as follows:

The reconstruction of the trauma requires immersion in a past experience of frozen time; the descent into mourning feels like a surrender to tears that are endless (...) After many repetitions, the moment comes when the telling of the trauma story no longer arouses quite such intense feeling. It has become a part of the survivor's experience, but only one part of it (...) Her grief, too, begins to lose its vividness (...) But the time comes when the trauma no longer commands the central place in her life (...) The reconstruction of the trauma is never entirely completed; new conflicts and challenges at each new stage of the lifecycle will inevitably reawaken the trauma and bring some new aspect of the experience to light. The major work of the second stage is accomplished, however, when the patient reclaims her own history and feels renewed hope and energy for engagement with life. Time starts to move again (1992: 195).

As stated above, the reconstruction of trauma requires a retrospective look. By telling the story, the impacts of the trauma are reduced, yet it is never forgotten. Herman asserts that this process of reconstruction is never completed, yet, this second stage holds an important position in acknowledging one's own history by telling and refreshing his/her hope and energy for her integration into life. After this second stage, Herman portrays the last stage of recovery which is named reconnection.

According to Herman, the traumatized person's task is to "create a future" after she has "come to terms with the traumatic past" (Herman, 1992: 196). Herman stresses that the survivor has mourned for the thing that she lost, at this moment she should create a new self. As a result of encountering trauma, the relationships of the individual are also challenged and one has to rebuild them. The survivor's old beliefs and values have been challenged by trauma, so right now she should establish a fresh continuing faith. All of these are the duties that are assigned to the survivor. Succeeding in all of these duties, the trauma survivor restores her world (*see* Herman, 1992: 196). As it is understood trauma affects various dynamics of an individual's life and self. The survivor of trauma must embark on a journey to build a new world and regain her connections to life.

In this stage the survivor becomes ready to integrate in life more actively (*see* Herman, 1992: 197). So it can be said that the survivor gains control over her life and self. "Rather than passively accepting these reliving experiences, survivors may

choose actively to engage their fears” (Herman, 1992: 197). This situation is both seen in Madeline Miller’s *Circe* and Nazlı Eray’s *Orpheus*.

“Family confrontations or disclosures can be highly empowering when they are properly well planned” yet, the survivor must be “ready to speak the truth as she knows it, without need for confirmation and without fear of consequences” (Herman, 1992: 200). At this point, Herman states that the survivor should have a well-defined strategy for disclosing information. The person should consciously decide which details she will share and with whom she will share them. One should be ready for the possible outcomes of this confrontation even though she might be sure about the favoured outcome (*see* Herman 1992: 200-201). So the readiness for such confrontations is significant for the person.

Under the title “Reconciling With Oneself” Judith Herman asserts as following:

This simple statement — “I know I have myself”—could stand as the emblem of the third and final stage of recovery. The survivor no longer feels possessed by her traumatic past; she is in possession of herself. She has some understanding of the person she used to be and of the damage done to that person by the traumatic event. Her task now is to become the person she wants to be (...) The re-creation of an ideal self involves the active exercise of imagination and fantasy, capacities that have now been liberated (...) Now she has the capacity to revisit old hopes and dreams (...) But just as the survivor must dare to confront her fears, she must also dare to define her wishes (1992: 202).

Along these lines, it is understood that this process of reconciling with oneself and being able to claim that ‘one person owns oneself’ is the most significant part of the final stage of recovery. After a person is able to claim this statement, then creating a new self that is desired becomes the new mission of the person.

In the third stage of recovery, the person does not only reconcile with herself or himself but also regains her ability to trust others appropriately. “She can once again feel trust in others when that trust is warranted, she can withhold her trust when it is not warranted, and she knows how to distinguish between the two situations” (Herman, 1992: 205). The person also recovers “the ability to feel autonomous while remaining connected to others; she can maintain her own point of view and her own boundaries while respecting those of others” (Herman, 1992: 205). By doing so the person becomes more ready to develop new bonds with other people (*see* Herman, 1992: 205). In other words, just like she has reconciled with her ‘self’, she restores the relationships with others and becomes ready to build new bonds.

According to Herman, these interactions engage the trauma survivor to the next generations (*see* Herman, 1992: 207). At this stage, it is also asserted that when the trauma survivor is reconciled with the significance of trauma in her life, she may embrace fresh ways to connect with children. If the trauma survivor is already a parent, then she can acknowledge the indirect impacts of trauma on her children and she might amend this situation (*see* Herman, 1992: 207). The last stage of recovery includes the interactions between the generations who might also be affected by the experience of trauma.

Herman also attributes the trauma survivor to another task which is a social one. She describes that an outstanding minority may change the meaning of their individual tragedy and present it as a basement of social action (*see* Herman, 1992: 208). Moreover, it is claimed that the survivors might try to tell their traumas in public since they think that it might be helpful for other people. By doing so, they might “feel connected to a power larger than themselves” (*see* Herman, 1992: 208). Thus, their experiences might assist other people’s recovery process and also it might be a way to feel integrated. Even though Herman portrays the steps toward recovery, she claims that this is an unending process. “Resolution of the trauma is never final; recovery is never complete. The impact of a traumatic event continues to reverberate throughout the survivor’s lifecycle” (Herman, 1992: 211). This does not mean that the trauma survivor will never have an undisturbed life.

Herman claims that although the “resolution is never complete, it is sufficient for the survivor to turn her attention from the tasks of recovery to the tasks of ordinary life” (Herman, 1992: 212). Furthermore, the survivor’s ability to enjoy her life and interactions with other people indicates the resolution. Instead of focusing on the past, the survivor is into the present and the future and she is more likely to regard the world with admiration and wonder (*see* Herman, 1992: 212). It is emphasized here that the shattered view of the survivor might be restored, yet, this does not mean bypassing all the impacts of trauma over an individual.

If it is required to scrutinize what has been discussed within the first chapter, it can be said that Comparative Literature has the potential to support interdisciplinary, transcultural, and transnational studies. It might not be a coincidence that the theories about trauma and its application to the literary field have emerged within the departments of Comparative Literature. Even though the literary trauma theory is

presented by many scholars individually, they tend to carry out their studies by taking advantage of the opportunities that Comparative Literature supplies. It is known that the pioneers of literary trauma theory, Cathy Caruth and Shoshana Felman are members of the Comparative Literature departments and in their works, both of them employ different texts by different authors and scholars when they try to apply their ideas.

Both Felman and Caruth, like other scholars of literary trauma theory attempt to read the relationship between the wounds and the words, and this is one of the main efforts that is put forward by literary trauma theory. It can be said that reading this relationship is also challenging since the wound that is caused by a traumatic experience is not always perceived as it occurs immediately. Therefore, the representations of the trauma can be problematic since in its essence the response to this wound is delayed. Moreover, reflecting on the traumatic experience through references, addressing, and narration also struggles with the limits of the language. Nonetheless, it is a common point that literary language with its devices, enables one to transmit or to reflect on the traumatic experience.

However, there are other scholars who propose that the memories of traumatic events are vivid and they can be represented both in the figurative and discursive language. There is a restorative effect of trying to narrate the wound. In order to scrutinize in this process, Judith Herman's ideas are explored. Similar to Caruth and Whitehead, Herman suggests that the trauma story includes the symptoms of it. She does not deny the possibility of recovery and puts forward certain stages to fulfill it.

In the last chapter of this thesis, there will be an analysis of Miller's *Circe* and Eray's *Orpheus* within the frame of trauma and narrative. In addition to this, the relationship between trauma and narrative will be explored by applying these different perspectives supplied by Whitehead and Pederson. After elaborating on this relationship between trauma and narrative, there will be an attempt to follow Circe and Eurydice's processes of recovery by applying Herman's ideas. It is aimed to discuss that by following some significant steps, both Circe and Eurydice reconcile with themselves and create new identities.

After portraying a framework for the literary trauma theory in the following chapter, there will be a contemplation on the issue of trauma in Madeline Miller's *Circe* and Nazlı Eray's *Orpheus*. Before analysing that it is required to portray a brief background about the authors and their literary works. The following chapter focuses on this by regarding the mythological backgrounds that inspire both of the authors.



CHAPTER TWO: THE AUTHORS AND THEIR LITERARY WORKS

Within the scope of this chapter, there will be explorations of the earlier portrayals of Circe and Eurydice. This background will be helpful in order to follow the distinctive sides of Miller's and Eray's novels. Moreover, they will also supply an understanding of the authors' inspiration from classical literature and mythology. This chapter also employs some information about the lives of Madeline Miller and Nazlı Eray as well as evaluating their literary works. Lastly, there will be a brief summary of the novels employed within this study.

2.1. Madeline Miller and Her *Circe*

Madeline Miller who has BA and MA in classics was born in Boston, in 1978. Delivering lectures on Latin, Greek, and Shakespeare, Miller is interested in the culture and traditions of ancient civilizations and eras. She is also renowned for her literary career as an author. *The Song of Achilles* which is Miller's first novel published in 2011 is a post-modern re-writing of Homer's *Iliad* from Patroclus's perspective. *Galatea* is another work that Miller weaves the story of Galatea and Pygmalion whom the readers are acquainted with in Ovid's *Metamorphoses*. When regarding these texts, it is clear that Miller has great inspiration and concern for mythology.

This inspiration also echoes in Miller's *Circe*. The novel was published in 2018 and achieved notable success. Having been the international bestseller and shortlisted for the Women's Prize for Fiction in 2019, Miller's *Circe* can be considered among one of the outstanding fantasy-fictions of the twenty-first century. Besides it should be noted that the novel is also rewarded with the Goodreads Choice Award as the Best Fantasy. In her novel, Miller makes the readers hear the voice of an ancient goddess, Circe, by creating a fantastic mythical world. The long life span of the immortal goddess, from her childhood to adulthood is displayed throughout the novel as she is the main character in the story. There are also other characters that the readers are acquainted with the ancient mythology, and their stories are also collected throughout the novel. Miller's book has a rich list of characters both male and female; putting the old stories forward by redesigning them. In this re-creation, some parts of the female characters' adventures like Medea, Ariadne, and Penelope are also illustrated vividly. According to Laseter, Miller demonstrates a distinctive group of characters "who are

monstrous and powerful in their own ways, using the symbolic voice to send a message to readers about the ability to speak up oneself and tell your own story” (2020:56-57). Laseter asserts that within the movement of #MeToo, the thing that Miller proposes is like “a crucial reworking of an ancient truth” (2020:57).

The #MeToo movement that Laseter mentions can be considered an action against sexual harassment and violence. This movement aims to arouse attention to these issues while supplying support to the survivors of such experiences and inspiring them to tell their own stories. In the fictive world of Miller, Circe is also a survivor of sexual harassment and she shares her story. Nonetheless, it can be asserted that this is not the only traumatic event that the goddess encounters. For instance, it can be remarked that Circe has a traumatic childhood. As an isolated and lonely child, Circe does not have a happy childhood. Even though she is the daughter of Helios, the god of the Sun, her life is not so sparkling.

In the novel, it is clearly seen that Circe is deprived of a healthy familial bond. She is humiliated, mocked, and ignored by her own family members. Having learned that she has some powers by transforming Glaucos, whom she loves, into an immortal, Circe takes her first step into another world which leads to her self-exploration. Another step is taken when she is not loved in return so she develops another potion for which she is punished for using it in transforming Scylla, who is actually one of her cousins and whom Glaucos falls in love, into a horrific monster deliberately. This event paves the way for her isolation in the Aiaia and during the days of her exile, Circe focuses on her witchcraft and finds her own way.

As the story unfolds, Circe encounters many notable characters of ancient mythology and indeed Odysseus. She even gives birth to their son, Telegonus, and experiences motherhood with him. She also encounters many hardships and traumatic experiences in her life and she struggles with them effectively. At the end of the book, Circe appears as a strong character. It is known that she has the power of transformation and this time she takes a step toward transforming herself into a mortal which is quite a different path when compared with her portrayals in previous literary works. The next chapter follows the ancient deity’s past in order to highlight how she is presented throughout the ages. It is important to note that Circe appears in many literary works and all of these are not mentioned in this part. Thus, it is appropriate to claim that there are some limitations of these analyses in exploring Circe’s historical

and literary background as a character since it is not the focal point of the thesis, yet it assists the unique way of Miller's creation of the character.

2.2. From Past to Present: Circe as A Character

*It was easy enough
a thought called them
from the sharp edges of the earth;
they prayed for a touch,
they cried for the sight of my face,
they entreated me
till in pity
I turned each to his own self (Doolittle, 1983: 119).*

The story of this ancient enchantress nourishes many artists and literary works as it is stated before. As she is portrayed as a romantic lover and as a strong sorceress in Doolittle's poetry, Circe can be considered one of the outstanding characters in Greek mythology. Being born as the child of the god of the Sun Helios, and a naiad Perse, Circe is widely famous for her craft in sorcery especially with her power of transformation. Even though Circe's existence is generally thought to be originated from the Greek myths and epics, it is possible to follow her traces in other cultures as well. In the comprehensive book that explores the history of the ancient goddess in different ages, *Transformations of Circe: the history of an enchantress* published in 1994, Judith Yarnall claims that:

Flesh-eating birds such as hawks and vultures possess a distinct but related tradition of iconography that was particularly strong in ancient Anatolia, along whose Aegean coast Homer probably spent most of his professional life. This tradition is particularly relevant to Circe. According to Gimbutas, birds of prey, when they appear in prehistoric art, "are omens of death and epiphanies of the Death Wielder."² The tradition of a Vulture/Hawk Goddess who was indigenous to Asia Minor appears to stretch from Neolithic Çatal Hüyük (ca.7250-6250 B.C.E.) to Hellenistic times; Circe, with her intimate knowledge for the Underworld and her raptorial name, may well be one of her later incarnations (qtd. in Yarnall, 1994: 29).

According to Yarnall, the ancient tradition that existed in Anatolia might have a liaison with Circe. In other words, Circe might be the posterior personification of this ancient goddess seen in the culture and tradition of the Asian Minor. Besides all of these, it is possible to emphasize that Homer who supplies one of the earliest portrayals of Circe in his epic, *The Odyssey*, might be inspired by this Vulture/Hawk tradition. As it is claimed that the origin and the meaning of Circe's name indicate

² Gimbutas qtd. in Yarnall. See, Yarnall, J. (1994). *Transformations of Circe: The history of an enchantress*. Urbana: University of Illinois Press.

these birds. The origin of her name supplies a fundamental idea about some features of the deity. According to Yarnall:

Circe (*Kirke*) is the feminine form of *kirkos*, meaning falcon or hawk. *Kirkos* also has a secondary meaning —circle—perhaps originally suggested by the wheeling flight of hawks (...) The ornithological aspect of her name has a familial significance, since her brother Aietes's name derives from *aietos*, meaning eagle. The name of her island, Aiaia, may be based upon a West Semitic word for hawk, *ayya*, though we have no means of knowing for sure.³ But there are better, more encompassing reasons for seeing the hawk in Circe (qtd. in Yarnall, 1994: 28).

As Yarnall puts forward, the meaning of the ancient goddess's name means falcon or hawk and Yarnall engages this situation with the Vulture/Hawk Goddess tradition mentioned above. The significant meaning of her name also indicates some characteristics of the goddess since hawks are known to be strong both in sight and flight. They are also regarded as powerful among the various kind of raptors.

Besides these different sources nourishing the appearance of the goddess, it is obvious that every portrayal of her in the literary field has many variations. The reason for that is Circe's being a literary and mythological character employed in many different works with various perspectives. Furthermore, she can be considered an intertextual character since some of the works have shaped and affected one another. The presentation of Circe in literature is markedly rich:

Historically, the figure of Circe is not solely connected to Odysseus' travels and adventures. There are four major sources that mention her name, first and the most obvious is Homer's epic *the Odyssey* (...) Secondly (...) Circe and her son Telegonus play an important role in the last part of the Epic Cycle called *Telegony*. Third source is by a great Roman poet Ovid, who in his voluminous work *Metamorphosis* mentions more than two hundred myths, and Circe, who is depicted as a witch gifted with the art of transformation, also deserved her place there. Lastly, in the epic poem *Argonautica* by Apollonius, Circe help Jason and Medea when they need to get rid of the blood guilt, after they stole the Golden Fleece and killed an innocent Prince (Baliova, 2021:80).

It is seen that there is a plentiful literary evaluation of Circe in the literary field. As a classist and an author, Miller is inspired by the earlier literary tradition while building up her character. In her novel, by describing both the witchcraft, motherhood and the encounter with Jason and Medea, it can be said that Miller applies intertextuality in her *Circe*.

³ Yarnall claims that this is "a suggestion originating with Victor Bérard and developed further by Michael Astour in *Hellenosemitica*, 284". See, Yarnall, J. (1994). Notes to Pages 20-29. In *Transformations of Circe: The history of an enchantress*. Urbana: University of Illinois Press.

Although the earlier works inspire Miller, there are also some significant features that she innovates for her character. It is clear that by giving Circe a past and a future, Miller extends the story of the goddess and creates a different one by keeping some of the key figures the same. For instance, one of the most outstanding features of Circe is the power of transformation as a consequence, Miller stresses and conserves this aspect.

The enchantress' power of transformation is depicted in the myth of Glaucos and Scylla employed both in Greek mythology and in Miller's novel. Edith Hamilton narrates this power in *Mythology* which is another comprehensive book that depicts various myths by utilizing earlier works written by ancient authors. According to Hamilton, due to the grace that Ocean and Tethys bestow, Glaucos becomes immortal and he falls in love with Scylla. When he cannot find a response to his feelings, he goes to Circe and applies her powers. The goddess, who is attracted by Glaucos and reaches a refusal from Glaucos gets angry. Then the story of transformation unfolds with Circe's rage as Hamilton states:

Circe was furiously angry, but with Scylla, not Glaucos. She prepared a vial of very powerful poison and, going to the bay where Scylla bathed, she poured into it the baleful liquid. As soon as Scylla entered the water she was changed into a frightful monster. Out from her body grew serpents' and fierce dogs' heads. The beastly forms were part of her; she could not fly from them or push them away. She stood there rooted to a rock, in her unutterable misery hating and destroying everything that came within her reach, a peril to all sailors who passed near her, as Jason and Odysseus Aeneas found out (1953:284).

As it is depicted in the myth that Circe envies the love of Glaucos and thus takes her vengeance on Scylla by transforming her into a horrific monster. The background of this story gains more insights in Miller's story since she describes a former relationship that Circe and Glaucos built before Glaucos is attracted by Scylla.

Another key figure of the goddess in most of the literary works is Circe's witchcraft. She is acknowledged for her powers in magic and unlike earlier presentations, Miller also employs this issue of witchery with a new perspective. One of the most remarkable presentations of Circe can be found in Homer's *The Odyssey*, which is among the most famous epic poems in the world. In Homer's work, these powers of Circe are also emphasized. In the tenth and twelfth books, readers are introduced to Circe, as "the bewitching queen of Aeaea" (Homer, 1996: 230) and her portrayal has both positive and negative characteristics:

(...) We reached the Aeaean island next, the home of Circe
The nymph with lovely braids, an awesome power too
Who can speak with human voice,
The true sister of murderous-minded Aetes (Homer, 1996: 234, Book Ten, Lines
148-151).

It is clearly understood that although she is a divine being, Circe has got a 'human voice' and her physical description is quite appealing. Secondly, one of her family members, Circe's brother, is considered to be evil which indicates the notorious lineage of the goddess and the "awesome power" that is described in the lines can be considered as ominous signals for the males that visit her island.

According to McClymont Circe's character has got two sides. One of these is her being a "sexual temptress or evil witch" and the other is her being a woman "who knows a woman's proper tasks and excel in them" (2008: 22). Thus, McClymont asserts that Circe has both good and evil sides since "the beginning; it is not a simple case of transformation from evil witch to good person" (2008: 22-23). Indeed, in *The Odyssey* Circe harbours both characteristics. On one hand, she is the kind and guiding host, on the other hand, she is a tremendous witch who transforms Odysseus's men into swine. In the ancient epic, there is no logical reason for this transformation yet it is known that with the help of god Hermes, Odysseus avoids being enchanted and builds a relationship with the goddess. Circe re-transforms the crew into humans and becomes the guide on the hero's journey to the underworld. In the tenth book, Circe instructs Odysseus about the underworld and when they sail she disappears (Homer, 1996: 230-248). All of these can be examples of Circe's good side that is mentioned above.

In the twelfth book, the goddess appears again when Odysseus completes his journey to the underworld and comes back to the island. This time, Circe guides the hero on the way back home by warning him about the dangers that Odysseus might face. Among these dangers, Scylla, Charybdis, and sirens can be counted and Odysseus sails again (Homer, 1996: 271-276). Although the 'bewitching queen' is thought to be evil at first sight, it can be acknowledged that Circe has a significant part in Odysseus's journey since she hosts him both physically on her island and hosts the route of his going back home with her pieces of advice. As McClymont concludes by analysing Homer's epic that Circe is not wholeheartedly an evil and a wicked character, she also has some good characteristics. Even though "(...) the danger implied in her magic,

Circe does not conform to a stereotypical idea of the ‘wicked witch’” (McClymont: 2008: 29). It is understood that in the Homeric epic, the goddess is not totally corrupted and she is attributed to some good qualities which challenge the stereotypical image of the character.

It is important to note that *The Odyssey* is the narration of the hero’s journey and it conveys heroic and patriarchal values. What McClymont suggests for the Homeric epic, can be applied to Miller’s *Circe*, in which the traditional and ‘stereotypical idea of the wicked witch’ is challenged with a new perspective and insights. Through this creation of Miller, readers are introduced to many distinctive parts of the enchantress. It is possible to see through the strengths and wounds that Circe collects in her tale and the following chapter of the thesis, both of these are going to be probed yet, it is also required to analyze Nazlı Eray and her fantastic novel *Orpheus*.

2.3. Nazlı Eray and Her *Orpheus*

Nazlı Eray who was born in 1945 is one of the contemporary Turkish authors. She was born in İstanbul and graduated from Arnavutköy Girls High School. After graduating from this school, she studied philosophy and law at İstanbul University. However, she did not graduate from these degrees and dropped them out. In Ankara, she worked in the Ministry of Tourism as a translator. She is known as a creative author both for her short stories and novels. Nazlı Eray is also a productive author and she has works in different genres. Moreover, she has been awarded different prizes such as The Haldun Taner Short Story Prize for her *Yoldan Geçen Öyküler* and the Yunus Nadi Prize for her novel *Aşkı Giyinen Adam*.

After writing *Ah Bayım Ah*, Nazlı Eray is invited to Iowa University as a guest instructor. Nazlı Eray is not only a renowned author in Türkiye but also in the international field and it can be said that her works have been translated into many different languages like English and German. In her literary career, she is also acknowledged as a representative of fantasy literature and magical realism. In most of her works, the features of these genres can be traced. Eray’s novel was first published in 1983 in Turkish with the title *Orphée*. The work was translated into English as *Orpheus* by Robert Finn in 2006. In this novel, Eray creatively rewrites the story of the known mythical figures, Orpheus and Eurydice. Indeed, she adds some alterations

to the story but it is obvious that she is inspired by the myth and employed it into her novel.

It would be a deficiency to claim that Nazlı Eray is only influenced by mythology. According to Ahmet Erdem Erattır, Nazlı Eray has a distinctive list of characters whom she creates by being inspired by her immediate surroundings, the society, mythology, history, music and so on. She gives a place to characters who are actually outstanding figures in these fields such as Marilyn Monroe, Orpheus, The Seven Sleepers, Queen Elizabeth, Tayyareci Fethi Bey, and so on (*see* Erattır, 2021: 39).⁴ Thus, as an author, she takes advantage of many different figures in the world's history and employs them in her fictive worlds. This can be regarded as a way of enriching the literary work itself which is also seen in *Orpheus*.

Eray's *Orpheus* portrays the story between the mythic characters, Eurydice and Orpheus with a different perspective. Eray takes out this ancient myth from its own time and re-present it in modern-days. According to Ayşe Nur Özdemir:

Nazlı Eray (...) has re-produced a popular myth within a new context through the historical figures she brings together in *Orpheus* in a coastal city in 1980s Turkey. Eurydice, who adapts to the age she lives in, sunbathes with body oil, drinks Pepsi, is pulled of her archaic and passive context and brought to a modern time and she directs her fate of which she was victim in the myth (2018: 82)⁵.

This portrayal of Eurydice as a modern woman controlling her own destiny are the elements that Nazlı Eray draws distinctively from the original myth.

The novel begins with the narrator's stressful journey. It is portrayed that the narrator of the novel leaves Ankara and comes to a seaside town. As the story unfolds, it is understood that the narrator of the story is Eurydice, who arrives in the town to search for her lover, Orpheus. Even though Orpheus does not utter any word

⁴ Paraphrased by the author of the thesis. "Hikâye kişilerini yakın çevresinden ve gözlemlendiği toplumun her kesitinden seçen Eray, romancılığının gelişmesiyle birlikte kişi havuzunu genişletmiştir. Bu havuzda olağanüstü niteliklere sahip din ve mitolojide yer Hızır, Yedi Uyurlar, Orphee, gibi karakterlerin yanında Tahir Lütfi Tokay, Sadrazaman Mahmut Şevket Paşa, Rıza Nur, John Fitzgerald Kennedy, Kraliçe Elisabeth, Marilyn Monroe, Eddie Fisher Werner Herzog, Sihirbaz Kalanag, Kraliçe Marie Antoinette, Sebilci Hafız Süleyman Efendi, Tayyareci Mehmet Fethi Bey, Tayyareci Nuri Bey, gibi sinemanın, müziğin, siyasetin, tarihin, hafızasında iz bırakmış isimler de yer almaktadır". *See* Erattır, A. E. (2021). *Nazlı Eray'ın Eserlerinde Fantastik Unsurlar (Hikâyelerinde ve Romanlarında)* [Yayımlanmamış Yüksek Lisans Tezi]. T.C. Balıkesir Üniversitesi.

⁵ "Nazlı Eray (...) *Orphée*'de kendi çağlarından koparıp 1980'lerin Türkiye'sinde, bir kıyı kentinde bir araya getirdiği tarihî kişiler aracılığıyla popüler bir miti yeni bir bağlamda tekrardan üretmiştir. İçinde bulunduğu çağa ayak uyduran, vücuduna yağ sürüp güneşlenen, Pepsi içen, arkaik ve edilgin bağlamından koparılıp modern bir zamana getirilen Eurydice, mitte kurbanı olduğu yazgisına artık yön vermektedir". *See*, Özdemir, A. N. (2018). Nazlı Eray'ın *Orphée*'sinde Bir Mitin Yeniden Kurgulanışı: Modern Zamana Sürülmüş Bir Gölgenin Arayışı. Bekir Zengin (Ed.). In *VII. Uluslararası Karşılaştırmalı Edebiyat Bilimi Kongresi Bildiri Kitabı*, 75-83. Sivas: Kriter Yayınevi.

throughout the whole novel, he is presented in the novel through his actions. For example, he drives a red Alpha Romeo and he turns on and off the lights of his house whenever he feels the presence of Eurydice. With the help of Mr. Night, Eurydice observes Orpheus every night, however, she abstains from catching Orpheus's eye. Since coming eye to eye with him results in the lovers' tragic end, Eurydice only confines herself to watching Orpheus from away. The place where Eurydice beholds Orpheus's house is the site of an archaeological dig in which a statue of Roman Emperor Hadrian is erected. This statue becomes a correspondent for Eurydice to whom she contemplates on different issues.

During this journey, Eurydice also struggles with the fear of death and she becomes the witness of her lover's death at the end of the book. Eray enables her readers to sympathize with Eurydice's thoughts and her feelings effectively. Moreover, contemporary political issues like the 1980 coup d'état and urbanization are also indicated in the novel. All of these issues can be considered as traumatic experiences that the protagonist of Eray's story, Eurydice witnesses or hears from her radio. In order to explore the main character of the book, Eurydice, her mythological and literary background will be portrayed at first and then there will be a discussion about trauma and its impacts on the novel and the character.

2.4. From Past to Present: Eurydice as A Character

*So you have swept me back,
I who could have walked with the live souls
above the earth,
(...)
so for your arrogance
and your ruthlessness
I am swept back
(...)
if you had let me rest with the dead,
I had forgot you
and the past (Doolittle, 1983: 51).*

It is a known fact that mythology has functioned as the muses of many artists for ages. The poem by Doolittle which consists of seven different parts harbours an ancient mythical figure, Eurydice. This poem enables its readers to hear her story from her own perspective. By switching the perspective and giving voice to Eurydice in her

poem, Doolittle makes her readers consider the ancient myth one more time. This time, the feelings and thoughts of Eurydice who is the speaking persona of the poem are reflected. When looking back into the ancient myth that tells the story between Orpheus and Eurydice, the feelings of Orpheus and his mourning behind his wife are depicted in most of the literary works of that time.

Actually, the historical background of this nymph, Eurydice, cannot be regarded without mentioning Orpheus. Since Eurydice and Orpheus have been mentioned together by many authors and poets, the couple completes each other's story. Eurydice, who is known to be a tree nymph, is renowned for Orpheus's love towards her. Orpheus is regarded to be the son of one of the Muses and a Thracian prince. He is gifted with the talent of music and this talent supplies him a great power. "No one and nothing could resist him. (...) Everything animate and inanimate followed him" (Hamilton, 1953: 103). Orpheus is also one of the members of Jason's crew in Argo, and with his lyre and talent in music, he leads the oarsman to pull the oars. He is the one who protects the heroes from the Sirens with his music again (Hamilton, 1953: 104). So, it is understood that Orpheus's music is very effective and powerful, helping him to succeed in different journeys and tasks.

This talent in music also guides him to his attempt to receive her bride back from the Underworld. However, the story of Orpheus and Eurydice carries some gaps within it. "Where he first met and how he wooed the maiden he loved, Eurydice, we are not told, but it is clear that no maiden he wanted could have resisted the power of his song. They were married, but their joy was brief" (Hamilton, 1953: 104). After their wedding a viper bites Eurydice and she goes to the world of death. Orpheus, overwhelmed by this loss, dares to follow her and bring her back. His music helps him to achieve this quest, yet, he does not comply with the condition that is termed and he looks back to his beloved one. With his gaze upon him, Eurydice joins in the darkness by only saying "farewell". Even though Orpheus tries to bring her back one more time, he is not allowed to do so (*see* Hamilton, 1953: 105). Hamilton describes his situation after his failure as follows:

He was forced to return to the earth alone, in utter desolation. Then he forsook the company of men. He wandered through the wild solitudes of Thrace, comfortless except for his lyre, playing, always playing, and the rocks and the rivers and the trees heard him gladly, his only companions. But at last a band of Maenads came upon him. They were as frenzied as those who killed Pentheus so horribly. They slew the gentle musician, tearing him limb from limb, and flung the severed head into the swift river Hebrus (Hamilton, 1953: 105).

Here, the story of the Thracian bard is briefly portrayed and it is inferred that with his music, Orpheus becomes successful in his journeys. His adventure to the Underworld does not end in the same way and he cannot reunite with Eurydice. Although Orpheus goes on his life without Eurydice, it is important to indicate that she has a notable effect in this myth. If Eurydice is omitted from Orpheus's story, it becomes almost impossible to think and evaluate Orpheus as the person that he is. Orpheus's great love and grief for Eurydice, can be considered as a cornerstone in his myth. Moreover, in Virgil's version of the story, Orpheus cries out his wife's name even when his head is torn apart. (Virgil, 2006: 93, Book Four, Lines 523-528).

Indeed, there are so many other works that are inspired by the myth of Orpheus and Eurydice. In some of the ancient works the readers receive the myth mostly by Orpheus's perspective. For instance, in Virgil's *Georgics* which is one of the fundamental works about agriculture, the story of Orpheus and Eurydice is depicted with its relation to Aristaeus, who is a bee keeper. The bee keeper tries to find the reason of his bees' loss, so he attends the journey to fulfill this task. In order to learn this reason, he visits Proteus who is a prophet and a sea god. Proteus tells him that the reason of the sickness of Aristaeus's bees. It is Aristaeus's attempt of assaulting Eurydice and the situation is depicted as follows:

. . . you're paying for a grievous offence. For it is Orpheus,*⁶ the pitiful,
who is handing down this punishment, by no means as much as you deserve,
had fate not stood in the way, for his bitter rage about his bride's abduction.

It's true, in hasty flight from you, she failed to see—

Doomed as she was—hiding in tall grass and right in front of her,

the seven-headed serpent, a sentry on the river bank (Virgil, 2006: 90, Book Four, Lines 454-459).

It is learned that the death of Eurydice actually stems from running away from Aristaeus. She is bitten by the snake while running away from him and thus, both

⁶Elaine Fantham notes that “this is the first mention of Orpheus or Aristaeus' sexual pursuit of Orpheus' bride, Eurydice, which caused her death by the bite of a water-snake” (Fantham, 2006: 107). See Fantham, E. (2006). Explanatory Notes In *Georgics*. P. Fallon (Trans.), (pp. 95-109), New York: Oxford University Press.

Orpheus and Aristaeus suffer. The first one mourns for her bride, the latter for his bees. The poem goes on to tell that Orpheus goes to the underworld to bring Eurydice back yet, when Orpheus turns back and looks at Eurydice he loses her for the second time. (Virgil, 2006: 91-92, Lines 485-493). At this point, Virgil also gives voice to Eurydice as following:

“What,” she cried, “what wretched luck has ruined me – and
You, O Orpheus,
What burning need? Look, cold-hearted fate is calling me
Again; sleep draws its curtain on my brimming eyes.
And so, farewell, I’m carried off in night’s immense embrace,
And now reach out my hand to you in vain – for I am yours no more” (2006: 92, Lines
494-498).

By Orpheus’s looking back to her before they leave the Underworld, Eurydice fades into darkness and dies twice. The destiny that the poet reaps for Eurydice is literally tragic here since Aristaeus wants to assault her sexually and she falls as a victim of a snake. The symbol of the snake is a common element in Ovid’s version of the story. In Ovid’s *Metamorphoses* there is no mention about Aristaeus.

The Roman poet employs the story of Orpheus and Eurydice in the tenth book of his famous work. According to Ovid’s version of the myth, Orpheus loses his wife because of a snake that bits his beloved wife. He goes to the underworld to seek for his wife as it is portrayed in *Georgics*. He talks with the king and the queen of the Underworld, Hades and Persephone, and sings as follows:

(...) I came
For my wife’s sake, whose growing years were taken
By a snake’s venom.
(...)
I beg you,
Weave over Eurydice’s life, run through too soon.
(...) they called her,
Eurydice. She was there, limping a little
From her late wound, with the new shades of Hell.
And Orpheus received her, but one term
Was set: he must not, till he passed Avernus,
Turn back his gaze, or the gift would be in vain (Ovid, 1955: 235-236, Book Ten,
Lines 21-52).

As it is stated above, Orpheus wants to bring back his wife to life and with his talent in music, he convinces them but there is a condition to achieve this desire: not to look at Eurydice until they leave the Underworld. Orpheus fears that Eurydice might lose her balance and fall, he looks back and loses her. Losing Eurydice for the second time strikes Orpheus so much that he does not eat or drink for seven days in Underworld. After that, he does not build any kind of relationship with a woman (Ovid, 1955: 236, Book Ten, Lines 52-85). In the eleventh book of *The Metamorphoses*, Orpheus's death is portrayed as tragic as Eurydice's. He is killed mercilessly by women and reunites with Eurydice (Ovid, 1955: 259-261). In Ovid's version of the myth the tragic death of Eurydice is a result of an accident. Orpheus wants to save her and bring her back to the Upper-world, yet he does not meet the requirement of the term that he accepted. Therefore, his looking back to Eurydice leads her to the Underworld one more time.

So far, the tragic history behind Orpheus and Eurydice is tried to be depicted. There are many different works that employ the myth of this famous couple, however, all of them are not evaluated within the frame of this thesis since it is not a thesis about the mythological and historical survey of the characters. These short excerpts are given in order to highlight the main focus of this chapter's protagonist, Eurydice. She is not as outstanding as Orpheus in the myth and she is not given so much voice, in Eray's version of the story Eurydice is the main protagonist and she is on the quest of seeking her beloved one, Orpheus. Even though the base of her novel refers to the mythic story between Orpheus and Eurydice, Nazlı Eray reverses the myth and creates a different world and end for the lovers. In Eray's novel, *Orpheus*, the feelings and thoughts of Eurydice are reflected more than Orpheus's and it is Orpheus who dies at the end of the story. Nonetheless, there is a common point between all of these versions of the myth, in Eray's too: death and loss which can be considered as traumatic experiences. In the following chapters, the individual traumas of Miller's Circe and Eray's Eurydice will be explored.

CHAPTER THREE: ECHOES OF TRAUMA IN *CIRCE* AND *ORPHEUS*

So far, the historical background of the characters has been analysed regarding some references to ancient myths and poems. In this section, the reflections of trauma and how they are engaged in the novels will be questioned. Therefore, in the following parts, the focal point consists of the individual trauma as presented in Miller's and Eray's novel.

3.1. Personal Trauma and its Reflections in *Circe*

As it is understood and discussed in the theoretical framework trauma has double points that indicate the wounds on the body and the psyche. It should be reminded that in this research the psychological assessment of trauma is addressed. In terms of the psychological wounds that are encountered in life, another double point appears revealing personal trauma and collective trauma. In introduction part of *The Routledge Companion to Literature and Trauma* Colin Davis and Hanna Meretoja stress "the dual genealogy of trauma" and they claim that:

Literary trauma studies has often focused on historical catastrophes and explored their impact on both individuals and communities. Like cultural memory studies, it has frequently been interested in how literature explores the interplay between the personal and the cultural in narrating the particular experiences of trauma (2020: 4).

As Davis and Meretoja put forward, literary trauma studies deal with significant traumatic experiences that involve two different levels: personal and collective. In this section, the previous one is more critical since it is aimed to discuss what a personal wound can tell and it will be investigated through Miller's protagonist, *Circe*.

Before analysing these personal experiences of the character in the book it will be helpful to remember what is understood from the concept of trauma since there are different remarks about it. According to Cathy Caruth trauma is "an overwhelming experience of a sudden or catastrophic events in which the response to the event occurs in the often delayed, uncontrolled repetitive appearances of hallucinations and other intrusive phenomena" (1996: 11). What Caruth emphasizes here is that trauma is a shattering experience recurring in different ways belatedly. According to Judith Herman, traumatic experiences have catastrophic effects on a person. She asserts in her *Trauma and Recovery* that:

Traumatic events are extraordinary, not because they occur rarely, but rather because they overwhelm the ordinary human adaptations to life. Unlike commonplace misfortunes, traumatic events generally involve threats to life or bodily integrity, or a close personal encounter with violence and death. They confront human beings with the extremities of helplessness and terror, and evoke the responses of catastrophe (1992: 33).

Encountering such events is so shocking that it arouses a kind of destruction. This destruction might be a result of a single event, however, other remarks stress the exact opposite. According to Brown, who presents a feminist perspective on the issue, trauma might be “hidden experiences of everyday pain” and the responses to these events “are unusual as well” (1991: 132). This type of trauma is named “insidious trauma” by Maria P.P. Root, and Brown explains that by insidious trauma Root “ (...) refers to the traumatogenic effects of oppression that are not necessarily overtly violent or threatening to bodily well-being at the given moment, but which do violence to the soul and spirit” (qtd. in Brown, 1991: 128). Contrary to the understanding of many trauma theorists, insidious trauma stresses that everyday experiences that are not necessarily excessively shocking or overwhelming can cause trauma. When analysing the trauma and its effects in the novels both of these standpoints will be applied.

3.1.1. Circe: As A Child and A Woman

As a lonely and neglected child, Circe starts narrating her story from the first day of her life. She claims that when she was born, there was no name or word to describe what she was. She is called a nymph and is supposed to resemble her mother and other relatives. She defines her kind as being the least “of the lesser goddesses” and their powers barely assure their “eternities”. She goes on to describe her community as divinities who “spoke to fish and nurtured flowers, coaxed drops from the clouds or salt from the waves”. According to her, the word “nymph paced out the length and breadth” of their futures, meaning not only “goddess” but also “bride” (*see* Miller, 2018: 3). Her self-evaluation has negative remarks since she finds herself as a powerless and rabble nymph.

Furthermore, her ideas about her community are not so bright. This might be caused by Circe’s unfavourable experiences of social interaction in her community and family. Circe “ (...) is traumatized by her lack of community and support (Hovind, 2022: 50). Even the day she is born her faith is foreseen by her father Helios who claims that Circe “will make a fair match” with an immortal. The infant is portrayed as someone having hair “streaked like a lynx. And her chin. There is a sharpness to it

that is less than pleasing”. Circe opens her eyes to a world in which her faith has already been designated for her and in which she is criticized for her physical appearance. Due to these unfavourable things attributed to Circe by her family, her mother Perse, offers Helios to “make a better one” than her (*see* Miller, 2018: 6). In the novel that her family keeps these scorns against Circe. According to Chikh, “Circe is seen as worthless in her parents’ eyes, because her beauty is not enough to grant her a son of Zeus. Since she is no value to them, Circe is discarded and completely ignored” (Chikh, 2021: 35). Her physical appearance paves the way for her humiliation and isolation even by her siblings.

Her eyes are yellow as piss. Her voice is screechy as an owl. She is called Hawk, but she should be called Goat for her ugliness. Those were their earliest attempts at barbs, still dull, but day by day sharpened. I learned to avoid them, and they soon found better sport among the infant naiads and river-lords in Oceanos’ halls (Miller, 2018: 9).

It is a widely known fact that in Ancient Greece beauty has an outstanding importance. Circe not satisfying these standards is harshly mocked and criticized by her family members. It would be wrong to claim that Circe is the only discarded child of the Titan family. Her brother Aeëtes becomes the only one with whom Circe develops a healthy familial relationship because he has some common ground with Circe. “My mother whelped again, a boy. My father blessed him, but spoke no prophecy, so my mother looked around somewhere to leave him” (Miller, 2018: 27). So, Circe takes care of the discarded child as if she is his mother. Aeëtes’ existence ceases Circe’s loneliness just for a while but when all of her siblings grow old enough and leave the halls of Helios, including Aeëtes leaving to rule a kingdom, Circe drowns within this isolation:

In a handful of days, all my life had been unwound. I was a child again, waiting while my father drove his chariot, while my mother lunged by Oceanos’ riverbanks. I lay in our empty halls, my throat scraping with loneliness, and when I could not bear it any longer, I fled to Aeëtes and my old deserted shore (...) I sat on the rocks and thought of the stories I knew of nymphs who wept until they turned into stones and crying birds, into dumb beasts and slender trees, thoughts barked up for eternity. I could not even do that, it seemed. My life closed me in like granite walls. I should have spoken to those mortals, I thought. I could have begged among them for a husband. I was a daughter of Helios, surely one of those ragged men would have had me. Anything would be better than this (Miller, 2018: 35).

She finds her life like confinement for her and her disengagement and disconnection from her family and social environment causes her to seek some kind of remedy which she finds through interaction with someone who does not despise her.

These distressing behaviours have been continued through years towards Circe and they can be regarded as insidious trauma.

Janani KS and Manali Karmakar refer to the Root's ideas on insidious trauma which is described as "a form of indirect trauma that shapes the subjects' worldview and sense of self" (2023: 386). Here the traces of this type of trauma show themselves. Even though there is not a single event that overwhelms Circe's psyche, there is a gradual devaluation of her by her family members and this echoes in Circe's evaluation of herself. Her desperation can be clearly understood from her words uttered in a begging way.

These deplorable and misfortunate sides that are projected in the earlier chapters of the novel change as the story unfolds. As she grows up, Circe gains more favourable remarks about herself once she takes a step to discover herself. The beauty standards that hinder Circe's building a healthy relationship with her family and social life do not only stress the despair and neglect that she, as a woman has. These standards that are projected in the novel with Circe, emphasize a challenge. Unlike other male authors that employ Circe in their works, "Miller sees her having hair streaked like a lynx, unpleasant, sharp chin, yellow eyes, and a strange voice (Miller, 2018: 3-4, qtd. in Vaitiekūnaitė, 2022: 21). Vaitiekūnaitė suggest that there are some reasons behind this portrayal of the goddess which challenges the ideal standards and patriarchal norms:

The words are chosen carefully: streaked hair indicates disorder, something that might dispel the aesthetic pleasure, the sharp chin may denote Circe's assertiveness – certainly not the first quality that men would choose to depict – yellow eyes are not the same as golden, and a searing voice is not particularly charming. This way Miller rejects the conventional beauty cult and harmful expectations for women to always be "at their best" – already a very different value from those conveyed by male writers portraying Circe before her (Vaitiekūnaitė, 2022: 21).

Therefore, by depicting these as an author Miller not only reverses the beauty norms attributed to Circe in her novel but also highlights an insidious traumatic experience that is imposed on her. Even these days, it can be claimed that many other women have a similar trauma and there is an increasing demand for plastic surgeries and cosmetic products. However, this insidious trauma is not the only experience that Circe has. The protagonist of Miller's novel is not only bothered by these issues but encounters other traumatic experiences throughout the novel and among them violence and death can be counted.

3.1.2. Violence, Death and Survival in *Circe*

Encountering with death or violence can also be traumatic however it is generally discussed that survival from such an experience and witnessing it must also be questioned. Cathy Caruth presents her ideas about this as follows:

The story of trauma, then, as the narrative of a belated experience, far from telling of an escape from reality—the escape from a death, or from its referential force—rather attests to its endless impact on a life (...) The crisis at the core of many traumatic narratives—as I show concretely in my readings of Freud, Duras, and Lacan—often emerges, indeed, as an urgent question: Is the trauma the encounter with death, or the ongoing experience of having survived it? At the core of these stories, I would suggest, is thus 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 an event and the story of the unbearable nature of its survival (1996: 7).

What is emphasized here is that trauma is not immediately engaged within a narrative yet, it is a ‘narrative of a belated experience’ indicating the effects of such events. Furthermore, having survived a traumatic experience becomes a burden for a person. Losing someone that is loved and cared for or the fear of this loss might traumatize one. Ülker also asserts that encountering death is a traumatic experience yet “after the incident, moving on is the tough part. All the fear and pain crash one’s mind and perception, and shatter one’s identity. The survivor has to go through life after he or she sees the face of destruction” (2022: 59). It can be claimed that having survived such an experience brings along some negative changes in someone’s perception and identity. In Miller’s *Circe*, the protagonist and the narrator of the novel, Circe, faces both violence and death and she becomes the survivor of these events. Not only does she experience these personally but also she witnesses other characters’ suffering in the novel.

As an immortal, Circe does not understand what death is. Her first experience of death even though she does not witness it personally makes her feel guilty. When Circe was with her father in the golden chariot to see Helios’ sacred herd of cows, she learned that “on earth there were men called astronomers whose task it was to keep track of” the daily cycle of the sun. When Helios “lingered over one thing or another and threw their calculations into despair” the astronomers were punished and killed. While wandering in the sky, Circe asks his father whether they are “late enough to kill astronomers” and learns that they are. Then she claims that there “was a twisting feeling in my chest, like cloth being wrung dry. I was thinking of those astronomers. I imagined them, low as worms, sagging and bent. (...) The axes fell and chopped those

pleading men into two” (see Miller, 2018:12). She imagines the scene of this murder and it is clear that Circe develops empathy with those mortal astronomers. Circe claims to her father by saying “I feel strange” (Miller, 2018: 12). The feeling that Circe obtains is more than strangeness, she feels ‘twisted’ with the idea of the death of those innocent men.

The fear of death surrounds Circe again when she meets with Glaucos who is a mortal and becomes her friend. She tells her grandmother that he will die as if she is “nearly choking” when uttering these words. She finds death as an unfair thing thus, she asks her grandmother to transform him into an immortal. Even though both her father and grandmother claim to Circe that such a thing cannot be done by them, then she tries other alternatives to make her wish come true. So, she exercises the power of *pharmaka* which her brother defines as the “herbs with wondrous powers, sprung from the fallen blood of gods” (Miller, 2018: 45) in order to transform Glaucos. Suffering from an excessive kind of loneliness as discussed in the previous section, Circe does not want to lose the interaction between her and Glaucos: “I was too wild to feel any shame. It was true. I would not just uproot the world, but tear it, burn it, do any evil I could to keep Glaucos by my side” (2018: 46) and she achieves transforming him into an immortal (Miller, 2018: 50-51). The fright of losing a beloved one causes her to do evil literally.

As Bozdoğan asserts, Circe’s “ability to practice magic was born from her love for Glaucos and her jealousy for Scylla whom Glaucos falls in love with” (2022: 50). When Glaucos is attracted by Scylla, Circe makes a potion to transform her into a terrible sea monster. The confession of these events and their approval by her brother paves the way for her punishment which is an exile to an island called Aiaia. Neither the punishment nor the exile disturbs Circe excessively but the cruelty behind her creation traumatizes her even more because the monster that she created causes many mortals’ death. Circe acknowledges the news from Hermes that Scylla “eats sailors. Six at a time, one for each mouth, and if the oars are too slow, she takes twelve. A few of them try to fight her, but you can imagine how that turns out. You can hear them screaming for quite a ways” (Miller, 2018: 100). She is frozen against this horrific news, and she feels the burden of her mistake.

She thinks that the “men she had eaten were sailors as Glaucos had been, ragged, desperate, worn with fear. All dead. All of them cold smoke, marked with my

name” (Miller, 2018: 100). She feels guilty for being responsible for such a crisis. According to Stine-Mari Hovind, this death of the mortal men is a burden to her.

The weight of those mortal lives follow Circe as long as Scylla remains alive, both as the knowledge that her creation is responsible for countless deaths, but also more directly as people she cares about, such as Odysseus and the creator Daedalus, must risk their lives at her straits (Hovind, 2022: 41).

The dreadful behaviour Scylla sheds causes many men to die and provoking all of this cruelty and violence becomes a dead weight that Circe struggles with.

She tries to undo what she has done before by trying to find a way to stop Scylla. Thus, Circe encounters Scylla more than once courageously. It is seen that not only causing the death of the mariners but also having survived Scylla’s attacks affects Circe’s self-evaluation and identity. She learns that on their way to Aiaia, Daedalus and his crew have many casualties because of Scylla. Their labour is to take the enchantress to the island of Crete, to help her sister, Pasiphaë. When Circe accepts their offer and embarks on the adventure, she confronts Scylla on Daedalus’ ship. By disguising herself as her brother Perse, and trying to evade Scylla, Circe helps the crew pass near the monster without casualties. Therefore, all of the men on the board thank the goddess and show their gratitude towards her. However, Circe rages against the crew and Daedalus:

I will never be free of her. She cannot be changed back, not now, not ever. What she is, she will remain. She will feast on your kind for all eternity. So get up. Get up and get to your oars, and let me not hear you speak again of your imbecile gratitude or I will make you sorry for it (Miller, 2018: 120).

Since she blames herself for the things that she has done to Scylla, she does not want any signs of gratitude or she does not want to be worshipped by them. This type of guilt that Circe feels is called posttraumatic guilt. It is portrayed by Wilson, Droždek, and Turkovic as “personal guilt for acts of transgressions with negative consequences for others” and it “could also be characterized as betrayal guilt because the survivor may have engaged in selfish actions that result in personal gain at the expense of others” (2006: 131).

All of these deaths are ‘marked by her name’ so, having survived one single journey with a gruesome monster does not relieve Circe. There are many other issues about death in the novel and analysing all of them requires research that merely focuses on this issue. For instance, when her lion dies, Circe does not feel guilty or traumatized. When Odysseus dies, she also mourns but does not feel any burden because of his

death. Thus, such examples of death are not employed in this chapter. Furthermore, there are other concepts in the novel such as violence that should be examined. The employment of violence and its effects will also be explored from now on.

According to the third edition of the American Psychiatric Association's *Diagnostic and Statistical Manual of Disorders*, a traumatic event "is generally outside the range of usual human experience" (APA, 1980: 236). Brown opposes the idea that traumatic experiences are "outside the range of human experience" and advocates that daily experiences might also be traumatic (*see* Brown, 1991: 119-121). Similar to Brown, Herman suggests that the definition put forward by the American Psychiatric Association;

(...) has proved to be inaccurate. Rape, battery, and other forms of sexual and domestic violence are so common a part of women's lives that they can hardly be described as outside the range of ordinary experience. And in view of the number of people killed in war over the past century, military trauma, too must be considered a common part of human experience; only the fortunate find it unusual (1992: 33).

The comprehension and ideas about trauma enlarge day by day. Even though it is apprehended as a crushing force that is not encountered in daily life, the practices done every day can be traumatic. Similar to death, violence is another concept that is associated with trauma. Both being subjected to violence and witnessing it can be traumatic for a person and it should be noted that there are many different types of violence. Among them, sexual violence can be counted. The protagonist in the novel is also exposed to this assault.

On the days of Circe's exile, a group of mariners necessarily stops by her island Aiaia since they get lost. Circe and her island harbours them generously at first. According to Laseter, Circe, as a nymph has acknowledged that "she was always at risk of rape" yet, she is self-confident thanks to her powers of immortality and magic (Laseter, 2020: 41). Thus, she does not think that any harm can come to her via these mortal men (*see* Laseter, 2020: 41). When the men step into Circe's realm, she performs hospitality yet she gets nothing in return but harm. When she introduces herself and tells her name to the men she feels something and describes it as follows:

The name meant nothing to them. It dropped onto the floor like a stone. The benches scraped again. All the men were rising now. And still I said nothing. Still I told myself I was wrong I must be wrong. I had fed them. They had thanked me. They were my guests. The captain stepped towards me. He was taller than I was, every sinew taut from labor. I thought — what? That I was being foolish. That something else would happen (...) that my father would come (...) I could hear Hermes telling the tale after. *She was always was a hysteric* (Miller, 2018: 194).

How Circe feels at this point actually has a great importance. O'Hara points out that Circe wants to see the good side of the people and "empathize with these men wins out against her intuitive need to protect herself" and thus, Circe questions her ideas when she thinks that whether these men pose hazard for her or not (*see* O'Hara 2022: 4). Circe is not mistaken the way that she feels since the men that she hosts assault her sexually by taking advantage of her being alone on the island:

The man threw me back against the wall. My head hit the uneven stone and the room sparked. I opened my mouth to cry out the spell, but he jammed his arm against my windpipe and the sound was choked off. I could not speak. I could not breathe. I fought him, but he was stronger than I had thought he would be, or maybe I was weaker. The sudden weight of him shocked me, the greasy push of his skin on mine. My mind was still scrambled, disbelieving (Miller, 2018: 194-195).

She is traumatized by the shock of the event and even though there are not any words directly indicating rape, the fright and the effect of the sexual violence that Circe feels are understood. Circe's 'scrambled mind' and 'disbelieving' indicate that she is physically and mentally distorted by the event. Although Circe takes revenge on these mariners by turning them into pigs and killing them (Miller, 2018: 195-196) and destroys all of the traces of the assault, she cannot cleanse the impacts of the event: "At last, when there was nothing else to clean, I sat before the hearth ash. I was not shaking anymore. I did not move at all. My flesh seemed to have congealed around me. My skin stretched over it like a dead thing, rubbery and vile" (Miller, 2018: 197). It is obvious that she feels ashamed because of this traumatic experience. According to Sena Tuğçe Gürkan, Circe dissociates with her own body after the event:

As she mentally leaves her body as a defence mechanism, she cannot find her way back to it. This is the Freeze response to trauma according to polyvagal theory, where the dissociation degenerates into PTSD. She does not call it her skin but she calls it 'flesh', distancing herself from her own body, she goes on to describe it as a dead thing which is what it is for her now as it does not feel like it is hers. She says it is vile, which shows us that self-hatred is setting in. she feels betrayed by her own body for taking this abuse, not being able to resist it. Although she lives with these PTSD symptoms, she does not give up (2022: 74-75).

This dissociation can be regarded as a symptom of trauma however, as Gürkan states Circe does not give up and tries to struggle with this estrangement. The mariners who do not harm or assault her continue their journeys, unlike the other mariners who violate Circe. If they do not endanger her, which are very few as she notes, Circe hosts some of these men well and takes some of them to her bed. She claims that this "was not desire, not even its barest scrapings" (Miller, 2018: 200). According to her this "was a sort of rage, a knife" that she stabs herself as a piece of evidence to acknowledge and say that "my skin was still my own" (*see* Miller, 2018: 200). So, her

body becomes a site of trauma where she is exposed to the event yet, her body is also a site of recovery that is struggling to elude the effects.

Circe repeats the action of transforming men into pigs even when Odysseus and his ship anchors, she transforms some of his men into pigs again. O'Hara also suggests that this trauma that she experiences "determines Circe's future receptions of intruders on her island" (O'Hara, 2022: 5). This repetitive act also can be regarded as a mechanism to protect herself. Due to Odysseus' cunning wit and Circe's being attracted by him, they make a shared decision, a truce. Circe swears that she will not give any harm to him. This oath made "by the River Styx" cannot be broken even by Zeus. She transforms Odysseus' men to humans back and her relationship with Odysseus begins (Miller, 2018: 212). Unlike other stories that employ this relationship, Miller portrays Circe as a self-confident and powerful character. By making a 'truce' it is understood that both sides are strong enough.

This signals that unlike earlier works, Miller creates her characters equally. Through Circe's ideas, the author's voice echoes. The traditional views upon women which demand 'humbling women' are criticized by Circe, and this can also be regarded as the sound of the author. It is also demonstrated that there can be stories in which women can stand tall instead of crawling and weeping (*see* Miller, 2018: 213). By suggesting such an alternative, Miller also removes what has become like a blockage in evaluation of ancient female characters. She reflects this traumatic perception that women should crawl and weep before men because they are fragile and weak, and finds a cure to this approach in her novel by reversing the conditions.

3.1.3. Forced Displacement in *Circe*

So far, Circe's personal traumas have been discussed regarding her childhood and womanhood. The traumatic experiences that she encounters like violence and the impacts of these experiences have been considered. In this part of the thesis, Circe's forced displacement will be explored. As a result of her transforming Scylla into a horrible monster, Circe is banished from her home to the island of Aiaia. It is noticeable that this forced displacement paves a new path for Miller's protagonist. For this reason, how this displacement is portrayed in the novel and what kind of a new perspective it brings to Circe will be scrutinized. In order to analyse the effects of this situation, some concepts like home and displacement will also be examined. Since

these concepts are also broad terms and discussed within different fields, analysing them in detail is beyond the survey of this thesis. Thus, they will be regarded within the scope of the main context of this thesis which highlights the relationship between the literature and trauma.

It is acknowledged that throughout his or her life one establishes a kind of relationship with his or her 'home'. How home is understood or how home should and/or could be understood is questioned in Mallett's article. She elaborates on the issue by analysing the concept of home from different perspectives like gender, family, and so on. In the conclusion part of the article Mallett depicts that all ideas about home vary according to how it is evaluated (Mallett, 2004: 84). Home is portrayed as follows:

Clearly the term home functions as a repository for complex, inter-related and at times contradictory socio-cultural ideas about people's relationship with one another, especially family, and with places, spaces and things (...) Home can be singular and/or plural, alienable and/or inalienable, fixed and stable and/or mobile and changing. It can be associated with feelings of comfort, ease intimacy, relaxation, and security and/or oppression, tyranny, and persecution. It can or can not be associated with family. Home can be an expression of one's (possibly fluid) identity and sense of self and/or one's body might be home to the self. It can constitute belonging and/or create a sense of marginalisation and estrangement (Mallett, 2004: 84).

Home is a complex term and its connotations can be both positive and negative. Besides this, it also has a binary content indicating both stableness and change, bonds and isolation, unity and disunity. Nonetheless, this quality of the home enables it to be contemplated in different fields.

In the literary field, home is also a common topic that is employed and it has been reflected through different perspectives. It is also possible to encounter the concept of home in different works that belong to written and oral literature. Leaving home and returning back to home have taken a distinct part in literature. For example, the known story of Adam and Eve can be one of the earliest examples at this point. It is acknowledged that Adam and Eve were banished from the Garden of Eden, which is their first home, because they ate the fruit of the Tree of knowledge. Humankind's struggle to return back to Eden is also a very popular topic in many texts.

Even in the ancient myths, and texts, it is also possible to follow the traces of living away from home, or being obliged to live away from it. Home as a concept and topic is engaged within the literary works of that time, most of which include a hero or heroine who is on a quest. This person accepts the journey and leaves his or her homeland to accomplish the quest. After attending the adventure, there is always a

matter of returning back to home for the main character of that story. Homer's *The Odyssey* is one of the admirable examples of this kind of journey and it dramatically illustrates Odysseus's struggle to return back his home, Ithaca. As it is described in the famous epic poem, returning back to home can be as hard as leaving it.

In Miller's novel, Circe has to leave her home because of her fault. Even though all of Circe's siblings have some magical powers, only Circe admits that she uses these powers deliberately. Helios, who is Circe's father discusses this issue with Zeus and they decide that these powers do not pose danger right now. Helios continues as follows:

Perses lives beyond our boundaries and is no threat. Pasiphaë's husband is a son of Zeus, and he will be sure she is held to her proper place. Aeëtes will keep his kingdom, as long as he agrees to be watched. (...) Each of them has sworn besides that their powers came unbidden and unlooked for, from no malice, or attempted revolt. They stumbled upon the magic of herbs by accident. (...) Each of them, except for Circe. You were all here when she confessed that she sought her powers openly. She had been warned to stay away, yet she disobeyed. She defied my commands and contradicted my authority. She has turned her poisons against her own kind and committed other treacheries as well. (...) She is a disgrace to our name. An ingrate to the care we have shown her. It is agreed with Zeus that for this she must be punished. She is exiled to a deserted island where she can do no more harm. She leaves tomorrow (Miller, 2018: 75-76).

This banishment should be analysed in detail since it harbours many different aspects within itself. First of all, this banishment can be interpreted as a way to disrupt the familial bonds. Circe is banished to an island which symbolically means isolation. This banishment is the result of Circe's revolt against the authority, which is represented by both Zeus and Helios at that point. Moreover, by using her powers and admitting it, Circe is evaluated as a "disgrace" to her family, thus her alienation starts even before she leaves the halls of Helios.

Circe reacts to this banishment by saying nothing. She describes that everyone is looking at her. "I wanted to cry out, to plead, but my breath would not catch. My voice, ever thin, was gone. Aeëtes will speak for me, I thought. But when I cast my gaze to him, he only looked back with all the rest" (Miller, 2018: 76). She cannot defend herself but expects her brother would do so. Morgan Thomas also contemplates on that exile as a way of silencing Circe by separating her from her roots and home. It is also claimed as follows:

Circe cannot speak at the horror of returning to that loneliness, but she *wanted* to. She wants to fight back against this judgement, but she is overcome with shock and fear. Naively, she believes that Aeetes will speak up on her behalf. (...) Circe finally realizes that she cannot rely on anyone else to be her voice: she must speak for herself. (...)

she is no longer content to silence herself for the sake of others, but finding her voice is not without its own consequences (Thomas, 2021: 5).

This horror, fear, and shock indicate that this sentence of banishment can be evaluated as a personal trauma that Circe experiences. When Aeëtes declares that he will not understand why Circe has confessed her fault (*see* Miller, 2018: 78) Circe asserts that “(...) he would not. He had not been born when Prometheus whipped” (Miller, 2018: 78). This also indicates that Circe could not overcome the trauma she experienced when her uncle was whipped and this event also echoes in her way to be banished to the island. Even though it is Prometheus, who was whipped, Circe carries the wounds of this event within her mind.

Miller portrays her character “(...) in a more complex and profound way. Identifying with Circe, the reader is able to learn more about her pain, and the way in which trauma and longing forced her into the exiled life of a witch” (Govers, 2020: 3)”. It becomes more possible to investigate Circe’s wounds due to the author’s portrayal of her. When Circe gets on her father’s chariot the next day after being sentenced to live as an exile, she contemplates on to commit suicide. “I imagined pitching over that golden rail into the open air below. It would feel good, I thought, before I hit” (Miller, 2018: 79). These words indicate that Circe has an idea to end her life just for a moment, yet she is an immortal and she knows that she cannot kill herself. As soon as Circe steps onto the island, Helios leaves (Miller, 2018: 79) and she stays on her own.

This exile has double points for Circe and it affects her both positively and negatively. The negative side of that banishment will be explored at first since all of these challenging issues that Circe experiences lead her to her own transformation in a positive way. According to Edward Said exile is not something that is stable. He asserts that:

Exile is never the state of being satisfied, placid, or secure. (...) a life of exile moves according to a different calendar, and is less seasonal and settled than life at home. Exile is life led outside habitual order. It is nomadic, decentered, contrapuntal; but no sooner does one get accustomed to it than its unsettling force erupts anew (2003: 186).

Edward Said’s notion of exile indicates that someone who lives in exile has a different understanding of time. Furthermore, the exiled person is under the threat of being in danger and being marginalised. Indeed, Circe struggles with the same hazards that Said describes. At first, when she steps on the island, she is afraid because the place is unknown to her. Circe claims that:

All my life had been spent in the same dim halls, or walking the same stunted shore with its threadbare woods. I was not prepared for such profusion and I felt the sudden urge to throw myself in, like a frog into a pond. I hesitated. I was no wood-nymph. I did not have the knack of feeling my way over roots, of walking through brambles untouched. I could not guess what those shadows might conceal. What if there were sinkholes within? What if there were bears or lions? I stood there a long time fearing such things and waiting, as if someone would come and reassure me, say yes, you may go, it will be safe. My father's chariot slipped over the sea and began to douse itself in the waves. The shadows of the forest deepened and the trunks seemed to twine against each other. It is too late to go now, I told myself. Tomorrow (Miller, 2018: 80-81).

This is the first reaction of Circe when she steps on the island. She is uncertain to explore the island because she is unprepared to do so. Moreover, the fear that she feels is understood from her words. Circe needs some encouragement, however, she is all alone on that island. The next day, Circe explores the island, the new house that she will live in. She does not call it a home.

The doors of the house were broad oak, banded with iron. (...) It was large enough to hold a dozen goddesses, and indeed I kept expecting to find nymphs and cousins around every turn. But no, that was part of my exile. To be utterly alone. What worse punishment could there be, my family thought, than to be deprived of their divine presence? (Miller, 2018: 81).

Here, the way she describes the house indicates that she is longing for her home. Even though Circe does not consider the house as punishment (Miller, 2018: 81), it is clear that she has no sense of belonging here. The excessive loneliness that she feels is also described throughout the lines portraying Circe's first days on the island. She claims that she can hear her breath's sound (Miller, 2018: 82). For the first time she discovers many things that she fears such as leviathans, nightworms, goat-footed gods, and pirates. She feels desperate against all of these dangers and except for her powers, she has nothing to do. She also admits that in order to use her powers she needs these flowers that give her strength, yet, these flowers are also far away. Therefore, the only thing she can do is just scream which is actually not the most useful way to defend herself (Miller, 2018: 83). She tries to explain how she feels as follows:

The fear sloshed over me, each wave colder than the last. (...) I stared into the darkness, straining to hear past the beat of my own blood. Each moment felt the length of a night. (...) The shadows ebbed away and it was morning. I stood up whole and untouched. (...) I felt as if I had passed a great ordeal. I looked again into that forest. Yesterday — was it only yesterday? — I had waited for someone to come and tell me it was safe. (...) That is what exile meant: no one was coming, no one ever would. There was fear in that knowledge, but after my long night of terrors it felt small and inconsequential. The worst of my cowardice had been sweated out. In its place was a giddy spark. I will not be like a bird bred in a cage, I thought, too dull to fly even when the door stands open. I stepped into those woods and my life began (2018: 83-84).

Actually, this is the turning point that Circe passes. Nonetheless, before that point, it is obvious that her time perception has changed, and it took her a while to acknowledge the truth of living as an exiled goddess. After she acknowledges this situation, she finds the courage within herself and commits herself to her own self-discovery. This is the positive side of her banishment that creates a chance for Circe to attain her self-improvement.

Chikh also puts forward that Circe experiences a bunch of feelings and personal improvement. She tries to leave her past behind and she is “eager to begin her new journey” (*see* Chikh, 2021: 42). So, living as an exile paves the way for her change in positive way and Circe is ready to undertake the consequences of this transformation. According to Bozdoğan being banished to the island supplies a kind of “liberation from the masculine and hierarchical order she is in” (2022: 26). Circe has more freedom in the island because she is on her own and far away from the representatives of authority. Similar with Bozdoğan, Rogers also states that:

Circe’s own freedom and confidence begins to bloom once she arrives at Aiaia, which ends up being more of a paradise for her than a place of exile. Without the cruelty of her family weighing her down, Circe learns the extent of her magical abilities, as well as her strength of character. For the first time in her life, Circe begins to gain a sense of who she really is (2021: 29).

With this confidence and freedom that she gains as it is mentioned above Circe explores the island. That also becomes a way of self-exploration for Circe since she learns and realizes so many new things in that place. “All this while, I have been a weaver without wool, a ship without the sea. Yet now look where I sail. (...) For a thousand years I had tried to fill the space between myself and my family. Filling the rooms of my house was easy by comparison” (Miller, 2018: 84-85). At this point, Circe evaluates herself by regarding the past and the present. In the past, it is obvious that she was not aware of her potential and she did not have a sense of self or identity. Besides this, she was also deprived of familial bonds. When she compares whether the space between her and her family or the empty rooms of her house is harder to fill, she admits that the first one is more arduous. She also cannot fill the emptiness that harbours within herself.

Even though Circe travelled out of her island when her sister Pasiphaë gives birth to the Minotaur, and her island is sometimes visited by both Daedalus, Medea, Jason, Hermes, and other characters she cannot reduce the feeling of loneliness. “The days moved slowly, dropping like petals from a blown rose. (...) Someone will come,

I thought. (...) Someone must. I stared into the horizon until my eyes blurred, hoping for some fishermen, some cargo, even a shipwreck. There was nothing” (Miller, 2018: 184). The visitors of her island Aiaia, are just like passengers that are coming and leaving after a while. Therefore, Circe does not have time to build a healthy, powerful, and long-term relationship or bond which is something that she lacked throughout her life.

Circe’s island also becomes a place of exile to other nymphs like Alke who is punished by her father since she fell in love with a mortal (Miller, 2018: 184-185). The island becomes a space of oppression, where the revolting daughters are banished and punished by their fathers or the figures of authority. Circe claims that there are rumours among the gods that her island is regarded as the appropriate place to exile revolting daughters. She goes as follows:

A dryad arrived who had fled her intended husband. Two stone-faced oreads followed, exiled from their mountains. Now whenever I tried to cast a spell, all I could hear was rattling bracelets. As I worked at the loom, they flashed in and out of the corners of my vision. They whispered and rustled from every corner. There was always someone leaning moon-faced over a pool when I wanted to swim. As I passed, their snickering laughter washed against my heels. I would not live that way again. Not on Aiaia (Miller, 2018: 186-187).

The island functions as a punishment corner for the fathers where they think that they can suppress their daughters. Even though Circe does not want any more punished daughters on her island, they keep coming. Circe is more self-confident than in the past, so she does not let herself be mocked or humiliated on her island. It is also stressed that the sons are never punished (Miller, 2018:189). This can also be interpreted as a collective trauma that female characters in the book experience, however, that subject requires more detailed analysis and it is beyond the scope of this thesis that focuses on personal trauma and its impacts on the novel.

If it is needed to turn back to the relationships that Circe has on her island it is seen that these relationships do not last long. Although Circe builds a relationship with Hermes, Odysseus, and other visitors to the island all of these relationships are built temporarily. Besides this, she enjoys the company of these people, yet, she lets them go when it is needed. Especially Odysseus’s company is important for Circe because she learns so many things from him such as the process of the Trojan War, its heroes, the features of a mortal life, and so on. When Odysseus leaves her island with the advice that Circe gives him, Circe portrays effectively the kind of relationship that they share by saying: “He showed me his scars, and in return he let me pretend that I had

none” (Miller, 2018: 246). When she admits this, it is understood that even with Odysseus she cannot totally heal the wounds that she carries. She is also traumatized, not in the same way that Odysseus experienced in the Trojan War, yet these experiences left some invisible scars on Circe. When she becomes a mother, Circe struggles to build a healthy relationship with her son. The island of Aiaia becomes the space where Circe experiences motherhood and all of the feelings related to it.

When Odysseus leaves the island and seals, Circe feels sick and queasy unlike other nymphs, who “glowed and swelled like buds” during their pregnancy. (Miller, 2018: 247). To this good news, Circe finds hope within herself and dismisses all of the nymphs on the island. She does that since she thinks that she will never have to be completely alone when she gives birth to her child. She does not even inform Odysseus that she is pregnant because she is so sure that this child is only for her (*see* Miller, 2018: 249). As a mother, she wants to protect her son, Telegonus, from any kind of danger. Since she feels very sick and cannot find the strength within herself to do that, she casts a spell in order to “make the island look like hostile, wrecking rocks to any ship that passed”. By doing so, Circe thinks that she can be in peace (*see* Miller, 2018: 248).

It is a commonly known fact that giving birth to a child has its own challenging sides. She has a long and painful process of childbearing. According to Altın, Miller portrays her character with a colourful range of emotions. Giving birth to a child has so many difficulties, and while Circe tries to fulfill all of her duties as a mother, she also struggles with depression. This depression is called postpartum depression and her feelings like “fatigue, love, anger, anxiety, and excitement are very familiar to the contemporary reader” (*see* Altın, 2020: 154). Because of this reason, the readers of the novel easily sympathize with Circe. Circe portrays her pregnancy process as follows:

I did not go easy to motherhood. I faced it as soldiers face their enemies, girded and braced, sword up against the coming blows. (...) Thank the gods I did not have to sleep. Every minute I must wash and boil and clean and scrub and put to soak. Yet how could I do that, when every minute he also needed something, food and change and sleep? That last I had always thought the most natural thing for mortals, easy as breathing, yet he could not seem to do it. However I wrapped him, however I rocked and sang, he screamed, gasping and shaking until the lions fled, until I feared he would do himself harm (Miller, 2018: 251-252).

All of the labour that she describes is familiar to the contemporary reader. Even though Circe wants to keep the baby for herself and protect him against any kind of danger in any way, sometimes she yearns for her old life, the time before she becomes

a mother. The days when he transforms men into pigs. She casts the spell, yet she cannot overcome the feeling of fear. She has many “what ifs” in her mind and tries to figure out what she can do when someone hears her baby’s screams and comes to her island (Miller, 2018: 253). She explains the reason for this fear by saying “I had met the thing the gods could use against me” (Miller, 2018: 254). As a mother and an exiled witch, she trembles with the possibility of this. Thus, she encounters both Athena and Trygon. These chapters are not included in this thesis in detail since it is thought that they require a more comprehensive analysis as a main title.

In the following chapter, one of the focal points of this thesis, Nazlı Eray’s *Orpheus* will be examined within the context of trauma and literature. As it is done within these sections about Circe above, a similar path will be employed for Eurydice’s story to show her wounds.

3.2. Personal Trauma and its Reflections in *Orpheus*

What is claimed to be traumatic can be experienced individually or collectively. In this part, trauma will be evaluated personally and its impacts on Nazlı Eray’s *Orpheus* will be discussed. These issues will be focused on within the scope of the themes of the novel and its protagonist. In her novel, Nazlı Eray mirrors both individual and social problems that can shatter her protagonist’s conceptions and these can be evaluated as traumatic events. At this point, it is required to recapture what is meant by referring to trauma. According to Balaev, trauma is a person’s emotional reaction to a traumatic incident disturbing the preconceived thoughts of a person about who he or she is and “the standards by which one evaluates society” (2008: 150). This personal reaction to the traumatic event brings a kind of subjectivity to the issue. Every person can react to an event distinctively since every person has different backgrounds, cultural environments, life-style, and so on. The reaction to a traumatic event and its perception can be regarded as a unique response to that specific event.

These unique responses can be transmitted through literature by using the effective power of the literary language. Balaev evaluates these kinds of works as trauma novels. Balaev also continues by identifying the qualities of trauma novel.

The term ‘trauma novel’ refers to a work of fiction that conveys profound loss or intense fear on individual or collective levels. A defining feature of the trauma novel is the self ignited by an external, often terrifying experience, which illuminates the process of coming to terms with the dynamics of memory that inform the new perceptions of the self and the world. The external event that elicits an extreme response from the protagonist is not necessarily bound to a collective human or natural

disaster such as war or tsunamis. The event may include, for example, the intimately personal experience of female sexual violence (...) or the unexpected death of a loved one (...) (2008: 150).

What is stressed here is that the intense feelings of fear and loss are the outstanding contents of what is called 'trauma novel'. These feelings can be experienced individually or collectively. The distinctive feature of a trauma novel is claimed to be the self which is awakened by an exterior, frequently shocking experience. This kind of novel illuminates the process of reconciling 'with the dynamics of memory' that shape new perspectives about one's self and the world. This exterior and frightening experience that requires a response can be lived individually. Balaev gives examples of these experiences from daily life that anyone can experience at any time such as sexual assault and losing a loved one.

In Eray's novel, the protagonist Eurydice experiences similar incidents. The concepts of death and loss are also found in the myth as main themes and they are also employed in Nazlı Eray's novel. These two can be evaluated the outstanding themes in *Orpheus*: the fear of death and the fear of losing a beloved one. Although Eurydice experiences these when she witnesses Orpheus's death at the end of the novel, the devastating and frightening effect of this event is reflected throughout the whole novel. Moreover, the main protagonist of the novel does not evaluate her identity and self in a positive way, yet she struggles to create her own destiny. She also experiences the aggravating impact of urbanization. In the following chapters, these issues will be scrutinized.

3.2.1. Eurydice: As A Woman

The readers of *Orpheus* step into this fantastic world by encountering narration of a first-person narrator, who feels anxious and exhausted because of the long journey that is taken. The gender or the name of this narrator is not mentioned at the beginning of the novel but as the story unfolds, it is acknowledged that she is Eurydice, who comes to the city in order to seek for Orpheus. After arriving at the hotel, the narrator calls Mr. Night who is her assistant. Throughout this phone conversation how Eurydice evaluates herself is mirrored symbolically:

(...) "I already know that your eyes are very strong, that you can see well in the dark, and that you are extraordinarily logical. I'll be able to give you more details little by little in the next few days, as I get used to the climate of the city and relax. My eyes don't see very well. And I can't see at all at night. I can't pick out what I need to, in other words. On top of everything, I'm very emotional. I can mix everything up in a

second. I'm relying in your logic. You're my assistant. Well, we can talk about this in detail when you come to the hotel at five o'clock" (Eray, 2006: 3).

This is how Eurydice introduces herself to Mr. Night at the beginning, yet, it is important to analyse how she defines the differences between them. First of all, there is an emphasis on the sense of sight, which actually constructs the core of the ancient myth and Eray's *Orpheus*. In this paragraph, it can be said that there is a kind of blindness of Eurydice, indicating her failure to see at night. Secondly, when Eurydice defines the differences between her and Mr. Night, she makes use of many opposites like being logical and emotional. This quality of Eurydice, 'being very emotional' might hinder her from seeing anything rationally, and at this point, she appeals to Mr. Night's logic. Therefore, the night blindness that is mentioned above can also be regarded as a metaphorical blindness; not being able to contemplate an issue logically.

The narrator stresses this distinction between her and Mr. Night by also claiming in the parenthesis that "(...) in that summer seasons in the shore city, he served as my common sense, my judgement, my ears, and my eyes" (Eray, 2006: 4). It is clear that Mr. Night holds an important position in Eurydice's task of seeking for Orpheus. Furthermore, Mr. Night functions as the senses in two means: he sees and hears instead of Eurydice and he thinks and decides instead of her. So, without Mr. Night it is something very challenging for Eurydice to see, to hear, to contemplate on her own during her stay in this city. According to Esra Polat Şabaş:

Eurydice, who is the narrator, integrates her identity in the mythology with the identity of an urban woman. She is not afraid of death that is written in her mythic identity. Eurydice is imagination and bravery. Eurydice that introduces herself to Mr. Night is an uncompleted identity. She frequently refers that she does not see well as she has lately come from Underworld for a short time. (...) In the novel, Eurydice's not seeing well in the darkness refers to the underworld, in which she belongs to in mythology. Orpheus's having strong eyes depicts that he is not dead yet. (2021: 96)⁷

The idea of Eurydice's coming back from the Underworld to the city to seek for Orpheus is proved by her sight that is not well. She is used to the darkness in that realm, thus when she steps into the upper world she has some problems with this issue. Even though she is linked to imagination and bravery, she fears many things. She

⁷"Anlatıcı durumunda olan Eurydice, mitleşmiş kimliği ile kentli kadın kimliğini kendi hikâyesinde buluşturur. Eurydice, mitteki kimliğinde yazılı olan ölümden korkmaz. Eurydice düş gücü ve cesarettir. Kendini Bay Gece'ye tanıtan Eurydice, tamamlanamamış kimliktir. Eurydice sık sık gözlerinin iyi görmediğinden bahseder çünkü yeraltından kısa bir zaman önce kısa bir zaman için çıkmıştır. (...) Romanda Eurydice'nin gözlerinin karanlıkta iyi görmemesi, mitolojide ait olduğu yer altına bir göndermedir. Orphée'nin gözlerinin güçlü olması ise henüz ölmediğini anlatır." See Polat Şabaş, E. (2021). *Nazlı Eray Romanlarında Yapı Ve Tema* [Yayımlanmamış Doktora Tezi] T.C. İnönü Üniversitesi.

evaluates her identity in a negative way which is described as ‘incomplete’ one. Eurydice also evaluates herself as a woman “(...) whose yesterday had been taken away and who had no tomorrow” and this shows that she is hopeless (Eray, 2006: 4). She thinks that she has no past or future which emphasizes that she does not evaluate her sense of “self” and “identity” as a whole.

It is also important to claim that after making a self-evaluation, it is articulated that the narrator does not understand the reason for Mr. Night’s being her assistant. She goes on as follows:

Perhaps I had unwittingly inserted him into this unusual universe with which I needed to come to terms. He knew that somewhere on the boundaries of perception, I was playing with dreams and reality. In these lines, I wanted to thank my assistant for his considerable help in my reliving of the Orpheus myth (Eray, 2006: 4).

The narration is interrupted by the narrator to thank Mr. Night as is seen above. These lines, which are given in parenthesis in the novel also hint that it is actually not Eurydice but someone else, maybe the narrator or even the author of the book interpreting all of these events after some time of these events that are mentioned. The usage of the narrative tenses proves this issue. This situation will be examined in detail in the chapter that deals with the narration.

Nevertheless, there are two elements in these lines that require a detailed analysis. The first one is being “needed to come to terms” with this fantastic universe. The narrator feels that there is something bothering about this universe so, she should have a reconciliation with it. Secondly, the narrator ‘relives the Orpheus myth’ and this reveals that it is the second time that she experiences the same myth, yet it is done within different perspectives.⁸

As they get to know each other, Eurydice questions both Mr. Night and herself. For instance, when they meet at the reception of the hotel for the first time, Eurydice asks Mr. Night the reason for his involvement in this situation although he does not know her at all (Eray, 2006: 5). Then she continues by saying whether Mr. Night has ever thought that she may be crazy. Eurydice thinks that one “(...) who would start something like this might very well be crazy” and Mr. Night says that she is not crazy

⁸ These words are used in the English translation of the novel. However, in the Turkish and the original version of the text, the narrator claims that she undeliberately, involves Mr. Night in a quite particular universe that she needs to detect. She wants to thank him who has a great contribution in Orpheus’s reliving. “(...) Belki de istemeyerek de onu oldukça değişik, saptamam gereken bir evrene soktum. (...) Orphée’nin’ yeni baştan yaşanışında bana büyük katkısı olan yardımcıma, bu satırlarla teşekkür etmek istedim (Eray, 2015: 12).” See, Eray, N. (2015). *Orphée*. İstanbul: Everest Yayınları.

and he knows it (Eray, 2006: 6). As the story folds up, Eurydice behaves beyond the perception of one's mind.

Actually, searching for her lover becomes a quest towards Eurydice's inner self. Due to this journey towards herself, the readers find an opportunity to understand her thoughts and feelings. According to Çetin:

(...) Eurydice's journey of seeking for Orpheus has a symbolic meaning. This is a journey into the darkness, into a complicated human psyche. Indeed, Eurydice is seeking for a feeling of happiness in the darkness of her inner world. Her seeking for Orpheus and following him is a mental journey. The nightly visits to the archaeological site can also be dreams. The author claims that she did not tell her dreams, yet it can also be interpreted like this. This also symbolizes the dreams of women or men who hopes to find the ideal partner and marriage. The woman who is assumed to be Eurydice (and who also represents the author herself) wants happiness and an ideal partner, and in order to find this she embarks on this journey. She struggles during the journey, yet, in the end she cannot find what she seeks for (2007 : 198).⁹

This journey is actually one of the tough ones since it might be challenging for a person to explore the depths of her or his identity, however, Eurydice sets on this journey. Çetin regards this quest as an aim to find the ideal love and happiness but it might also be interpreted as a way to 'relieve' the myth by 'reliving' it. It can be said that Eurydice is aware of the death that waits for her at the end of their original story. Therefore, in this story, which is actually the re-writing of the myth, she tries to avoid the same end, and she wants to change her fate this time.

The desire of her surviving, to stay alive is seen throughout the novel since she abstains from catching Orpheus's eye because she is conscious of the result of this situation. In the introduction part of the novel, Sibel Erol also claims that Eurydice desires "(...) to move on by lifting the curse of Orpheus' backward look" (2006: xv). This desire becomes the main motivation in her thoughts and behaviours. For instance, in the novel Eurydice corresponds with Emperor Hadrian's statue, and among these letters, this desire to live shows itself. Even though she feels hopeless and evaluates

⁹ "(...) Eurydice (...) kıyı kentine Orphée'yi aramaya gelmiştir. (...) Bu arayış yolculuğunun simgesel bir karşılığı var. O da karanlıkta, çetrefilli bir insan ruhuna doğru olan bir yolculuktur. Eurydice, aslında kendi iç dünyasının karanlıklarında mutluluk duygusunu aramaya çıkmaktadır. Kadının Orphée'yi takip edip arayışı, zihinsel bir yolculuktur. Her gece o arkeolojik alana yapılan ziyaret, rüyalar da olabilir. Yazar, rüyalarını anlatmadım diyor ama böyle de yorumlanabilir. Bu da kadınların ya da erkeklerin hayallerindeki ideal eşi ve evliliği düşlemleri, onu bulma umutlarını simgeler. Eurydice kişiliği ve kimliğine bürünen kadın (aynı zamanda yazarın kendisini temsil eder), mutluluk ve ideal bir eş ister, bunu bulmak için yolculuğa çıkar. Bu yolculuk sırasında mücadeleler verir ama sonunda bulamaz." See, Çetin, N. (2007). *Roman Çözümleme Yöntemi*. (5. Baskı), Ankara: Öncü Kitap Yayınları.

the world and life from an existentialist perspective, she puts her effort into this situation to survive.

Dear Hadrian,

(...) One of the thinkers of my age, A.C. said: 'Despite everything, I shall live.'

(...) A vagabond caught in a trap set by the absurdities of guilt and fate, a philosophy whose starting point is to commit suicide ... means that a man must have considered that his god might be deaf, that life is meaningless and the world unfair.

Dear Hadrian,

This is me!

A person who has revealed everything experiences a strange, gripping release. Right now, I feel that release.

A person must lose everything to gain everything (Eray, 2006: 97).

It is understood that the initial letters of the thinker indicate Albert Camus who is one of the outstanding existentialist thinkers. The existentialist philosophy has some impact on Eurydice's understanding of life and evaluation of self and identity. She values her life as meaningless, and she claims that she feels like she is stuck among the absurdities of life, guilt, and fate. The vagabond that is described in the lines is Eurydice herself, or she might be portraying herself as one of these people.

In spite of all these, she wants to live. Therefore, she has presented everything that she has and everything that she can do to trace and come to terms with the myth including her destiny. This brings along a strange feeling of relief to her yet she is traumatized by the existence of the death that is following her and Orpheus. In order to highlight this traumatization of Eurydice, in the following chapter there will be a focus on the concept of death, and its impacts on the novel and the character.

3.2.2. Violence, Death and Survival in *Orpheus*

Violence, death, and loss are associated with trauma since all of these may have shattering effects on a human's psyche. Overcoming death is one of the central themes both in the myth of Orpheus and Eurydice and in Eray's *Orpheus*. "Death is an event that is always witnessed and it acts out in the unconscious, never recognized" (Şirin, 2022: 16). Even though one can encounter death or witness other people's death at any time it is difficult to integrate it into consciousness. Eurydice cannot acknowledge the death she has encountered. According to Freud:

It is indeed impossible to imagine our own death; and whenever we attempt to do so we can perceive that we are in fact still present as spectators. Hence the psycho-analytic school could venture on the assertion that at bottom no one believes in his own death, or, to put the same thing in in another way, that in the unconscious every one of us is convinced of his own immortality (1957: 289).

As Freud asserts, it is impossible for one to integrate one's own death into consciousness since a person unconsciously thinks that he or she is immortal. Maybe this is the reason for Eurydice's going to that shore city and she re-experiences the same story for the second time, to change her fate that she cannot accept.

Although death is an abstract concept, in *Orpheus* some human characteristics are attributed to death throughout the novel, and some associations with it are mirrored effectively. When Eurydice and Mr. Night have a conversation Eurydice asks what Mr. Night knows about Orpheus and he claims that he does not know many things about him. After that, Mr. Night asks about Eurydice. Their conversation continues as follows:

"We don't know yet whether she's dead or alive. Perhaps she ran here to die. Perhaps there is no Eurydice...Look, this is a possibility... We could only in search of Orpheus. An Orpheus with no Eurydice in his life," I said. (...)

"This is really scary...Well, what about death? There's death in this game too, isn't there? Because there is death in the story of Orpheus and Eurydice," he said. (...)

"Yes, there's death," I said. (...)

"Where?" he asked.

"Oh, Mr. Night, you ask very good questions! Death is always there, everywhere, all the time," I said. (...)

"I know. But I asked about the death in this game," he said (...) "Who is death?" (...)

"Mr. Night, I don't know who death is either," I said (Eray, 2006: 6-7).

The doubt of death's being a person is very striking at this point. Moreover, the disturbing impacts of death are reflected dramatically since the whole actions of the characters are described as a game that is played with death (Eray, 2006: 8). Besides all of these, death is listed among the characters of the novel when Eurydice claims that right now "(...) in this shore city there's Orpheus, there's death, there's you – my assistant – and there's me. And that's all we know for now" (Eray, 2006: 8) so, it is possible to consider death is regarded as a concrete thing and it has an important part in the story.

It is death or the fear of it which defines the motivations of the characters. For instance, since Orpheus wants to find Eurydice, he can "(...) descent into the Underworld any moment" or he "(...) might try to telephone (...) even to a Eurydice who doesn't exist (...) but if Eurydice's not there, he won't be able to talk to her. (...) And in the end he might want to go there" (Eray, 2006: 8). Eurydice also arrives the shore city in order to deal with the death. Thus, it can be said that death becomes the

main directive of the lovers' behaviours. It is regarded as a living, concrete thing motivating both Orpheus's and Eurydice's actions.

As the story unfolds, there are other connotations with death and the otherworld. For instance, Eurydice claims that she is afraid of dogs. Although Mr. Night tries to relieve her by saying that the dogs in the shore city "(...) don't bother people", Eurydice says that she cannot control this fear, nevertheless, she is afraid of the dogs. (Eray, 2006:11). After this confession the narrator, Mr. Nights includes that the person he is assisting is Eurydice. Their conversation is portrayed as follows:

"I know. You are afraid of just one dog. That's the dog Cerberus' who waits at the door of the Underworld, isn't it, Miss Eurydice?" (...)

"How did you know that I was Eurydice?" I said.

"I've known it from the start. Nobody other than me knows this..." said my assistant.

"And Orpheus knows," I said.

"Yes," said Mr. Night. "He knows too."

"You're worried. You're afraid that something will happen to him, aren't you, Miss Eurydice? Isn't that it?" my assistant asked (...)

"Yes," I said (...)

"But on the other hand, 'death' is after you; you know that too, don't you?" he said (2006:12).

The dog that is mentioned above is also a mythic figure. Behçet Necatigil describes Cerberus as a snake-tailed, three-headed dog guarding the entrance of the Underworld (*see* Necatigil, 2019: 51).¹⁰ So, the reason for Eurydice's fear of this dog is understandable since it is a monstrous creature. At this point, it is proved that the narrator of the novel is Eurydice, who feels anxious because Orpheus might get in trouble, or worse one of them can go to the Underworld. Even though death is after her, Eurydice claims that it is not something important for her (Eray, 2006: 12) but she cannot stop herself from fearing death. It can be said that there is a personification of death in the novel. Although death is an abstract concept, it is capable of chasing after somebody. The usage of this figure of speech actually strengthens the striking impact of the concept, and all of these associations that are portrayed above make the situation that Eurydice experiences more vivid.

¹⁰ "Hades'in kapısını KERBEROS isimli köpek bekler. Yeraltı Ülkesi'ne gelenleri kuyruğunu sallayarak içeri alır ama kimseyi bir daha dışarı salıvermez. Resimlerde çokluk, üç başlı, yılan kuyruklu görünür. °Herakles, onu zorla yeryüzüne çıkartmıştı". *See*, Necatigil, B. (2019). *Mitologya*. İstanbul: Yapı Kredi Yayınları.

When Eurydice and Mr. Night go to see Orpheus's house for the first time from one hundred meters away, Eurydice feels that her heart halts and she shivers (Eray, 2006: 13). Actually when Orpheus senses the presence of Eurydice very close to him, he goes inside and outside of his house. Mr. Night claims that Orpheus "(...) must be a very restless person" since he feels that Eurydice is close to him and he acts as if he is someone who is "going crazy" (Eray, 2006: 25). The lights of Orpheus's house are turned on and off as he wanders in the house. Eurydice portrays this incident as there is an earthquake in the house (Eray, 2006: 25).

What Orpheus experiences with the arrival of Eurydice might also be traumatic since he might be aware of the end of their story. He might be afraid of losing his lover, or on the contrary, he might be afraid of his own death which is represented as an unknown thing for both of the lovers. Eurydice claims that she has never died before, thus she does not know what death is and asks to gain some information about the concept from the statue of Emperor Hadrian in her first letter to him (Eray, 2006: 30). However, she is conscious of the destiny that is portrayed for them. Because of this reason, she relives the same story as it is stated before.

Nevertheless, as time goes by in that short city, in which both Eurydice and Orpheus are surrounded by death, she starts to normalize it. For instance, Mr. Night is worried about Eurydice's safety when she walks around in the shore city in daylight and he says:

"Look, I've thought of something. Do you think it's right for you to be walking around in the middle of the day, on streets you don't know? You know, you're in danger too..."

"Oh Mr. Night," I said. "You're talking about death, aren't you? You know, I didn't even think of it. And death is everywhere, all the time. And besides, I don't think of him as being a figure, a person involved in all of these things, do you?" (Eray, 2006: 37).

It seems that Eurydice somehow, gets used to the idea of death because she acknowledges that it is 'everywhere, all the time'. The striking impact is felt less by Eurydice because this fear has consumed everything inside her and in the end, she acknowledges it. Consequently, death is represented as something common, something usual. According to Peyruze Dündar, "Eurydice, avoids Orpheus because she does not want to die. The feeling of death erodes her day by day. Eurydice, has

learned to live with this fear” (2019: 149).¹¹ Even though death traumatizes her at the beginning, she starts overcoming this fear.

There are other associations with the death and Underworld in the novel. For example, another night, when Eurydice and Mr. Night observe Orpheus’s house in the archaeological site, Eurydice stumbles on a stone, then, they realize that this is actually a relief, half buried in the earth. On that stone, there are two people climbing a staircase as Mr. Night claims and he feels excited and starts digging. Eurydice wants him to stop since the place that Mr. Night tries to reveal “(...) could be the door to a Necropolis”. Eurydice thinks that this place might be the “threshold of an underworld – the city of the dead” (see Eray, 2006:45). This relief and the two people on it carry a particular meaning since the two people on the relief are claimed to be Orpheus and Eurydice when Mr. Night investigates it the other day:

This morning at dawn, (...) I went back up to the archaeological site. I found that stone relief. I took a good look at it in the morning light. (...) The man has a string instrument in his hands; they are going up out of a series of etchings that look like steps. As though they were coming out of the underworld. (...) I talked to the official who works there. (...) When I told the official about the figures on the relief in complete detail, he told me that, based on stories he heard, these might be images depicting Orpheus and Eurydice. (2006: 52-53).

Eurydice reacts to this information with a feeling of numbness. When they re-investigate the stone, they realize that one of the figures on the stone is missing and Eurydice immediately testifies her existence on the stone by claiming: “‘Orpheus must be missing, Mr. Night,’ I said. ‘Since I’m here, next to you, Orpheus must be missing tonight’ (Eray, 2006: 55). When they leave the stone and observe Orpheus’s house again, they see Orpheus is in the house. Therefore, Eurydice deduces that the missing figure on the stone is Eurydice. The meaning of this is claimed by Eurydice as follows “‘(...) I do not exist right now, or death is very close to us” (Eray, 2006: 55). Here, the idea of death trembles her one more time. Although she accepts that death is wandering everywhere, and it might find her at any time, she cannot help to tremble at the idea of her own death.

All throughout the novel, Eurydice avoids from her lover since she thinks that death is hovering around them; she always thinks that she will be the one who will die in the end. She is especially sure of this when they realize that one of the figures on the stone is missing. Nevertheless, Eurydice is aware of the presence of the incidents in the myth and the tragic destiny of them. Here, the myth, which is thought to be the basis of the novel, directly guides in the narrative texture. Eurydice, acting based upon

¹¹ “Eurydice, Orpheus’tan kaçır, ölmek istemez. Ölüm korkusu onu günden güne eritmektedir. Eurydice, bu korkuyla yaşamayı öğrenmiştir”. See, Dündar, P. (2019). *Nazlı Eray’ın Romanlarında Halk Bilimi Unsurları* [Yayımlanmamış Yüksek Lisans Tezi]. T.C. İstanbul Kültür Üniversitesi.

this guide, does not want Orpheus's to go down to the Underworld in his car because she has not died yet (Özdemir, 2018: 82).¹²

As it is claimed before, it is impossible for someone to grasp his or her own death. At first, it is thought that the missing figure indicates either the non-existence of Orpheus or Eurydice, but after a while, Mr. Night claims that both of the figures might be on the stone again, however, he is not sure. Eurydice also can't be certain since she cannot see in the darkness.

This uncertainty harbours a particular meaning for Eurydice. "Perhaps my whole reality was on that stone, the stone that Mr. Night had touched. A reality on stone... This, at very least, was a description of a grave" (Eray, 2006: 57). Eurydice regards that her reality could be on that particular stone since it carries the main point of her and Orpheus's story. Thus, digging the earth to reveal the stone can be interpreted as an attempt by Eurydice to reach her own reality. The two figures appear on the stone at the end and Mr. Night guarantees it this time.

As they go deeper, other figures appear on the stone. This time, they find "the plan of the underground city" (Eray, 2006: 58). It is also very striking that the entrance to the Under World and its plan are found in the archaeological site where Orpheus's house is built. Sibel Erol also puts forward that "(...) the path to Orpheus' house might lead to the underworld. The monster that Eurydice hears every night behind the bushes might be Cerberus that watches over the gateway to hell" (2006. xii). Erol also claims that the gateway "to the underworld is marked by an X on the etched stone that Mr. Night and Eurydice find in the archaeological site, associating the underworld with Orpheus's house, marked by an X on the sketch of the town" (Erol, 2006: xii).

There is a connection between Orpheus and the Underworld. It is very meaningful since the way to Orpheus's house may lead to the Underworld which is remind the original myth. Orpheus is the one who sent Eurydice back to the Hades'

¹² "Eurydice roman boyunca ölümün etraflarında kol gezdiğini düşündüğü için sevgilisinden uzak durmaktadır, ölümü tadacak olanın hep kendisi olacağını düşünmüştür. Özellikle taşın üzerindeki figürlerinden birinin eksik olduğunu fark ettiklerinde bundan emindir. Bununla beraber, mitteki olayların varlığından, trajik yazgılarından haberdardır. Burada romanın temelinde olduğunu düşündüğümüz mit, doğrudan anlatı dokusunda bir rehber durumuna gelir. Bu rehberine dayanarak hareket eden Eurydice, Orphée'nin arabasıyla onu aramak üzere Yeraltı Dünyası'na inmesini istememektedir, çünkü henüz ölmemiştir". See, Özdemir, A. N. (2018). "Nazlı Eray'ın *Orphée*'sinde Bir Mitin Yeniden Kurgulanışı: Modern Zamana Sürülmüş Bir Gölgenin Arayışı". Bekir Zengin (Ed.). In *VII. Uluslararası Karşılaştırmalı Edebiyat Bilimi Kongresi Bildiri Kitabı*, 75-83. Sivas: Kriter Yayınevi.

kingdom by looking at her. Nevertheless, in Eray's version of the story, everything is reversed and turned upside-down.

In one of the letters that Emperor Hadrian writes, he claims that he cannot understand the reason for Eurydice's watching over Orpheus' house from a distance every night and confining herself to this observation only. Emperor Hadrian thinks that in such an advanced, awesome world in which communication is conveniently achievable (*see* Eray, 2006: 80) why Eurydice does that. This question actually sparks the protagonist's motivation. After she reads the letter of Hadrian, Eurydice is terrified because the letter is "asking very intelligent questions. It touched on all the major points of what's going on in one fell swoop" (Eray, 2006: 82). She corresponds to that letter as following:

Dear Hadrian,

(...) The question that made me think the most, and that you rightly asked me, concerned Orpheus. As to why, in this greatly developed and expanded world, with every possibility and means of communication available, I look at Orpheus every night from where you are with my assistant, look from a great distance and am content only to see the lights...

Dear Hadrian, would you believe me, I don't know the reason myself.

A force I cannot describe both draws me towards him and tells me that I have to stay far away from him.

I want to see his presence, his light, because I miss him. But for some reason that I don't know, I'm afraid of him, and I run away.

A strange power is drawing me to him but another power keeps whispering, "Flee! Flee" into my ear (Eray, 2006: 83).

At this point, Eurydice exposes everything that she has felt so far. The 'strange power' that she describes above might stem from the fact that she is aware of the consequence of reuniting with Orpheus. Therefore, she avoids coming together with him and prefers watching him from a distance. She fears the death that patrols around them. "Because of these fears Eurydice defines herself as "an incomplete person whose yesterday was taken away from her". She turns out to be right about these fears" (Biricik, 2016: 23).¹³ The end of the novel proves that effectively.

Both Mr. Night and Eurydice wear dark clothes since they are going to show the movie *Last Tango in Paris* to the statue of Emperor Hadrian, who is personified throughout the whole novel as a living and communicating creature. The dark clothes

¹³ "Eurydice, kendisini bu korkularından dolayı "dünyü elinden alınmış yarım bir insan" olarak niteler. Korkularında haklı çıkar." *See*, Biricik, İ. (2016). Nazlı Eray'ın "Orphée" ve "Ayışığı Sofrası" Romanlarındaki Fantastik Unsurların Mitik Bağlantıları. *Mecmua Uluslararası Sosyal Bilimler Dergisi*, 1(1), 17-28.

that they wore, are associated with the dressing in the funerals since in some parts of the world people wear dark clothes in funerals. That might be a foreshadowing of the realization of the expected death. The archaeological site becomes the movie theatre for the characters where all of them will watch the movie. The movie screen is planned to be the facade of Orpheus's house. Although the reels of the movie are mixed up, they project the movie on the facade and Orpheus intermingles with the story of the film. This is the most striking part of the novel since Eurydice cannot hold herself and catches the eye of Orpheus:

I had to look at him as though I as looking at a trap.

I had to look at the whole map of judgment on the lines of his face, the map that would stop all the decaying, destroying answers to problems, stop fate itself, the map that was set up to make a new fate.

(...) In spite of everything, I had seen him.

(...) It was just like the disappearance of an omen, like the loss of an expired memory.

(...) *Paul takes a step closer to Jeanne. He doesn't even notice that the girl's coat has opened. She turns the gun barrel towards Paul.*

Orpheus made a movement to come towards me.

... *The girl pulls the trigger...*

Orpheus staggered, turning where he stood, and leaned against the window.

The door opening onto balcony, unable to hold this weight, opened completely.

Orpheus's hair was caught in the morning breeze (Eray, 2006: 106-107).

The scene of the movie that is projected is violent and Orpheus, Eurydice, Emperor Hadrian, and Mr. Night watch it at the same time. All of the characters in the book are witnessing this crime scene in the movie which is very traumatic since the girl becomes a murderer by shooting her lover.

As it is illustrated above, Orpheus mingles with the movie that is projected, and he becomes also the character in the movie. Furthermore, the violence and death that are shown transcend the movie and intermingle with the tragic destiny of Orpheus and Eurydice. This time, it is Eurydice who catches the eye of Orpheus. Contrary to the original myth, this time the person is Eurydice who survives this act of looking. According to Erol,

Eray's random borrowing from *Last Tango in Paris* reanimates the potentialities of the Orpheus myth: by using the collage technique to distort the original logic of the film, she defamiliarizes both the film and the context in which it is presented, allowing an alternative version of the Orpheus myth to emerge (2006: xvii).

Nazlı Eray makes use of intermediality by giving a place to this movie in her novel. Both the script of *Last Tango in Paris* and the movie with the same title are

employed throughout the novel. These works might be included in the novel in order to strengthen the tension and the message that is conveyed throughout the novel. Moreover, the collage technique that is employed paves a new way for the characters in the novel as claimed above. Dündar states that by killing Orpheus, the author wants to punish him (*see* Dündar, 2019: 14).¹⁴ This can be interpreted as a revolt of both the author and Eurydice who change to the weaved destiny that is told throughout the ages. She has been portrayed as a victim in most of the works, however, in Eray’s novel the trauma that is transmitted through the ages is fractured and she becomes the one who survives.

When she survives, she narrates her story of survival by looking backward and evaluating the past. All of these memories, even if there are gaps and interruptions, are tried to be reflected from Eurydice’s perspective. In the following part, some memories of Eurydice’s volunteer displacement will be elaborated. Even though there are some differences on this issue between Madeline Miller’s *Circe* and Nazlı Eray’s *Orpheus* the shore city that Eurydice arrives, becomes a space for Eurydice’s self-exploration as the island of Aiaia becomes a space of self-improvement for Circe.

3.2.3. Displacement in *Orpheus*

The issue of displacement is employed distinctively in Eray’s *Orpheus*. Even at the beginning of the novel the narrator’s journey welcomes the readers to the fantastic world of Eray. Unlike Miller’s *Circe*, this displacement is done willingly. Thus, it cannot be evaluated as an exile or banishment since the narrator sets on this journey voluntarily yet it has negative impacts on the protagonist of the novel at first. For instance, at the beginning of the novel it is hinted that it is actually an exhausting adventure that the narrator embarks in:

I had been on the bus going to the shore city I wanted to reach for almost twelve hours. My feet were swollen and I was completely exhausted. During the final two hours, I had been unable to breathe inside the bus; I had an inexplicable feeling of heaviness. I hadn’t slept a wink during the whole trip (Eray, 2006: 1).

The road trip suffocates the protagonist, but she endures all of these since she has an aim that she reminds herself of. The moment that Eurydice steps on the shore

¹⁴ “ Orpheus efsanesine göre Eurydice ölür. Ancak romanda Orpheus ölür. Yazar burada Orpheus’u cezalandırmak”. *See*, Dündar, P. (2019). *Nazlı Eray’ın Romanlarında Halk Bilimi Unsurları* [Yayımlanmamış Yüksek Lisans Tezi]. T.C. İstanbul Kültür Üniversitesi.

city, she feels claustrophobic. The narrator describes the things that are felt by saying: “The tension I felt inside increased slightly when I set foot in the shore city” (2006: 1). It is not understood why she comes to a state similar to a depressed person. As the story unfolds, it becomes more comprehensible since there is an “ (...) unbearable heat (as well as other indications) reminds the reader that this may be Hell” (Harding, 2005: 80). It is also claimed in the novel many times that the weather is “getting hotter and hotter” (Eray, 2006: 18) which associates with Hell again. By returning back to the place that is considered to be Hell, Eurydice also returns back to the site of her trauma with the intention in her mind. This intention is presented at the end of the novel, by ‘reliving’ and ‘re-visiting’ the incident that traumatizes her, she creates an alternative, or maybe a second path to herself by looking at Orpheus.

Nevertheless, it is not only Eurydice who visits the shore city. There is also another visitor of that city, Ankara, that is personified throughout the novel. When Eurydice receives a phone from Ankara, it is understood that she is from there and she had been living there before she came to this shore city (Eray, 2006: 15). Ankara lets Eurydice know that she is also moving into that shore city, yet Eurydice does not want Ankara to come to that little shore city (Eray, 2006:16). Eurydice and Ankara’s dialogue is presented in the novel as following:

The city came out with another laugh: “(...) Don’t get all upset. Do you want anything? One of my universities, the railroad station, a park, and a traffic circle with flowers, any of my streets, the MESA apartments? Do you need a bus or anything there? For God’s sake, don’t be shy. Tell me. I’ll bring it with me.” (...)

“Ankara,” I said. “Why do you want to come here? Do you think I ran away from you? Look, I have important things to do here ... If you come here, everything ‘s going to get all mixed up ... In any event, what you’re proposing is simply impossible. I’ve never heard of one city coming to another. This is madness,” I said.

Ankara said: “There are a lot of new developments being set up along the shore. Half of Ankara’s there anyhow (...)”

I saw there was no way out (...)

“Ankara, at least don’t bring a lot of things with you. Forget the universities and all that. Please don’t bring the post office, the Parliament, I don’t know, the markets, the malls, Ulus Square, the skyscrapers,” I said (Eray, 2006: 16-17).

Even though Eurydice does not want Ankara to come and transform the little shore city into a huge metropolis with malls, squares, and so on she cannot convince the city. Actually, Ankara which is the capital city of Türkiye, leaves Eurydice with a very ironic situation. At this point, the city’s moving into another city is a critical reference against the rapid urbanization.

According to Zekeriya Yıldırım, the unfavourable things that are brought together with Ankara's coming after Eurydice are mirrored through their dialogues. Thus, in *Orpheus*, Nazlı Eray criticizes this distorted order as Yıldırım claims:

(...) she portrays this problem of unplanned urbanization which is something very common around us through the city of Ankara that becomes a character in the novel through personification and anthromorphism, demonstrates that she handles this issue with regard to magical realism (see Yıldırım, 2019: 562).¹⁵

The novel does not only touches upon the personal trauma that Eurydice experiences but also touches upon another kind of trauma that is brought by modernization and urbanization. The rapid urbanization and the advancements might create a shock on both an individual and society as it is mentioned before in the theoretical framework. It is this shock that Eurydice experiences when Ankara tells her everything, thus she calls it 'madness'. Eurydice adapts to this idea of the city in a short time when she informs Mr. Night about the situation she claims that at first she was surprised but then, "(...) everything seems somehow normal..." to her. She even asks the city to "bring a good restaurant" and a "nice piece of land" (Eray, 2006: 18).

The reason for this request might stem from Eurydice's possible need for somewhere that she feels comfortable and safe since in that shore city, she over-fears and feels death which is nearby her. Furthermore, according to Kıraç, "the city becomes a friend for Eurydice and when Ankara moves to the shore city, Eurydice does not feel unfamiliarity or estrangement since she has a chance to walk on the streets that she is accustomed to and she fulfils her longing of the city" (see Kıraç, 2019: 20-21).¹⁶ Ankara's following her and settling down to the shore city relaxes her for a while. The dialogues between Eurydice and Ankara are employed throughout the

¹⁵ "Romanda bir kıyı kentine Eurydice'in peşinden gelen Ankara'nın oraya yerleşmesi sonucunda meydana gelecek olan olumsuzluklar Eurydice ile Ankara'nın karşılıklı diyaloglarında dile getirilir. (...) Kurguda Nazlı Eray, betona gömülen şehirler ile bu şehirlerde meydana gelen plansız yerleşmelerin doğurduğu çarpık düzene bir eleştiri getirir. Romanda çapık kentleşme gibi çevremizde bilinen bu gerçek sorunu teşhis ve intak sanatını kullanarak bir roman kişisi haline getirdiği Ankara şehri üzerinden vermesi, bu olayı büyülü bir gerçeklikle işlediğini göstermektedir". See, Yıldırım, Z. (2019). *Nazlı Eray'in Romanları Üzerine Bir İnceleme* [Yayımlanmamış Yüksek Lisans Tezi]. Çankırı Karatekin Üniversitesi.

¹⁶ "Ankara'nın bu kıyı kentine yerleşmesiyle beraber artık anlatıcı bulunduğu kente de yabancılaşma çekmemeye başlar. Çünkü gördüğü her yer ona tanıdık gelir. Anlatıcı artık dışarı her çıkışında Ankara'da yaptığı gibi bildiği durağa giderek otobüse binecek, yemek yemeye ise bildiği kafelere gidecektir. Ankara'nın işlettiği EGO otobüsü ile Ankara'nın tüm caddelerini gezecek ve kente duyduğu özlemi giderecektir (...)" See, Kıraç, T. (2019). *Nazlı Eray'in Hikâye ve Romanlarında Mekânlar* [Yayımlanmamış Yüksek Lisans Tezi]. T.C. İstanbul Aydın Üniversitesi.

novel. Ankara communicates with the protagonist and what is more interesting is that they are described as friends.

When Eurydice goes out to buy herself new sunglasses she hears the “(...) strange, powerful metallic voice coming from a distance”. This voice belongs to Ankara and announces “06 NZ 963, please pull over to the right!” which actually indicates the number plate of a car, yet, this announcement is made for Eurydice who feels “a little dazed from the heat”. Eurydice recognizes the owner of this voice and understands that it belongs to Ankara. The city says: “When you heard 06 (Ankara), you just pulled over to the right, didn’t you? What are you, a car? You’re kidding, aren’t you?”. At this point Eurydice complains to Ankara by saying: “(...) Is this any kind of joke to play on a friend?” and the city steadily answers that “(...) friends can play these kinds of jokes on one another” (Eray, 2006: 35). This dialogue between Eurydice and Ankara highlights the kind of relationship that Ankara and Eurydice builds. Eurydice is an urbanized woman, aware of what it means to live in a city which actually has an impact on her identity.

For example, when Eurydice pulls over right with the announcement, Ankara claims that Eurydice is “well-programmed” for the streets of the city (Eray, 2006: 35). This description of Eurydice as if she is not a person but a car or a machine that can be programmed according to the requirements of the city life and rules. This illustrates the heavy impact of city life on a person. Here, Eurydice is mirrored as a dull thing made of metal and she behaves according to these requirements automatically, without even questioning them. Both Ankara and Eurydice seem to get on well with each other since it is Ankara that is Eurydice’s ‘home’ in the novel. Thus, the place where she has lived for many years is portrayed as an “affectionate mother” (*see* Eray, 2006: 36) when Ankara tries to understand the reason for Eurydice’s being out in this boiling weather. All of these might be the evidence for the feeling of Eurydice’s homesickness, yet, sometimes she feels like she is suffocating in the rapidity and crowdedness of the city.

Even though Ankara supplies a kind of relaxation to Eurydice with the places that she is accustomed to as it is described before, she feels depressed when she goes to see the Tunali Hilmi Avenue that has set up newly by getting on the EGO II bus. This feeling that she felt is portrayed as follows:

(...) Tunali Hilmi's utter confusion completely disoriented me.

For a moment I thought my heart would stop.

I trembled for a moment in this explosion of consciousness. (...)

The sun striking my eyes from the cars, windows, and hoods made me dizzy. The sound of a horn that was tucked kept echoing in my ears.

I squinted. (...)

(...) the city was pressing in on me in a strange way (...)

I was like an animal whose leash had been untied.

Like a slave left on her own ...

Like an arrow that wanted to return to its bow ...

I turned onto a side street, thinking I might be able to escape the city. But it got even worse; this too was a street that I knew (Eray, 2006: 85-86).

At this point the surroundings that Eurydice is familiar with result in her feeling of anxiety rather than relaxation. The streets that she knows well make her feel like she is in a prison that she cannot escape and also she emphasizes the loneliness that she feels.

She feels an urge inside her to get away and escape from that city thus, she gets in a taxi and arrives at her hotel back with difficulty (Eray, 2006: 87-89). When she gets away from the city, and re-evaluates the things that she has experienced in that place is portrayed as follows:

"Mr. Night," I said. "It's something really unbelievable. That place is not a street... how can I explain it? It's as though the whole city were there! And once you go in, it's very hard to get out again. It swallows you up like a nightmare. It's very hard to explain..."

"I didn't understand a thing you said," said Mr. Night. "How could a new street have such an effect on you?"

"I told you; it's not just a street. I can't explain it to you, Mr. Night. It's something unexpected, between seeing and not seeing, like being here and not being here at the same moment ... I don't know, Mr. Night. It's like you're suddenly thinking of yourself being far away. Remember that panic we felt in the archaeological site, and the emptiness you felt the night after you dug up the earth around the stone relief with your fingernails in excitement, and then left everything in the daylight, or even more, something like a car that's moving fast and then suddenly goes into reverse..." I said (Eray, 2006: 89-92).

Eurydice cannot make sense of this experience since she is shocked by the experience that she had. This shock hinders her from claiming her own presence and she is in a kind of dilemma between seeing and not seeing, existing and not-existing in this fantastic world. All of this quest of seeking Orpheus, trying to relive the destiny that they share together, and the impacts of Ankara and the shore city exhaust Eurydice.

She cannot even sleep and contemplates all of these events that she has been through. She also thinks about Ankara and Tunali Hilmi Avenue for a while. “That was an unbearable nightmare about Ankara! As I thought over all these things, I fell into deep despair” (Eray, 2006: 93). So, Eurydice cannot stand the urbanization that is brought by Ankara and considers it as a terrible nightmare which again reminds the readers that “somewhere on the boundaries of perception”, Eurydice is “playing with dreams and reality” (Eray, 2006:4). Thus, she cannot evaluate these logically or integrate them into her consciousness. Even though she feels a little relaxed with the arrival of the city, this arrival affects her in a negative way and complicates her mind even more than before.

All of these are articulated better with the style and narrative techniques that are employed. Therefore, in the following chapter, there will be a focus on the narrative techniques that both Miller and Eray apply in their novels.

CHAPTER FOUR: TRAUMA AND NARRATIVE IN *CIRCE* AND *ORPHEUS*

In this chapter titled as “Trauma and Narrative” the impact of trauma and how it is employed in the narrative will be explored in both Madeline Miller’s *Circe* and Nazlı Eray’s *Orpheus*. In the previous chapters, the concept of trauma and its effects on the protagonists have been elaborated. From now on, there will be analyses focusing on how these traumas are conveyed through the narrative in both of the novels. It is aimed to portray that, through narrating their stories, both Eurydice and Circe have the chance to give a meaning to their traumas. By doing so, they also have a reconciliation with their traumas and reinforce their shattered identities.

4.1. Trauma and Narration in *Circe*

Madeline Miller’s *Circe* is a fantasy novel and it illuminates the life story of an ancient goddess. As it is discussed in earlier chapters, Circe has been subjected to insidious trauma. Her isolation and loneliness echo in her attempt to build a healthy relationship with somebody, mortal or immortal. There are other kinds of traumas that Circe experiences as discussed before. Circe struggles to reduce the impacts of these incidents and to rebuild a new world for herself. The following sections try to highlight Circe's trauma story and the narrative in the novel by employing some key words; introspection, confrontation, and reconciliation. By following a path towards recovery, it is aimed to discuss the transformation of the meaning of the wounds that Circe carries.

4.1.1. Introspection: Examining Trauma in *Circe*

In Madeline Miller’s *Circe* there is an engagement of a first person narrator, who is also the protagonist of the novel: Circe. She invites the readers to her world by describing her childhood memories. “WHEN I WAS BORN, the name for what I was did not exist”. After claiming this obscurity about her name, it is said that Circe is called a nymph (Miller, 2018: 3). This beginning might indicate to a kind of a problematic identity because the being that she is not properly defined by her own family and society. This situation of lacking a ‘name’ might also have a favourable side. Within the course of time, Circe actually defines ‘who she is’, yet, it is not an easy thing to claim to do so.

Ester Díaz Morillo, who focuses on the concept of 'herstory' in Atwood's *Penelopiad* and Miller's *Circe* in her article, states that in Miller's novel *Circe* "is a character who is allowed to grow and develop her personality: she is not the same when we meet her at the father's palace as when we leave her at the end of the novel" (2020: 23). Morillo emphasizes that both of the characters in the analysed literary works "are given the opportunity to fight for selfhood and subjectivity and to define themselves by narrating their story" (2020: 23). So it is understood that there is a restorative impact of narrating her own story and it affects the development of the character in a positive way.

In order to accomplish this development, *Circe* has an introspection. In the online dictionary of *Merriam Webster* the word introspection is defined as "a reflective looking inward: an examination of one's own thoughts and feelings" ("introspection", n.d.: def. 1). Thus, it can be said that before claiming the word "I", one should make a self-contemplation. Indeed, the whole narration of *Circe* can be regarded as a way of self-reflection, in which she gives a place to other mythological characters' stories, but especially to her own.

In Miller's novel, the usage of the narrative tenses stresses that the narrator, *Circe*, has a retrospective look towards past. Within this evaluation, her wounds, thoughts and feelings are reflected effectively to the readers. Indeed, there are many different examples in the novel to this kind of introspection since *Circe* portrays the impacts of her humiliation, banishment, motherhood and other things on her life, yet, analyzing all of these is not the only purpose of this chapter. Therefore, some examples that are thought to be significant for *Circe*'s way through reconciliation with her trauma will be presented.

Throughout the narration, *Circe* tries to analyse her own thoughts and feelings about her past. At the end of the first chapter, portraying the dysfunctional family that exposes her to some humiliations *Circe* claims something which is very particular to understand her evaluation of herself. "Such were my years then. I would like to say that all the while I waited to break out, but the truth is, I'm afraid I might have floated on, believing those dull miseries were all there was, until the end of days" (Miller, 2018: 13). She wants to realize herself. However, she is distorted by these traumatizing events, so she feels incapable to do so. This indicates that she is not aware of her own potential or maybe she does not trust herself to acknowledge the other way.

Another possibility for this state of mind might stem from the fact that the familial relationships that Circe has made her believe that she is insignificant and inadequate. Moreover, she is ignored by her family members. This idea of her can be proved when she secretly helps her uncle, Prometheus who is harshly whipped during his punishment. When she brings some nectar to her uncle, and revolting to her father by doing so, Circe realizes that no one in her family notices her absence. She claims as follows:

I was nothing, a stone. One more nymph child among the thousand thousands. A strange feeling was rising in me. (...) I walked to my father's treasury, filled with its glittering riches (...) I took the dagger. (...) Beneath lay my palm, soft and unlined. It could bear no scar, no festering wound. (...) I found that I was not afraid of the pain that would come. It was another terror that gripped me: that the blade would not cut at all. (...) It did not pass through. My skin leapt apart at the blade's touch, and the pain darted silver and hot as lightning strike. The blood that flowed was red, for I did not have my uncle's power. The wound seeped for a long time before it began to reknit itself. I sat watching it, and as I watched, I found a new thought in myself. I am embarrassed to tell it, so rudimentary it seems, like an infant's discovery that her hand is her own. But that is what I was then, an infant. The thought was this: that all my life had been murk and depts., but I was not a part of that dark water. I was a creature within it (2018: 23-24).

Even though Circe, as an immortal does not bear any bodily wounds for so long, it can be said that her immortality does not grant her a protective shield for the psychic wounds. She lacks belonging even in her family. At this point, it might be proposed that Circe cuts her palm to see the blood and this might be a way to claim her existence which is constantly ignored by her family members. Thus, she wants to prove her existence, yet, she does not have control over it.

She feels dissociated even from her own life. "My life closed me in like granite walls" (Miller, 2018: 35) this is the way that Circe evaluates her own life. As it is discussed before, the extreme loneliness bothers this immortal goddess. According to Stine-Mari Hovind, Circe is not accepted even by her own family. So, she feels alienated and lonely (*see* Hovind, 2022: 42). "This loneliness likely encourages her in pursuing relationships with mortal men such as Odysseus, Glaucos, Daedalus, as she never quite fit in with her immortal peers" (Hovind, 2022: 42). However, she cannot completely find what she seeks for even in these relationships.

Even after she is banished to the island and becomes a mother, these events that she has experienced in her father's halls recur in her mind. She also struggles to mediate between being an immortal goddess and a mother of an uneasy son. She questions her own past to interpret her present and she also questions her present by

trying to interpret her past. So, she tries to give meaning to the moment she is in. When she questions the reason of Telegonos' uneasiness and the hardships for motherhood, she finds the answer in the past:

As if in answer, a vision of my father's halls drifted up: the sterile earth floor, the black gleam of obsidian. The sound of the game pieces moving on their board, and my father's golden legs beside me. I had lain quiet and still, but I remembered the ravening hunger that was in me always: to climb into my father's lap, to rise and run and shout, snatch the draughts from the board and batter them against the walls. To stare at the logs until they burst into flame, to shake him for every secret, as fruits are shaken from a tree. But if I had done even one of those things there would have been no mercy. He would have burnt me down to ash (...) Why should he be peaceful? I never was, nor his father either, when I knew him. The difference was that he was not afraid to be burnt (Miller, 2018: 268-269).

This fear that she experiences in her father's halls actually has shaped a significant part of her life. It even transcends Circe and reflects on her son.

This fear of her affects her relationship with her son when Telegonos grows old and wants to leave the island. Circe does not let him go since she thinks that it is too risky for him and there is also the danger of death. Thus, her son complains about this situation that Circe internalizes:

Fear and the gods, fear and the gods! That is all you talk about. It is all you have ever talked about. Yet a thousand thousand men and women walk this world and live to be old. Some of them are even happy, Mother (Miller, 2018: 282).

This fear that she feels in the past interrupts her present relationship with her son. After this remonstrance Circe lets her son go but on some conditions. As a mother, she wants to be sure that he will sail securely, thus she accomplishes a task to keep him secure. This task impacts the state that she is in. In order to be sure about the security of her son, Circe encounters Trygon, the most powerful creature in the world and she takes its poisonous tail to make a weapon that will keep her son safe.

When she gets the tail she says "(...) I thought: I cannot bear this world a moment longer" and against this idea of Circe the powerful monster responds by saying "*Then, child, make another*" (Miller, 2018: 295). This indicates that Circe thinks that she cannot stand to live. This encounter encourages her to reclaim her new future by confronting her fears and her past.

In the following section, there will be a focus on Circe's confrontation with her wounds. Especially, her father and Scylla, the monster that Circe created out of her jealousy, impact her identity as it is discussed in the earlier chapters. At this point it can be said that confronting the past is necessary in order to reconcile with it and to

restore her bothered psyche and self. While portraying these confrontations with the past there will also be an analysis of the narrative elements that are used effectively by the author within the frame of trauma.

4.1.2. Confrontation: Chasing Trauma

As it is portrayed in the previous chapters, Circe is a character who is exposed to traumatizing events in her childhood and adulthood. When she is exiled on the island it is discussed that this banishment impacts her in a positive way. She starts to explore her own powers and confronts with the things that traumatizes her. At first, Circe's confrontation with her father, whom can be regarded as a patriarchal figure will be demonstrated. Then, there will be an evaluation of Circe's confrontation with Scylla since she feels the guilt of the people that this monstrous creature kills. While doing these there will be an employment of Pederson's ideas who argues that traumatic experiences are remembered and they are speakable. By confronting her past, it can be suggested that Circe becomes ready to reconcile with her trauma.

As it is discussed above, Pederson proposes three elements to approach trauma. At first, it is suggested that instead of focusing on the gaps that reflects the impacts of trauma, one can focus on to the text itself. Contrary to the earlier ideas about trauma that it is not graspable, thus it cannot be remembered clearly, Pederson asserts that trauma is both memorable and speakable. Remembering the traumatic events may help trauma survivor to gain control and agency (*see* Pederson, 2014: 338). Circe remembers her childhood memories, the way that her siblings mocks her because of her appearance. She remembers the fear that her father sheds upon herself and her identity. As it is portrayed above, even after she becomes a mother these memories are vivid and the fear that she feels has become a part of her. When she confronts with her father, these memories actually help her to take control of her life and leads her towards her recovery process.

After she takes the tail of Trygon and lets her son Telegonos to leave her island to become a king, Circe calls her father; Helios. She really knows the gods well, and can understand their motivations and desires. "HELIOS WAS NOT A god to be summoned, but I was the wayward daughter who had won Trygon's tail. Gods love novelty, as I have said. They are curious as cats" (Miller, 2018: 377). These lines indicate that even when she needed and waited for her father to arrive, she was alone.

Moreover, she has always been an ignored child and thought to be a disgrace to the family. However, Circe's gaining such a powerful weapon draws attention of his father.

She wants her punishment of exile to be revoked but her father claims that she is "punished for eternity". At this point, Circe revolts against her father and repeats her desire in a clear and commanding way: "I ask you to go to Zeus and speak on my behalf. Tell him you would take it as a favour to release me" (Miller, 2018: 377). The ways that Circe speaks to her father, or more important to the god of Sun, Helios, might indicate to her self-improvement. After living on exile and struggling all alone with many hardships, it is understood that Circe becomes aware of her potential and for the first time, she directly withstands to her father and to the elements that he represents like order, authority, and patriarchy. Nevertheless, she remembers all of these processes when her father asks as follows:

"Why would I do such a thing?"

There were many answers I might have given. Because I have been your bargaining piece all along. Because you would have seen those men and known what they were and still you let them land on my island. Because after, when I was a broken thing, you did not come.

"Because I am your daughter and would be free" (Miller, 2018: 377-378).

It is seen that her father has treated as an object that can become a source of bargain. When she is sexually assaulted by the men, her father, who can prophesy and see everything, does not help or protect Circe. She evaluates herself a 'broken thing' which indicates to her shattered identity and she claims that her father has never been there for her. Thus, she easily utters her desire of freedom and does not reflect these past wounds to her father.

After claiming these words, her father again blames Circe for her being "disobedient" and "overbold" (Miller, 2018: 378). Circe does not step back and admits that she helped Prometheus. Even though her father does not believe that at first but Circe goes beyond admitting and threatens her father by telling this to Zeus whom Helios is afraid to be exposed to his wrath. Besides all of these Circe claims that she can tell other things that she remembers from her childhood:

"All those tiptoeing treasons I heard you whisper with my uncles. I think Zeus would be glad to know how deep the Titan mutiny goes, don't you?"

"You dare to threaten me?"

"I do."

(...) “You would start a war.”

“I hope so. For I will see you torn down, Father, before I will be jailed for your convenience any longer.”

His rage was so hot the air bent and wavered around him. “I can end you with a thought.”

It was my oldest fear, that white annihilation. I felt it shiver through me. But enough. At last, enough (Miller, 2018: 378).

Circe fears of the power that her Father bears. She knows that she might cease to exist by this power. This fear that she has felt throughout her life has affected her negatively, at this point she is actually confronting the risk of her own death and revolts against this possibility.

She claims that she has “stood against Athena” and “walked in the blackest deeps” (Miller, 2018: 379). Therefore, she claims that she has the power to protect herself. She directly looks into her father’s eyes. Helios tells Circe when “‘I do this thing,’ he said, ‘it is the last I will ever do for you. Do not come begging again’” (Miller, 2018: 379). This again can be interpreted as a way that her father underestimates the strength of Circe. She says that she will never go and beg, and she will leave the island the next day (Miller, 2018: 379). At this point Circe remembers her past and claims that:

He would not ask where, he would not even wonder. So many years, I had spent as a child sifting his bright features for his thoughts, trying to glimpse among them one that bore my name. But he was a harp with only one string, and the note it played was himself (Miller, 2018: 379).

Circe remembers her past and summarizes her memories by using a great metaphor. The only thing that her father hears and cares is himself. This indicates that she has always been an ignored child, however, this wound does not bleed anymore: Circe tells her father that he should not count her among his children. By doing so “(...) Circe is free from her exile and family ties at last” (Rogers, 2021: 37). Circe unbinds the punishment and the familial roots that keeps her at the same state.

The second proposal that Pederson asserts is that one should try to find “evidence of augmented narrative in detail” since he thinks that in order to put the trauma into words, one might need “more words”. The memories of traumatic experiences might be “multisensory” (Pederson, 2014: 339). Indeed, when Circe confronts with Scylla, who was her cousin that she transformed into a terrible monster these elements are seen within her narration. As it is described earlier, Circe feels a post-traumatic guilt because of the monster that she has created since Scylla kills

mortal sailors when they sail nearby her. Thus, she encounters with Scylla and tries to find a cure for her when she sails with Daedalus to help her sister. She narrates the event there are visual and aural images in order to describe this terrifying encounter:

She was gray as the air, as the cliff itself. I had always imagined she would look like something: a snake or an octopus, a shark. But the truth of her was overwhelming, an immensity that my mind fought to take in. Her necks were longer than ship masts. Her six heads gaped, hideously lumpen, like melted lava stone. Black tongues licked her sword-length teeth. Her eyes were fixed on the men, oblivious in their sweating fear. (...) She screamed. The sound was a piercing chaos, like a thousand dogs howling at once. Some of the rowers dropped their oars to cover their ears (Miller, 2018: 116-117).

Encountering with the monster that she has created is overwhelming for Circe. She claims that her mind cannot believe this. Pederson suggests there is the vivid usage of the senses that are visual and aural. The description of the monster is done by using many similes and comparisons. Scylla's head is compared with the ship masts and her teeth are compared with a sword. Circe establishes similarities between Scylla's head and lava stones. By doing so, Circe actually enhances this effect of her post-traumatic guilt. She feels guilty for being the responsible person of all of these dead men, and towards the end of her story, Circe undoes what she has created.

When her punishment of exile is over, Circe sails with Telemachus, the son of Odysseus and Penelope. Circe builds a romantic relationship with him and they together encounter with Scylla one more time. This time, she has the right weapon, the poisonous tail, to stop this terrible monster. This second confrontation that they experience is portrayed as follows:

The smell struck me, familiar even after so long: rot and hate. And then she came, slithering out of the gray fog, those old lumpen heads of hers crept along the cliff, rasping as they went. Her bloodshot gaze was fixed on the rams, reeking of fat and fear (Miller, 2018: 374).

Even after some time has passed after Circe's first confrontation with Scylla, her description remains similar to the previous one. Circe remembers the smell 'even after so long'. The visual and olfactory senses are used within the sentence in order to represent the terrible horror that Scylla sheds. Nonetheless, Circe succeeds in turning Scylla into a stone with the liquid she made out of Trygon's poison and herbs. Thus, she overcomes the guilt that she bears and claim that Scylla "(...) was gone, truly gone. For the first time in centuries, I was not lashed to that flood of misery and grief. No more souls would walk to the underworld written with my name" (Miller, 2018: 391). For the first time Circe feels free of the guilt and the misery that she has been feeling throughout all these years.

All in all, while analysing these confrontations the two suggestions of Pederson are used since they are outstanding elements in Circe's narration of the traumatizing events. After confronting with her father Circe reclaims her freedom. She remembers her childhood experiences which affects her identity in a negative way. As she revolts and unbinds her familial bonds, she also feels more free of these wounds of the past. The second confrontation that Circe makes is with Scylla whom she transformed into a terrible monster. When she transforms her into a stone, she does not have to carry the burden of the dead men anymore which traumatizes her so far and moves towards her reconciliation.

4.1.3. Reconciliation: Embracing Trauma

As it is discussed in the theoretical framework telling the traumatic events might have a restorative power upon a survivor. Even though Circe experiences different traumatic events, such as sexual assault done by the sailors, insidious trauma that is reflected by her familial members, and the guilt that she feels because the horror that Scylla sheds, she tries to restore what was broken within herself by narrating her own story.

At first it can be claimed her exile have positive and negative impacts upon her identity. At the beginning it is portrayed that Circe's banishment make her feel unsecure in this unknown world. Furthermore, Circe has to struggle with different dangers. Circe's island is visited by many mortals and immortals. Some of these has hurt Circe both physically and psychologically as it is discussed earlier. Therefore, in order to protect herself and her beloved ones, Circe casts different spells in order to protect herself and her island against the visitors. By doing so, Circe at first tries to establish a kind of security as Herman claims. Among all of these dangers Circe re-explores herself and her powers as it is discussed before. In the island she finds the chance to exercise her own powers since she is challenged both as a woman and a mother.

At the halls of her father, Circe has always the fear of burning into ashes. It should be reminded that her father is the God of Sun, the figure of authority and he has such power. Being with her family is also not secure for her psychology since Circe is exposed to insidious trauma. When she acknowledges her situation, being an exiled goddess, Circe starts to improve herself. "In Aeaëa, Circe began to embrace her true

self and her power. Her alienation from the rules and regulations of the male dominated world allowed to construct a new individual self” (Altın, 2020: 152). She tries to shake off the impacts of being repressed and excluded by her family members, especially by the representatives of the patriarchal norms.

Indeed, it is claimed that “Circe was feeling lost and disregarded among the nymphs and gods. In Aeaea, she became reconciled to the idea of loneliness and being in exile, and she realised the extent of her power and embrace it” (Altın, 2020: 152). It is acknowledged that Circe’s ignorance and loneliness has outstanding impacts on her childhood and identity, yet, her banishment becomes a space of transformation for herself. She struggles to reclaim her life. “Aeaea became her kingdom. Finally, she had an opportunity to build her character through her experiences” (Altın, 2020: 153). This is the first step that she takes for her reconciliation with her traumatic past.

Secondly, her confrontations with her fears and guilt in the past helps her in her recovery process. These confrontations also claim what Herman suggests: survivors might actively confront their fears instead of passively embracing the recurring events (1992: 197). This is what Circe does in order to accomplish her process of recovery. Herman also emphasizes that confronting with family or having a disclosure might enforce the trauma survivor’s recovery process (1992: 200). As it is discussed above, by confronting her father Circe actually confronts with her past and also with the authority. It is emphasized that:

When the reader is first introduced to Circe she is quiet and passive. When she shows kindness to Prometheus and tells him her name, she metaphorically raises her voice for the first time. After that point, though she often backslides into Silence or a Whisper, she moves inexorably forward until her voice is the final tool for the achievement of her autonomy. By the end of the novel (...) she is unafraid to use her voice to defy her father and everyone else who would seek to control her (Thomas, 2021: 23).

There is the emphasize of the voice that Circe gains as the story unfolds. Being able to speak, or to tell, helps her to gain her own control over the experiences that distorted her psychologically.

This actually indicates to the idea that Brison suggests: sharing the traumatic memories with other people helps “survivors to gain more control over the traces left by trauma” (2002: 71). The restorative impact of the attempt to narrate one’s own traumas is emphasized by Brison. Circe also gains control over these distressing impacts and she undergoes a process of transformation in positive way. She claims

that “I had been old and stern for so long, carved with regrets and ears like a monolith. But that was only a shape I had been poured into. I did not have to keep it” (Miller, 2018: 392). She wants to come into terms with her past and rebuild a future for herself. Therefore, Circe does the thing that Herman portrays: She reconstructs her own story. This helps her to embrace these wounds as a part of her life and to create a future for herself after she comes to terms with her traumatic past.

Although Circe does not share her past with other people, towards the end of the novel, she tells it to Telemachus. She admits that she has transformed Scylla into a terrible monster. When Telemachus asks her in what way did it happen, indeed Circe fears:

There was a piece of me that shouted its alarm: *if you speak he will turn gray and hate you*. But I pushed past it. If he turned gray, then he did. I would not go on anymore weaving my cloths by day and unravelling them again at night, making nothing. I told him the whole tale of it, each jealousy and folly and all the lives that had been lost because of me (Miller, 2018: 392).

Narrating the events to Telemachus at first seems horrific for her. However, Circe stands against this situation too and admits that she tells him everything. This might indicate that even she, herself was also terrified by her own past since it is something challenging for somebody to acknowledge such experiences. She also claims that her past is full of “monsters and horrors no one wants to hear” (Miller, 2018: 393). But Telemachus claims that he would like to listen, then Circe tells him all the stories. At this point it can be claimed that Circe trusts in both herself and to Telemachus. Even though telling some of these experiences is something difficult and challenging for her, some of them actually give her pleasure (Miller, 2018: 394). In the end, after confronting all of her fears and narrating what she has been through all of these years, Circe follows a new path for herself.

At the end of the book Circe prepares a mixture to become a mortal. Moreover, she tells her dreams: to travel the world with Telemachus, to have daughters, to get married, and to live. This reminds Herman’s idea that after the survivors of trauma have a reconciliation with themselves, they gain the “capacity to revisit old hopes and dreams” and she has the courage to portray her wishes and desires. (1992: 202). She drinks it by saying throughout her life “I have been moving forward, and now I am here. I have a mortal’s voice, let me have the rest” (Miller, 2018: 405). She finds peace in mortality and embraces the risk of death which has traumatized her so far.

FitzGibbon claims that by transforming her into a mortal being, “she breaks the ‘chain of fear’ embedded in the hierarchy of the gods. While sovereign, Circe does not seek domination over others. Instead, she stands as a symbol for interdependence, relationally, and embeddedness within nature” (2021: 8). What FitzGibbon emphasizes at this point, even though Circe has been victimized many times, she tries to struggle with this position of her. Thus, she reconciles with both her ‘self’ and her past through having introspection, confrontations, and being able to narrate her own story. In the end, she appears as a character who can build new bonds with herself and other people.

4.2. Trauma and Narration in *Orpheus*

Nazlı Eray, embraces particular techniques within the narrative of *Orpheus*. The writer uses repetitions, intertextual and intermedial references in the novel. So it becomes possible to evaluate this fantastic story as a post-modern work in which many different stories and narrations are intermingled. All of these techniques enhances and contributes to Eurydice’s story. Although Eurydice encounters with overwhelming experiences throughout her journey, it can be said that narrating these incidents supports her goal of ‘coming into terms’ with the myth of Orpheus.

4.2.1. Introspection: Examining Trauma in *Orpheus*

Similar to *Circe*, there is also an employment of the first person narrator in Eray’s *Orpheus* who tells the events that she has encountered with. This narrator might be unreliable, however, she is accepted to be Eurydice. According to Toyman, Eurydice is dead, the narrator takes over Eurydice’s identity and she seeks for Orpheus (2006: 148).¹⁷ In the novel there are traces that proves the both sides of this ambiguous identity since on the one hand, Mr. Night thinks that she is Eurydice and the narrator does not refuse this claim (Eray, 2006: 12), but on the other hand, it is claimed that the Orpheus that they search for is not the Orpheus in the mythology and whether Eurydice is dead or not is not known. Moreover, it is said that maybe she comes to this shore city to die (Eray, 2006: 6). Although there is an obscurity within the identity of this

¹⁷ “Orphée’nin maceracı kahramanı Eurydie, aslında ölüdür. Anlatıcı Eurydie’nin yerine geçerek Orphée’yi arar”. See, Toyman, Y. Ö. (2006). *Nazlı Eray’ın Roman Dünyasında Düşü ve Büyülü Gerçekliğin Kurgusu ile Fantastik Unsurlar* [Yayımlanmamış Yüksek Lisans Tezi]. Tc. Süleyman Demirel Üniversitesi.

narrator, the usage of the first person point of view can be considered as something useful.

“When it comes to testifying against a traumatic event first-person narrator might be the most effective tool since it may create recovery and make readers empathize with the narrator’s struggles” (Şirin, 2022: 30). As it is claimed, first-person narrators might be the most useful option since tracing their wounds and identifying with them might be more possible. This situation is common in both of the literary works that are investigated in this research. On the first page of the novel there is a description of a journey as following:

I had been on the bus going to the shore city I wanted to reach for almost twelve hours. My feet were swollen and I was completely exhausted. During the final two hours, I had been unable to breathe inside the bus; I had an inexplicable feeling of heaviness (Eray, 2006: 1).

This is the beginning of Eray’s *Orpheus* and the readers are thrown into the fantastic realm which at first can be regarded as somewhere claustrophobic. Due to the narrative tenses that are employed at the beginning, it is immediately understood the narrator tells an event or events after some time has passed. Therefore, it can be asserted that the narrator willingly chooses to travel back in time and narrate the story.

The whole narrative can be regarded as a process of giving meaning to the traumatic and tragic events that the narrator experiences. As it is mentioned before, the journey of Eurydice can be evaluated as a journey to her inner self. She becomes the survivor of her tragic destiny by reliving and giving meaning to it. In the original myth looking backwards holds an outstanding importance for Eurydice and Orpheus. In a similar way to the myth, there is a retrospective look of the narrator who tells the past events in the novel. Through this retrospection, Eurydice’s thoughts and feelings are mirrored which enables the readers to gain more insight about the protagonist.

Especially, the letters that Eurydice writes to Emperor Hadrian can be considered as an example of her attempt to give a meaning to the events that she experiences and of her introspection. “Corresponding with the statue serves as an outlet for Eurydice to express her worries and wishes, making her conscious of her inner thoughts” (Erol, 2006: xvii). To the first letter of the Emperor she tries to portray the similarities between the statue and herself as following:

Dear Emperor Hadrian,

(...) I have strange roots myself, and believe me, sometimes I am incapable of moving from where I am. So you mustn't let yourself get depressed about being buried up to the waist in the ground, as you wrote in your letter.

As far as your arms are concerned, dear Emperor, at this point in time my arms are broken as well. But in any event you quite accurately noticed this last night. You saw right away that I was struggling, and that I was helpless at certain moments!

You say, "All year long I stand there and stare at the same spot." Dear Hadrian, aren't most of us like that? Don't most of us just stare at the same things all our lives? (Eray, 2006: 30).

Being incapable of moving just like a statue and looking to the same point throughout her life Eurydice cannot find so many differences between herself and the statue which implicitly actually indicates to the trauma she experiences. Eurydice “establishes a similarity between humans and statue of Hadrian. (...) Hadrian is the symbol of human’s perspective which people dedicate their lives” (Şabaş, 2021: 98).¹⁸ Being half buried up might be a metaphor to her traumatic memories that cannot rise to the surface to be acknowledged. Thus, she evaluates her current situation introspectively through writing and the condition that she is in actually disturbed by her past which is not explicitly described in the novel. Looking at the same spot might refer to Eurydice’s traumatic relationship with Orpheus since this relationship has become the main focus of her life. Therefore, she repeatedly visits the archaeological site where she observes Orpheus’s house every night.

As these letters come and go by, Eurydice gets ready to confront with her trauma by digging into the deepest sides of her conscious. On the second letter she claims that she wants to understand the things that she experiences. “Some strange events that I still can’t figure out happened last night just before dawn, then again a little while ago. I’d like to ask your opinion” (Eray, 2006: 50). Eurydice is willing to understand what remains within her unconscious. Furthermore, the time of the events that she tells is dawn, which is the darkest part of a day and the part before it gets brighter.

The strange thing that happens that night is their finding the relief on which Orpheus and Eurydice are carved. In order to bring the strange thing that she describes into the light Eurydice claims that:

¹⁸ “Eurydice, insanlarla heykel Hadrian arasında bir ortaklık kurar. (...) Hadrian, insanların ömürlerini adadıkları bakış açının sembolüdür”. See, Şabaş-Polat, E. (2021). *Nazlı Eray Romanlarında Yapı Ve Tema* [Yayımlanmamış Yüksek Doktora Tezi] T.C. İnönü Üniversitesi.

We dug around the stone and uncovered much of it. My assistant determined that there were two human figures on the stone. If you ask me, this stone could have been at the beginning of the passage Orpheus used to descend to the other world. Tell, me do you know something about all the stones and remains in the archaeological site? (Eray, 2006: 50).

The stone is associated to the Underworld, where the dead people rest. It seems like Eurydice tries to understand the entrance of the passage to this world. Thus, they dig deeper and deeper and this might be a part of a bigger thing. What Eurydice excavates in this archaeological site might lead her to her own traumatic past.

There are others letters between Eurydice and Emperor Hadrian, however, among them one carries a greater significance. As it mentioned before, in one of those letters, Hadrian questions Eurydice as following:

What I really couldn't comprehend, dear Eurydice – in this developed, great world, where you have every means and possibility of communication – is why you come every night to stand next to me with your assistant and look from this old (and now I realize just how old) archaeological site, and why you are content to just see the lights in Orpheus' house from a distance of 500 meters? (Eray, 2006: 80).

This question actually makes her think the reason behind her repetitive behaviour, however, Eurydice also claims that she does not know what causes her to do so. "But for some reason that I don't know, I'm afraid of him, and I run away" (Eray, 2006: 82). Since the death is actually a part of the lovers' story, it might be the reason of Eurydice's fear towards Orpheus.

As she keeps writing she starts to acknowledge what has been disintegrated so far. Corresponding with a statue appears something as fantastic, however, these letters are actually Eurydice's introspective look upon the events:

Dear Hadrian,

I'm having a terrible night.

(...) Dear Hadrian, while I was in the newly developed city today, things that I neither know nor understand took place in the archaeological site.

And really, I can't figure out what's going on there anyway.

Tunali Hilmi, or Ankara, was as terrible as an explosion of consciousness that plastered so many photographs on top of one another (...)

It was like I was writing the letter to myself.

As I wrote, I was passing from belief to disbelief and back again (Eray, 2006: 94).

The point that she claims that she does not know, understand or figure out actually indicates to the quality of the traumatic events in Caruthian terms. Even though she goes to the same archaeological site and watches Orpheus's house from

distance, by claiming this she indicates to the events that she experiences were not a part of her consciousness.

For example, “Ankara’s dwelling to another city is symbolic in the sense that memories’ attacking to the brain” (Toyman, 2006: 143).¹⁹ All of these, as well as the urbanization with the arrival of Ankara, make her feel like she is having an ‘explosion of consciousness’. This might be regarded as a situation in which she has the little pieces of all of these memories, yet, she cannot give a meaning to or organize neither of them fully.

Eurydice thinks that the letters that she writes to Emperor Hadrian becomes a way to talk and write to herself. Erol suggests that the statue might be the ego of Eurydice since she claims that the letters that when she writes to Emperor Hadrian, she writes to herself (2006: xviii). At this point, it can be claimed that the retrospective introspection of Eurydice is engaged into the narrative. With the help of telling and writing her own story including her feelings, fears, and thoughts Eurydice get ready to confront with what she traumatizes her throughout her journey: death. In the following part there will be an analysis of this confrontation within the frame of narrative.

4.2.2. Confrontation: Chasing Trauma

It is something acknowledged that confronting with what traumatizes one might be challenging. However, in Eurydice’s case, it is asserted that she is encountering with these events for the second time since she is aware of the death in the end of her story with Orpheus. Regardless of this experience she has, it is not something easy for her to have a confrontation with death. As it is discussed before, death is regarded as one of the main themes of the story and Eurydice is extremely disturbed by the presence of it. Furthermore, while narrating this experience, it is seen that there are some elements in narrative that Whitehead has reported to be present in trauma fiction. Among these strategies repetition holds a particular place. It is asserted that repetition “can act at the levels of language, imagery or plot” (Whitehead, 2004: 86). Moreover, traumatic narrative “mimics the effects of trauma, for it suggests the insistent return of the event and the disruption of narrative chronology or progression”

¹⁹ “Ankara’nın başka bir kente yerleşmesi, anıların beyne hücum etmesi anlamında sembolik bir durumdur.” See, Toyman, Y. Ö. (2006). *Nazlı Eray’ın Roman Dünyasında Düşsü ve Büyülü Gerçekliğin Kurgusu ile Fantastik Unsurlar* [Yayımlanmamış Yüksek Lisans Tezi]. T.C. Süleyman Demirel Üniversitesi, Sosyal Bilimler Enstitüsü, Türk Dili ve Edebiyatı Anabilim Dalı, Yüksek Lisans Tezi.

(Whitehead, 2004: 86). This repetition is also seen in Eray's story in order to represent trauma and its impacts on the narrative.

First of all, the repetitive action of going to the archaeological site within the plot is important. These little trip to observe Orpheus from that place actually has a deeper meaning. Usually, it is seen that Eurydice and Mr. Night go there when it is dark. This might indicate to a particular condition in which both Eurydice and Orpheus are in. Just like the night covers and hides everything, death leaves its mark within the couple's unconscious. Furthermore, it is highly acknowledged that darkness is associated with death. "In the darkness, we were going straight towards a person whose soul was riddled with contradictions, and I had left finding the roads to Mr. Night" (Eray, 2006: 13). This is what Eurydice thinks on her first adventure towards Orpheus's house.

It is understood that this expedition appears to be a way towards one's darkest sides of the soul or maybe it is even more, a way towards unconscious. Even though Eurydice's words are uttered for Orpheus's soul, it can be inferred that her soul is also 'riddled with contradictions' and she cannot find a way to get out all of these. So she lets Mr. Night to lead herself in this metaphorical journey towards inner parts of her psyche because she needs to confront with her trauma which resides in the deep.

While Eurydice tries to attain this quest, she does not follow a linear and neat narrative. Rather, her thoughts are fragmented and this echoes in the way that she narrates the events. First of all, the point that needs analysis is the usage of the intertextuality and intermediality employed within the narrative. Sibel Erol claims in the introduction part of Eray's novel that "*Orpheus* derives its primary narrative threads from intertextual references to other texts and genres" and she lists that these references as "the myth of Orpheus, Bernardo Bertolucci's film *Last Tango in Paris*, the statue of Emperor Hadrian, the arrival of Ankara and urbanization, and the recent political history of Turkey" (2006: xiii-xiv). It is possible to regard the whole story of Orpheus and Eurydice as an intertextual text since it is based on the mythological story of Orpheus and Eurydice.

"Intertextuality can suggest the surfacing to consciousness of forgotten or repressed memories (Whitehead, 2004: 85). It is understood that with the help of intertextuality the traumatic memory can rise into the surface. It is suggested that:

In returning to canonical texts, novelists evoke the Freudian notion of the repetition-compulsion, for their characters are subject to the 'plot' of another(s) story. Novelists can also revise canonical works, however, reading them against the grain and providing a new perspective on familiar texts. Trauma fiction overlaps with postcolonial fiction in its use of intertextuality to allow formerly silenced voices to tell their own story. (...) The intertextual recovery of hitherto marginalised voices signals the ethical dimension of trauma fiction, which witnesses and records that which is 'forgotten' or overlooked in the grand narrative of History (Whitehead, 2004: 85-86).

It can be claimed that Eray's Eurydice is also subject to the plot of another's story, the story of Eurydice in mythology. By retelling this story from her perspective, Eray also allows Eurydice's voice to be heard by the readers. This carries a significance since in other retellings of the myth of Orpheus and Eurydice as they were analysed before, Eurydice has been victimized as a woman. By reversing this situation, Eray also challenges this idea.

Moreover, in Eray's text, intertextuality and intermediality are not only used to supply a new perspective. Nazlı Eray uses intertextuality techniques in order to enrich the fiction and crucial features of the myth of Orpheus which she detaches from its setting and the author combines this into the content creation process of a modern narrative (Özdemir, 2018: 77).²⁰ It can be said that these techniques that are mentioned above actually enhances the narrative. The usage of *Last Tango in Paris* has an outstanding importance in the narrative. "Eray uses Bertolucci's groundbreaking 1972 film as a means of opening up the original Orpheus myth, but also makes us realize that the film's plot is a kind of reverse Orpheus story" (Erol, 2006: xv). So, it requires a detailed analysis.

If it is needed to introduce this movie shortly, it can be said that *Last Tango in Paris* is about the relationship between Jeanne, a young girl, who is about to get married and Paul, who has lost his wife. Both of these people do not know nothing about each other but have a sexual relationship in an apartment that they would like to rent. However, the things changes and Paul wants to build a regular relationship with her yet, in the course of time he is not attracted by her. Their story ends with Jeanne's killing Paul with a pistol.

²⁰ "Orphée mitini modern bir anlatının içerik oluşturma sürecine katan yazar, bağlamından kopardığı bu mitin kurgusunu ve kritik motiflerini de metinlerarasılık uygulamaları ile zenginleştirir." See, Özdemir, A. N. (2018). Nazlı Eray'ın *Orphée*'sinde Bir Mitin Yeniden Kurgulanışı: Modern Zamana Sürülmüş Bir Gölgenin Arayışı. Bekir Zengin (Ed.). In *VII. Uluslararası Karşılaştırmalı Edebiyat Bilimi Kongresi Bildiri Kitabı*, 75-83. Sivas: Kriter Yayınevi.

Both the script and the movie of *Last Tango in Paris* is appreciated by Eurydice. It is known that the movie is directed by Bernardo Bertolucci and when Eurydice and Mr. Night plan to show the movie to Emperor Hadrian, she claims as following:

Life.

Love.

Death.

The film had everything (Eray, 2006: 41).

The movie shares common topics with Eray's text and even more, in the end it intermingles with Orpheus and Eurydice's story as it is discussed earlier.

At this point it should be remembered that the tragic end that is waiting for either Orpheus or Eurydice is accomplished during the movie screening. Just like Orpheus, Eurydice, Mr. Night and Emperor Hadrian, who watches and hears the incidents in the movie, the readers witness the stories of both of the couples since Eray employs the dialogues within the movie and the script of the events in her novel. When Jeanne, one of the characters in the movie shoots Paul, Eurydice catches Orpheus's eye and Orpheus dies at dawn (Eray, 2006: 143-144). This usage of intermediality, which can shortly be described as the interplay of many distinctive media such as music, film, literature and so on, might emphasize the female characters' controlling their own destiny.

There is also the employment of the excerpts from the novel of *Last Tango in Paris*. For example, it is seen that Eurydice enjoys reading these excerpts which also share some common grounds with Eray's novel. Erol draws these grounds at first by referring to the games of light. Both Paul and Orpheus turns on and off the lights. According to Erol, this "(...) resonates with Orpheus' association with light, symbolic of his ability to bring the dead from the realm of darkness to life" (Erol, 2006: xvi). Turning on and off the lights reflects Orpheus' existence and feelings. "Just as Paul and Orpheus are paired through their bereavement as widowers as well as through their association with light, Jeanne and Eurydice are also connected as doubles" (Erol, 2006: xvi). Because eventually, the first ones are killed, and the latter ones become the one who do this.

These interactions between two different narratives can be considered as a disrupting element that interrupts Eurydice's narrative. Erol also claims that:

Eray allows the disparate narrative strands to stand on their own, without integrating them into a readily available or coherent whole. This lack of overt connection among the strands opens the story to different levels of interpretation while also creating a strong sense of fragmentation and sustaining Eray's use of the fantastic (2006: xiv).

It is acknowledged that fragmentation is a common feature that is found in trauma fiction since it is really challenging to narrate trauma. These disruptions that are supplied with intertextuality interfere with the flow of the incidents of Eray's plot. *Last Tango in Paris* is not the only media that interacts within Eray's story. For example, as it is discussed above, Emperor Hadrian, whom Eurydice corresponds to through letters is also a historical reference.

This reference also opens up another way for interpretation and have similar threads with Eray's story. Emperor Hadrian, who ruled between 117-138 AD, also experiences loss with the death of Antinous. After this tragic loss the Emperor immortalizes his beloved one by giving his name to a star and keeping his memory alive throughout his life. Erol evaluates the statue of the Emperor Hadrian as the future of Orpheus'. She claims as follows:

Hadrian tells Eurydice that she will either break or reinforce the bond he has with Orpheus. By causing Orpheus' death — moving him to the next stage of the myth and turning him into a severed, but talking head — Eurydice reinforces the similarity between them. The description of Orpheus' decapitated head, in Virgil's rendering at least, suggestively resembles a marble statue (2006: xviii).

As it is discussed earlier, Orpheus is dismembered by maenads in Virgil's story. Therefore, it might be possible to evaluate “ (...) Orpheus as the statue's past, and the statue as Orpheus' future” (Erol, 2006: xviii). With the employment of the statue of Emperor Hadrian, the author “ (...) problematize the issue of time and the limits of historical vision” as well as stressing that “each historical period is limited by its own sensibilities and realities (...)” (Erol, 2006: xviii). This historical reference actually emphasizes the requirement to consider any work, incident or thing within its time span.

Another thing that interrupts within Eurydice's narration is the announcements of the Talza coup that she hears from radio. It can be regarded as a traumatic event that is both collective and cultural at the same time. In Eray's fiction the coup is portrayed as following:

AS OF THIS MOMENT THE NEW ADMINISTRATION HAS TAKEN OVER PUBLIC AUTHORITY IN ORDER TO ENSURE INTERNAL AND EXTERNAL SECURITY.

ALL DEPARTURES FROM AND ARRIVALS IN THE COUNTRY HAVE BEEN HALTED UNTIL FURTHER NOTICE. AS OF THIS MOMENT A 24-HOUR CURFEW IS IN EFFECT (Eray, 2006: 46).

This announcement is also repeated in the next page and Eurydice is surprised. Moreover, she “ (...) feels anxiety and entrapment by the coup” and she “ (...) is the only one who can witness the coup and hear the announcements of martial law” (Erol, 2006: xiv). Even Mr. Night is not aware of this announcement. Employing such a traumatizing incident in her fiction, Eray also mirrors the contemporary issues in Türkiye, the coup that was made on the 12th of September, in 1980. Sibel Erol claims that “(...) this coup is foreshadowed when Mr. Night mentions that the date is August 12th, exactly one month before the actual coup” (2006: xiv). By employing this historical context which is extremely overwhelming, Eray also portrays the cultural and collective trauma within the history and the impacts of this on a fictional character.

All of these techniques that disturbs the original flow of the plot become an outstanding element of the trauma fiction as Whitehead portrays. Eurydice re-lives and narrates her story and thus, she confronts with the things that traumatizes her. At the end of the novel, it is seen that Eurydice finally confronts what she tries to avoid. As it is discussed before, the fear of death has a significant effect on Eurydice. After the process of introspection she acknowledges that she “ (...) had to look at him” (Eray, 2006: 106). At this moment, there is the presentation of *Last Tango in Paris* simultaneously. Jeanne shoots Paul with her gun and this moment is described as following:

Orpheus staggered, turning where he stood, and leaned against the window.

The door opening onto the balcony, unable to hold this weight, opened completely.

Orpheus' hair was caught in the morning breeze.

'Come on, let's go' said Mr. Night (Eray, 2006: 107).

This is how Orpheus' death is described in the novel. Even though it is death what traumatizes Eurydice throughout the novel, in these lines death is portrayed not in a shocking way. Rather, as it is claimed when the first person narrator, Eurydice see this, and she leaves there without any emotional reaction (Erattır, 2021: 95).²¹ This might indicate that the confrontation that she has in the end also leads her to a new path in which she is less overwhelmed by death.

²¹ “Bunu gören ben-anlatıcı, hiçbir duygusal tepki göstermeden oradan ayrılır”. See, Erattır, A. E. (2021). *Nazlı Eray'ın Eserlerinde Fantastik Unsurlar (Hikâyelerinde ve Romanlarında)* [Yayımlanmamış Yüksek Lisans Tezi]. T. C. Balıkesir Üniversitesi.

These interruptions, which are supplied within the scope of different references, might be evidence that how challenging it is to come into terms with one's trauma. These distinctive elements that are treated separately from each other throughout the narrative portrays the disorganization in Eurydice's mind. Therefore, while she tries to confront her trauma by embarking a symbolic journey towards her unconscious, the new levels are open within it, and in the end she reconciles with her trauma through narrating all of these. The next chapter will explore this issue and there will be a focus on Eurydice's embracing the traumatizing effect of loss. The reason for this attention stems from the idea that the loss and death are thought to be the cornerstones of Eray's story.

4.2.3. Reconciliation: Embracing Trauma

Reconciliation is the thing that is emphasized even at the beginning of the novel. The purpose of Eurydice's journey towards the shore city is actually stems from this desire to come into term with the past and with her trauma. At the beginning of the novel, Eurydice portrays this world as something that is ungraspable. After stepping into this world, she claims that she has also involved Mr. Night into this extraordinary world involuntarily. Eurydice asserts that it is necessary for her to "come to terms" with this world (Eray, 2006: 4). This world, in which Eurydice portrays her own fears and wounds has affected her identity.

After witnessing Orpheus' death, Eurydice herself actually takes the position of a survivor and this enables her to create her own narrative which is constructed retrospectively. Actually, as it is discussed earlier, she might be feeling an urge to narrate this event in order to acknowledge it. Even though it is not claimed in Eray's novel, it is possible to regard this narration told by the first person narrator as a survivor's response towards trauma Eurydice survives to reclaim her story because she does not only re-experience the same events for the second time, but she also controls them by gaining some empowerment.

At the beginning of the story Eurydice admits that she is a person whose "yesterday had been taken away and who had no tomorrow" (Eray, 2006: 4). It is understood that trauma has shattered Eurydice's conceptions about the past and future. She does not also praise the present. Nonetheless, she continues to tell that she "knew this" yet her "dreams were extraordinary" (Eray, 2006: 4). At this point these 'extra-

ordinary dreams' might indicate to Eurydice's desire to change the destiny that is assigned to her. Maybe she 'dreams' of her own survival or a possibility for future for herself.

Before making her dreams come true, she has to accomplish a task. This includes the process of recovering her distorted life and psyche. At this point, it can be said that there are two steps that leads her towards reconciliation, or in other words her process of recovery. First of all, Eurydice tries to understand her thoughts, feelings. In other words, she is trying to understand 'herself' and she tries to give a meaning to the things that she encounters. Because of this reason, she embarks on a journey towards her inner self which is evaluated unfavourably at the beginning of the novel.

As it is mentioned before, there are some stages of recovery. The first stage of this process includes establishing safety. Eurydice struggles to establish a kind of safety which was violated by the trauma that she experiences. As it is discussed before, this attempt follows a line from inwards to outwards. The introspection that Eurydice has mirrored through the letters can portray this effectively. With the help of the letters it can be said that Eurydice tries to re-store the disturbed balance within her 'self' and 'psyche'. It is seen that she counts on both herself and Mr. Night in order to complete this attempt. Then, this need of feeling secure enlarges towards outwards and leads her to Eurydice's confrontation with Orpheus. This confrontation is required since it can be said that Orpheus is the one who threatens Eurydice's existence.

At the beginning of the novel, the narrator interrupts the narrative and thanks Mr. Night for helping her in "reliving" the Orpheus myth (Eray, 2006: 4). This narration cannot only be regarded as a reliving of the past, since it ends in a different way. This point reminds Herman's idea about the trauma survivors who have the opportunity to actively confront their fears rather than accepting these "reliving experiences" passively (1992: 197). Indeed, in Eray's version of the story Eurydice is not portrayed as a passive character, instead, she questions her earlier wounds retrospectively and tries to regain what is lost in her life. Her confronting with the things that resides within her unconscious paves the way for a new path in her life.

She moves on to the next step as Herman names "reconstructing the trauma story". Even though at the beginning of the novel the extreme fear and helplessness of Eurydice is portrayed, it is seen that the impact of trauma reduces as the story unfolds.

This might stem from the fact that Herman proposes; “the patient must reconstruct not only what happened but also what she felt” and she must have a “systematic review of the meaning of the event” (Herman, 1992: 177-178). Actually these are the two things that Eurydice tries to accomplish. It is seen that she evaluates her relationship with Orpheus and the meaning of this for her.

She rebuilds a world in which she is brave enough to look at Orpheus directly. At the end of the book it is seen that Eurydice does not respond to Orpheus’ death as it is expected. So, it can be claimed that this loss does not overwhelm her extremely. In her narration, which is understood to be created after some time over the events, Eurydice might have reconstructed the meaning of this loss or maybe, she has gained the capacity to integrate it within her life. When she narrates the events by regarding the past, it is seen that she is not overwhelmed by the event.

As it is stated before, in the original myth Eurydice dies twice; first she becomes a victim of a snake and then, she becomes the victim of Orpheus’ gaze. Actually, it is this risk of death white traumatizes Eray’s Eurydice so much since she is aware of the traumatic experiences of the past and carries them to the present. By confronting Orpheus and looking directly into his eyes reverse this past and brings her a possibility of future, this is portrayed in the novel as following:

I was trying to see his face.

Along with such a vast distance, what kind of past was it that was struggling like this in front of me? What kind of future?

(...) I had to look at him as though I was looking at a trap.

I had to look at the whole map of judgment on the lines of his face, the map that would stop all the decaying, destroying answers to problems, stop fate itself, the map that was set up to make a new fate (Eray, 2006: 106).

At this point it is seen that Eurydice feels obliged to look at Orpheus’ face which brings destruction to her in the past.

By confronting with Orpheus’ that Eurydice also confronts with her past. Through narrating this events that she has encountered in her trip to the shore-city which can be regarded as a visit to the site of trauma, she comes into terms with this destroying event. She creates a new fate, or a new future for herself after she reconciles with the past which is very traumatic for her. Eurydice dismantles her earlier beliefs about herself. She acknowledges her past, finds courage in herself to confront with it and become capable of claiming “a tomorrow” for herself. It can be said that both

Circe and Eurydice reclaim their own story and reconstruct their perspective towards themselves and their lives. This is one of the similarities that the novels share. There are also other similarities and differences. In order to portray these in detail, the following chapter will supply the comparative analyses of the works. The comparison is based on all of these analyses made within the four chapters of this thesis.



CHAPTER FIVE: COMPARISONS OF THE LITERARY WORKS IN THE CONTEXT OF TRAUMA

So far, the concept of trauma has been evaluated in both of the novels in terms of content and form. Based on these analyses, there will be a portrayal of the similarities and differences between Miller's *Circe* and Eray's *Orpheus*. It is aimed to depict that both of the novels employ the concept of trauma and harbour the impacts of it effectively.

5.1. Tracing The Wound in Miller's *Circe* and Eray's *Orpheus*

This study analyses Madeline Miller's *Circe* and Nazlı Eray's *Orpheus* by adopting the literary trauma theory. Thus, in order to highlight the wounds that are carved within the texts, the analyses have been supplied both thematically and stylistically. First all, of it should be noted that both literary works have a mythological background, however, in Nazlı Eray's novel the myth is portrayed in modern times while Miller preserves the time and the places that are employed in the original versions. Both Miller's *Circe* and Eray's *Eurydice* are known to be ancient and marginalized characters. Within these contemporary re-writings both of the characters have been portrayed as the protagonists of their own stories. So, it can be said that both Miller and Eray reverses the old stories of their characters by enabling them to tell and reconstruct their own stories.

Moreover, there are common grounds that the two literary works share. First of all, it is seen that both *Circe* and *Eurydice* have experienced traumatic events. These have been analysed in detail within the third chapter of this thesis. It should also be noted that there are some distinctive differences between these novels. Thus, they also require an analysis. If it is needed to start to compare the works thematically, the concept of trauma has been portrayed within many different perspectives in Miller's *Circe* and Eray's *Orpheus*.

In *Circe*, the ancient goddess' wounds and fears are effectively mirrored in the novel. *Circe's* childhood and womanhood are full of these traumatic events. As it is discussed earlier, she has always been a neglected child, feeling all alone even in her own home. She cannot build healthy bonds with her family, and thus she spends most of her years in isolation. She is exposed to insidious trauma because of her appearance

and identity. Her family criticizes the way Circe looks, thinks, and speaks. She has always been treated as a disgrace to the Titan family. So, she seeks the companionship of the immortals. All of these experiences negatively impact Circe's childhood and adulthood as well as her evaluation of her identity and self at the beginning.

In Eray's novel, Eurydice also experiences trauma, even though there are not any portrayals of her childhood memories within the story. In her story, the most traumatizing element can be regarded as her relationship with Orpheus. Just like Circe's unhealthy bonds with her family, Eurydice does not also have a healthy relationship with Orpheus. Indeed, their relationship has always been problematic, including the risk of death. Except Mr. Night, it is seen that Eurydice does not have any trustworthy companionship with the people around her. The statue of Emperor Hadrian, or the city of Ankara becomes her friends in her novel. At the beginning of the novel, it is also seen that Eurydice thinks that she does not also describe her identity and self in a positive way.

Both of these negative evaluations of the characters stem from their experiencing trauma. One of the most overwhelming experience in both novels is the fear towards death. Death becomes the main motivation of both Circe and Eurydice's behaviours. Indeed, Circe casts her first spell because she fears that one day Glaucus will die and she will lose him. So, she transforms Glaucus into an immortal in order to avoid this possible end. Another example might be seen in Circe's fear of annihilating. Since her father is the God of Sun, she is always at the risk of ceasing to exist or being exposed to his wrath.

In Eurydice's case, there is a similar point. Even though Eurydice claims that death is an unfamiliar thing for her and asks Emperor Hadrian about this issue in her letters, it is asserted at the beginning of the novel that this is a "reliving" of the Orpheus myth. So Eurydice is actually aware of the possible end that awaits either her or Orpheus. This is something very challenging for her to accept and acknowledge. Thus, she avoids looking at Orpheus' eyes directly since this attempt will cause one of them to die and go to the Underworld.

Another trauma that Circe encounters is portrayed within her experience of sexual assault. It is known that Circe is banished to the island of Aiaia because she admits that she has some powers and has used them to transform Scylla into a terrible

monster. As a lonely woman and nymph, Circe is sexually assaulted by the sailors that take shelter in her island. This experience shatters Circe's psyche and it is portrayed that her response to that event includes disbelieving and dissociation from her own body. After being distorted bodily and mentally, it is seen that Circe transforms those men into pigs and kills them.

This is the way that she behaves some of the visitors coming to her island. She also transforms Odysseus' men into pigs, however, as the story unfolds she reclaims her control over her body and builds romantic relationships with different men. It should be noted that a similar trauma is not experienced by Eurydice in Eray's story. Only in the earlier stories about Eurydice there is a hint that she is sexually assaulted by a bee-keeper, Aristaeus but Eray does not employ this reference in her novel.

Another common motive that is employed in the novels is regarded to be displacement. Although both Circe and Eurydice change their places of living, the reasons lying underneath these changes are different. Circe experiences a forced displacement since she has used her powers to transform Scylla into a horrible monster. When she acknowledges the thing that she has done, it is seen that she is banished to the island of Aiaia. Unlike Circe, it is seen that Eurydice willingly travels from one city to another deliberately because she seeks for Orpheus. So, it can be said that while Circe is banished because of her mistake, Eurydice travels in order to come into terms with her own wounds that belong to her past. Nonetheless, it can be claimed that those new places that the characters explore have a significant impact upon their characters.

The island of Aiaia becomes a space for Circe's transformation. Since she is far away from her own family that traumatizes and silences her, Circe finds comfort and the opportunity to explore herself. Even though she encounters with some dangers that are brought by the visitors of the island, it is seen that Circe finds a chance to exercise her own powers as a witch and starts to be aware of her own potential. The shore city that Eurydice travels has both positive and negative impacts on her quest of relieving her past. On the one hand, it is known that the temperature in the city is constantly increasing. This situation indicates that this shore-city that Eurydice arrives to search for Orpheus might be Hell. So it is seen that this city bothers Eurydice sometimes. On the other hand, the shore city becomes a space for Eurydice to restore her trauma. As, she is returning back to the site of her trauma in order to reconcile with it.

There is another difference between these places. In Miller's novel it is seen that Circe, as a witch, is embedded in nature. The island that Circe lives in is a more natural place than Eray's shore city. The reason for this situation is evaluated within the issue of urbanization. Ankara is personified in Eray's novel. After Eurydice leaves Ankara and arrives that shore city, Ankara follows her and starts to transform this boiling shore city into a metropolis by establishing new restaurants, streets, and so on. This urbanization also has a negative impact on Eurydice since she feels like she is suffocating because of the crowdedness of the city. This urbanization too, traumatizes Eurydice since with the arrival of Ankara, Eurydice has an 'explosion of consciousness' and she cannot give a meaning to the things that she experiences.

Both Circe and Eurydice, who are the protagonists and the narrators of their own story have distorted understandings of their lives and selves. In order to change this situation, they engage within the attempt to change their destinies by confronting their fears and reconciling with their traumas. In the fourth chapter of this study, this issue is employed within the scope of the relation between narrative and recovery. Before claiming that both of the characters have restored their past through following some strategies proposed by Judith Herman, it is found necessary to analyze their narratives. This is the point where the second level of this study opens up: the evaluation of the novels stylistically.

The relationship between trauma and narrative is considered to be a problematic one. Indeed, there are many different perspectives upon this issue. While analyzing Miller's *Circe* the idea that traumatic experiences can be remembered and narrated in detail is acknowledged. On the contrary, when Eray's *Orpheus* is explored, the earlier ideas about trauma suggesting that traumatic experiences overwhelm one's thoughts, memories and narrations are adopted. In order to portray this difference within the narratives the study focuses on some key words like "introspection" and "confrontation". Even though the way of the narration is different, it is suggested that both characters follow similar paths towards their recovery.

The first issue that is explored within this context is the introspection of the characters throughout their narration. With the help of this introspection through which they try to understand their feelings and thoughts, it is seen that both Circe and Eurydice try to give a meaning to the events they have experienced and to their lives. In both of the novels, Circe and Eurydice adopt a retrospective look towards these

events. In *Circe* this introspection is done by evaluating the past and its impacts upon Circe's life and identity. Contrary to the earlier views about trauma, which claim that trauma distorts the memory, it is seen that Circe remembers her past memories and she contemplates on how all of these make her feel or think. Furthermore, her introspection helps her to pave the way to be freed of the impacts of the past and leads her towards her confrontation with her fears and wounds.

Eurydice also adopts an introspective look however she is doing this by writing letters to Emperor Hadrian. As she writes, it is explored that she feels as if she is writing to herself. Therefore, it can be claimed that within the letters between Eurydice and Hadrian, the female protagonist tries to understand the things that are happening around her. She is trying to interpret the tragic situation that she is in and her thoughts and feelings against all of these. There is not a clear remembrance of the past by Eurydice as it is done by Circe. It can be said that through this introspection and the letters, she also prepares herself for confronting with her wound.

There are some differences within the way that Circe and Eurydice confront with their traumas and wounds. If it is needed to begin with Circe's situation it is seen that unlike Eurydice, she remembers her traumas and there is a detailed narration of her confrontation. First of all, it should be noted that in this study Circe's confrontation with her father and Scylla is employed since they are outstanding figures of her bothered psyche and identity. In her confrontation with her father, Circe remembers the fear that she feels towards her father and her childhood traumas. In this process, it is seen that instead of the employment of the gaps that indicate to the distorted notion of traumatic memory, Circe's memories are vivid and they are not bothered by the symptoms of trauma.

This situation also echoes in her confrontation with Scylla, whom she transformed into a monster because of her jealousy. It is known that Circe bears the post-traumatic-guilt of this transformation since Scylla has destroyed many mariners that sail nearby her. Circe feels guilty and responsible for these dead men. In order to amend what she has done she confronts with Scylla and the narration of these confrontations are portrayed in detail. There is the usage of many senses like visual, aural, and olfactory which enhances the impact of this guilt that Circe has felt.

Unlike Circe's narration of her confrontations with her traumas, Eurydice's confrontation with Orpheus is portrayed in a more complicated sense. It is seen that there are many things that disturb the narration of the events. First of all, the author uses repetitions within the narrative, such as Eurydice's observing Orpheus' house every night from a distance. This repetitive action emphasizes the impacts of trauma that Eurydice experiences. They destroy the linear form of the narration. The repetitions that are employed within the novel are not the only thing that distort Eurydice's narration.

Intertextual and intermedial references are used in the text while she tries to confront and reconcile with her trauma. The usage of these intertextual references such as the employment of *Last Tango in Paris*, Emperor Hadrian, radio announcements, and the coup d'état point out to the elements that can be found in trauma fictions. Even at the beginning of the novel Eurydice claims that she wishes to come into terms with her trauma. At the end of the novel she catches Orpheus's eyes. When Orpheus dies, Eurydice is regarded to be the survivor of this game of death that is played throughout the whole novel.

It should be noted that both Eurydice and Circe are the subjects of other people's stories. However, giving them a voice and letting them to narrate their experiences, feelings, and thoughts Miller and Eray enable their readers to gain insights about these female protagonists. Another similarity between the novels are seen after Circe and Eurydice have confronted with their traumas. Circe and Eurydice are engaged within the process of recovery and their introspections and confrontations help them to start this process. Unlike their earlier portrayals, Miller's Circe and Eray's Eurydice gain agency and start to take actions in order to fulfill their desires and to create a possible future for themselves. They follow the stages of recovery that Judith Herman proposes.

In order to establish safety, they try to restore the balance within their inner-selves. Circe acknowledges her wounds while Eurydice tries to do the same thing through the letters that she writes. Then, they try to create a more secure environment and Circe casts spells in order to provide her security while Eurydice has to catch Orpheus's eye in order to eliminate the risk of death. The second step of their recovery consists of reconstructing their trauma stories. In both novels, as the protagonists confront with their fears, they gain control over them. After overcoming these crises,

their feelings change. Circe does not feel bothered by not having healthy relationships with her family, rather, she completely unties her familial bonds at the end of the novel. Accordingly, Eurydice also does not respond to Orpheus' death.

Another important point is Circe's telling her past to Telemachus. This indicates that she gains capacity to build a trustworthy relationship. After accomplishing all of these stages, Circe defines her desires and wishes neatly. She wants to live an undisturbed life with Telemachus, to travel all around the world and to become a mortal. Thus, she drinks the mixture that she prepares, and opens a new path for her life. Although Eurydice does not share her past with anyone, she also builds a similar relationship with Mr. Night. It is seen that in her adventure of reliving Orpheus' tale, Eurydice counts on Mr. Night to be her senses. Eurydice wishes to survive, so she avoids catching Orpheus' eye at the beginning because she thinks that she will die. At the end of the novel her ideas change and she directly looks into his eyes and survives this act of looking.

One of the most significant similarities between the novels can be found in the process of the protagonists' transformation. It is discussed that both Eurydice and Circe have evaluated their selves and identities in a negative way at the beginning. They do so because of the traumas that they encounter. They look into their wounds throughout their narrations and gain courage to have confrontations with them. This results in their reclaiming their distorted past and creating a possible future for themselves. Therefore, both characters reverse their woven fate and revolt against the end that is carved out for them.

CONCLUSION

In this study which is carried out in the field of Comparative Literature, Madeline Miller's *Circe* and Nazlı Eray's *Orpheus* have been analyzed in the light of literary trauma theory. Both of the works are regarded as the retellings of ancient myths and they have been portrayed within a distinctive perspective. Therefore, by exploring these works within the context of trauma, a new attempt to read and interpret these literary works belonging to American and Turkish Literatures has been tried to be supplied. In order to evaluate these literary works different approaches to trauma have been adopted.

It is known that most of the scholars, who are interested in the concept of trauma, have regarded it as a shocking experience that overwhelms an individual. There have been also other assertions about trauma which emphasize that everyday experiences can be traumatizing for an individual. While analyzing these literary works both understandings have been employed in order to mirror the extent of trauma and its impacts.

It has been portrayed that there are some scholars like Caruth emphasizing that the trauma resides within the unconscious, so, it cannot be fully known. The earlier theorists about trauma claim that trauma cannot be represented via the words explicitly. So, it is asserted that trauma can only be transmitted with the help of a literary or figurative language. While representing trauma, it is also suggested by scholars like Anne Whitehead that the language also carries the symptoms of trauma. Because of this reason, the narration of traumatic events has regarded to be fragmented and disturbed by the adoption of different techniques such as repetitions and intertextuality.

It is seen that there are some scholars like McNally who propose that traumatic events can be remembered and transmitted vividly. It has been underlined that realizing this depends on the individual's choice. If one person does not choose to talk about or think about his/her trauma, this should not mean that the memory and the speech of this person are distorted. Based on McNally's ideas, Joshua Pederson suggests that while analysing trauma in literature, instead of focusing on the distorted narration, one might pay attention to the text and the details in it. These views of

Pederson supply a new understanding to read the wound in literary works yet, both of these distinctive approaches have been employed while analysing the narrative in the novels.

First of all, within the scope of this study there has been a main focus on the exploration of individual trauma that the protagonists experience in both of the works. In Miller's novel *Circe* is both the protagonist and the narrator of the story. In Eray's novel, *Eurydice* is in the same positions. In both novels, the wounds of *Circe* and *Eurydice* have been put into words via first-person narration. This point of view supplies an effective way to trace the impacts of the wounds that shatter these characters' psyche and identity.

In Miller's novel the personal trauma and its reflections have been analyzed within different points since *Circe* was exposed to different kinds of traumas. The indifference and the humiliations that *Circe* is exposed to in her childhood have a traumatic impact on her sense of self and identity. These are not the only reasons of her personal trauma. She has been also sexually assaulted by the sailors that visit her island and overwhelmed by this experience too. These events leave negative effects on *Circe's* psyche and identity.

In Eray's novel the personal trauma has been investigated in relation to *Eurydice's* problematic relationship with *Orpheus*. Similarly, her relationship with *Orpheus* shatters *Eurydice's* psyche and identity. Throughout the study, it has been tried to be presented that both *Circe* and *Eurydice* have negative evaluations of their identities and selves at the beginning of the novels. While *Circe* thinks that she is worthless and a disgrace for her family, *Eurydice* regards herself and life as incomplete; having no past and future.

Another reason of the personal trauma that is experienced by these literary characters has been found in their displacement. The displacement that *Circe* and *Eurydice* experience also has an effect on them. Even though at first *Circe's* banishment to the island of *Aiaia* and *Eurydice's* journey to the shore-city are considered to be disturbing experiences for them, these new places that they settle, pave the way for their process of recovery. In the *Aiaia* island *Circe* explores herself. In the shore-city that *Eurydice* arrives to seek for *Orpheus*, she gains more insight into the things that she experiences. By being banished to the island *Circe* becomes more

in touch with nature, but on the contrary, Eurydice experiences the rapid urbanization of the shore city with the arrival of Ankara.

After exploring the personal traumas of these literary characters, it is questioned how these wounds are reflected in their narratives. In Miller's novel, Circe has vivid memories about her past and she can narrate them by giving many details. Eurydice cannot narrate them in the same way. In Eray's novel, the narrative of Eurydice is interrupted by the repetitions and intertextual references. This indicates that her traumatic memories reside within her unconscious and they wait to rise into the surface. When Eurydice wanders in the streets of Ankara that is establishing on the shore city, she has an explosion of consciousness. Eurydice cannot remember or narrate her wound easily and directly.

Although Circe's and Eurydice's memories and narrations of their traumas differ from each other, they follow a similar path to reconcile with their traumas. At this point Judith Herman's ideas about trauma and recovery have been applied. It is suggested that both Circe and Eurydice have an introspective look at their inner selves. By doing so, they gain insights into the impacts of their own responses to trauma. Secondly, instead of being people who are always haunted by their traumas, Circe and Eurydice gain agency and confront with their past wounds and fears actively.

In Circe's case it is seen that she has a familial confrontation, with her father whom she is afraid throughout life. By gaining insights into herself and realizing her own potential, Circe revolts against her father and becomes free of her exile. She also unbinds the bonds that she has with her family. Circe also confronts with Scylla who causes her to experience post-traumatic guilt and defeats the horror that it sheds. By doing so, she relieves her feeling of guilt and can start to create a future for herself.

When Eurydice's confrontation is analyzed, this process is more complex for her. Even though Eurydice's journey towards this shore-city is claimed to be her desire to come into terms with the Orpheus myth and seek for Orpheus, she struggles in confronting with him. The reason for this situation can be found in Eurydice's being aware of the risk of death that waits for them at the end. Therefore, Eurydice abstains from catching Orpheus's eye, which brings them death and destruction in the original myth. By revisiting the shore-city she also revisits her traumas and eventually

confronts Orpheus and his gaze. Eurydice witnesses Orpheus's death, but she does not show any reaction and leaves the place.

At this point it is suggested that Circe and Eurydice have a reconciliation with their old wounds which disturb their physical and mental well-being. Both characters gain agency to reclaim their pasts and change their fates by creating a future for themselves. Circe does this by following a new path and becoming a mortal being to follow her dreams of living an undisturbed life with Telemachus. Eurydice does this by becoming a survivor of Orpheus's gaze and eliminating the risk of death. Being able to narrate all of these is also considered as a necessary stage in the female characters' recovery process. As they narrate or talk about their traumas, the impacts of these start diminishing.

All in all, this study has tried to explore the trauma in literature by applying the methods and opportunities that the field of Comparative Literature supplies. By analyzing trauma in two different level it is desired to portray the impacts of these shattering experiences on an individual's psyche and their effects on the language. Both Miller's *Circe* and Eray's *Orpheus* employ the issue of this being wounded and recovering from it. However, the narrative style is distinctive and unique to each of the novels. In order to scrutinize this distinctness, there have been an employment of different approaches towards trauma and literary trauma theory.

The issues discussed within this study may be developed by exploring the trauma in Madeline Miller's *Circe* and Nazlı Eray's *Orpheus* on cultural and collective level. By doing so, it might be explored whether these female protagonists, Circe and Eurydice, carry the effects of such kind of trauma.

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APPENDICES

Çalışmanın bu kısmında tezin genişletilmiş Türkçe özeti sunulacaktır.

1. EXTENDED SUMMARY / GENİŞLETİLMİŞ ÖZET

“Madeline Miller’ın *Circe* ve Nazlı Eray’ın *Orphée* Romanlarında Anlatı Aracılığı İle Travmayla Uzlaşma” başlığı ile sunulan bu tezin odak noktasını edebiyat ve travma arasındaki ilişkiyi bahsedilen eserler üzerinden incelemek oluşturmaktadır. Edebi travma teorisi ışığında eserlerde yer alan travmalar tematik açıdan, karakterler ve anlatı açısından ele alınmıştır. Bu nedenle çalışmanın ilk bölümünü oluşturan kuramsal çerçevede oldukça kapsamlı bir kavram olan travma incelenmiştir. Günümüzde pek çok insanın veyahut toplumun travmaya maruz kaldığını söylemek mümkündür. Ancak travma yalnızca günümüz gerçekliğinin bir parçası değil, antik dönemlerden bu yana insan hayatının bir birleşeni olarak değerlendirilebilecek kadar eskidir.

En öz hali ile travma, çok büyük bir şok yada üzüntünün sebep olduğu ve kişinin bedeninde ve psikolojisinde yer eden bir yara olarak tanımlanabilir. Travma kavramının etimolojik kökeninin de “yara” sözcüğü ile karşılık bulması akla ilk olarak somut bedende görülebilir herhangi bir yarayı getirmektedir. Ancak hem bedendeki hem de ruhtaki bir yara olarak değerlendirilen travmanın diğer türdeki yaralardan farklı olarak özel bir yeri bulunmaktadır. Çalışmada bahsedilen bu yara gözle görülmeyen, insan zihninde ve psikolojisinde yer alan bir yara olarak tanınmaktadır.

Travmanın hem beden hem de ruh üzerindeki bir yara olarak nitelenmesi kavramın hem pozitif bilimler hem de sosyal bilimler açısından incelenmesinin önünü açmaktadır. Özellikle toplumda, ekonomide, edebiyat ve insan hayatının diğer alanlarında önemli değişimlerin meydana geldiği 19. Yüzyılda, travma kavramı ile ilgili pek çok farklı açılımlar yapıldığı görülmektedir. 19. yüzyıldan itibaren başlayan modernleşmenin getirdikleri ile beraber travma ile ilgili söylemler hız kazanmıştır. Ancak travmayı yalnızca tek bir açıdan değerlendirmek kavramın kapsamını daraltacak bir faktör olduğundan dolayı travma kavramını etik, edebi,

politik, kültürel ve benzeri gibi farklı alanlardan da ele almak gerekmektedir. Tam da bu sebepten dolayı kapsama alanı bu kadar geniş bir kavram ile yürütülen bu çalışmada travma pek çok farklı açıdan değerlendirilmeye çalışılmıştır. Bunlardan bir tanesi de kimlik kavramı olmaktadır. Nitekim travmanın kimlik üzerindeki etkisi yadsınamayacak kadar önemlidir.

Kimlik kavramı da travma gibi pek çok farklı araştırmacı tarafından ele alınan ve tartışılan bir kavramdır. Aynı zamanda kimlik kavramı, çalışmadaki eserler incelenirken ele alınan bir diğer önemli unsur olmaktadır. En öz halini vermek gerekirse, kimlik kavramı bir kişiye ait olan özelliklerin tümü olarak değerlendirilebilir. Kişinin sahip olduğu yaşantı, kendi benlik duygusu, mesleği gibi pek çok faktör kimlik kurgusu içerisinde değerlendirilebilmektedir. Kimlik oluşturma sürecinin farklı dinamikler ile ilişkisi bulunmaktadır. Bu oluşum sürecine etkide bulunabilecek faktörlerden bir tanesinin de travmatik deneyimler olduğunu söylemek mümkündür.

Edebi travma teorisi içerisinde değerlendirilen temel fikirlerden bir tanesi travmanın insan kimliği üzerinde olumsuz ve sarsıcı bir etkiye sahip olmasıdır. Bahsedilen bu etki, travmanın jenerasyonlar-arası aktarım ile şekillendiğine işaret eden daha geniş bir tartışma argümanının temelini oluşturmaktadır. Bu noktada, travmanın kişi üzerinde bıraktığı etkinin nesiller boyu aktarılabilmesi vurgulanmış, travma ve kimlik arasındaki ilişkinin önemi ortaya konmuştur. Hem sosyal, hem de kültürel olarak değerlendirilebilen kimlik kavramı herhangi bir insanın temel özelliklerini ortaya koymakla beraber, aynı zamanda bir benlik kurgusu oluşturulmasına da işaret etmektedir. Bu sebeple bu çalışmada yer alan eserlerin başkahramanlarının kendi kimlik ve benlikleri ile ilgili değerlendirmeleri yorumlanırken bu dinamikler de göz önünde tutulmuştur.

Travmanın kimlik ile ilişkisi incelendikten sonra, edebi travma teorisini besleyen tartışmalara yer verilmiştir. Bu noktadaki ilk çalışmaların tıp alanından çıktığı görülmektedir. Bunlar arasında John Eric Erichsen'in *On Railway and Other Injuries of the Nervous System* adlı 1866'da basılan eseri de önemli bir yer tutmaktadır. Bu eserde Erichsen, diğer kazalar ile kıyaslandığında demiryolu kazalarının büyük bir şoka yol açtığını belirtmektedir. Erichsen tren kazalarının hızı, aniliği ve benzeri gibi etkilerden dolayı yaralanan kişilerde ortaya çıkan özel durumun "demiryolu omurgası" olarak adlandırıldığını ifade etmektedir. Bu tanı sonradan oluşturulacak travma ile

ilgili teori ve kuramlar için önemli bir yer teşkil etmektedir. Erichsen'in eserinden sonra pek çok nörolog, doktor, nöropsikiyatri ve bilim insanı travmayı farklı perspektiflerden ele alarak mevcut haldeki travma teorisinin gelişimine katkıda bulunmuştur.

Ancak travma ile ilgili söylemlerin basamaklarını oluşturan temel argümanlar yalnızca tıp alanından çıkmamaktadır. Farklı çalışmalar içerisinde ele alınan travma kavramı ile ilgili oluşturulan söylemlerin de farklı yönleri bulunduğunu söylemek mümkündür. Edebi travma teorisinin oluşumunda özellikle psikanaliz kökenli çalışmaların büyük bir etkisinin olduğu açıkça görülmektedir. Bu alanda özellikle Freud ve eserlerinin pek çok araştırmacıya kendi görüşlerini oluşturma sürecinde katkıda bulunduğu bilinmektedir.

Bütün bunlara ek olarak, özellikle Amerikan Psikiyatri Derneği'nin 1980'de basılan *Mental Bozuklukların Tanısal ve Sayımsal El Kitabı* ve bu kitapta yer alan kriterlerin de travma ile ilgili çalışmalarda önemli bir yer tuttuğu görülmektedir. *Mental Bozuklukların Tanısal ve Sayımsal El Kitabı*'nin III. Baskısında Travma Sonrası Stres Bozukluğuna değinilmiş ve bu tanının belli kıstasları sunulmuştur. 1980'de kabul gören bu tanı ile psikolojik anlamdaki travmaya yönelik bir ilgi doğmuş ve bu ilgi giderek artmıştır. Yirminci yüzyılın sonuna doğru resmi olarak kabul gören bu tanı, daha sonraki dönemlerde travma ile ilgili farklı disiplinlerde yer alan söylemleri de şekillendirmiştir.

Bu disiplinler arasında edebiyat da bulunmaktadır. Bu çalışmanın da temelini edebiyat ve travma arasındaki ilişkiyi karşılaştırmalı olarak incelemek oluşturmaktadır. Edebi travma kuramının Karşılaştırmalı Edebiyat Bilimi içerisinde önemli bir yeri olduğu açıkça görülmektedir. Cathy Caruth ve Shoshana Felman gibi edebi travma teorisinin ilk öncülerinin Karşılaştırmalı Edebiyat bölümlerinde kürsü sahibi olduğu bilinmektedir. Yarayı okumaya yardımcı olarak değerlendirilen edebi travma teorisinde, her kuramcının travma kavramına farklı bir perspektiften baktığı söylenebilir. Çalışma boyunca edebi travma teorisi altında incelenen eserlerde bu farklı perspektiflerden faydalanılmıştır.

Örneğin edebi travma teorisinin ilk öncülerinden sayılan Cathy Caruth'a göre, travma oluştuğu esnada deneyimlenmemektedir. Aksine, travmatik deneyimler kendi doğasında var olan bir gecikmişliğe sahiptir. Travmatik olayın oluştuğu esnada

deneyimlenmemesi ve gecikmişliği Caruth'un travma ile ilgili görüşlerinin temelini oluşturmaktadır. Travmatik bir olayı deneyimlemenin ya da buna tanıklık etmenin çok sarsıcı olduğu kabul edildiğinden dolayı travmanın bilince entegre edilmesinin zor olduğu düşünülmektedir. Bu noktada travmanın hem kolaylıkla hatırlanabilmesinde, hem de açık bir şekilde dile dökülmesinde bazı problemler ön plana çıkmaktadır. Caruth bu anlamda travma teorisi ile ilgili klasik görüşün temsilcilerinden sayılmaktadır.

Ancak bu görüşe karşı çıkan pek çok düşünür de bulunmaktadır. Örneğin Hanna Meretoja, gündelik olayların da travmatik olabileceğini vurgulamakta ve bu olayların kişinin hayatındaki tek gerçeklik olabileceğini ifade etmektedir. Bu nedenle de travmatik deneyimlerin bilince entegre edilmesinin herhangi bir gecikmişlik içerisinde olmak zorunda olmadığını da altını çizmektedir. Meretoja, bu şekilde travmatik deneyimler ile karşılaşan kişinin iyileşme potansiyeline de sahip olduğunu vurgulamaktadır.

Benzer şekilde, Maria P.P. Root tarafından ortaya atılan ve "sinsi travma" (insidious trauma) olarak tanımlanan bir travma türü mevcuttur. Bu travma türü, Laura S. Brown'ın 1991 yılında yayınlanan "Not Outside the Range: One Feminist Perspective on Psychic Trauma" adlı makalesinde ele alınmıştır. "Insidious Trauma" olarak adlandırılan bu tür, travmatik deneyimler ile ilgili klasik görüşlerin aksine farklı bir yaklaşım sunmakta ve Türkçe'ye "sinsi travma" olarak çevrilebilmektedir. Bu kavram ile beraber, gündelik hayatta karşılaşılan deneyimlere karşı verilen tepkilerin de olağandışı olabileceği vurgulanmaktadır. Buna ek olarak travmatik deneyimin tek bir olayla bağlantılı olmadığı, gündelik hayatta karşılaşılan deneyimlerin de bir kişiyi travmatize edebileceği göz önünde bulundurulmaktadır.

Benzer şekilde herhangi bir travmatik deneyimin anlatı üzerindeki etkisi de tartışmaya açıktır. Kimi düşünür anlatı ve travma arasındaki ilişkinin sorunlu olduğunu öne sürmektedir. Nitekim travmatik olaya ilişkin hafızanın travmanın şok edici etkisi tarafından sarsıldığı, bu nedenden dolayı travmatik hafızanın anlatıya dönüştürülürken bir takım unsurların ortaya çıkacağı iddia edilmektedir. Bu noktada anlatının tekrarlamalar, boşluklar ile dolu olacağı ifade edilmiştir. Buna ek olarak, ortaya konan şeyin parçalanmış bir anlatı olacağı fikri de kimi kuramcı tarafından yaygın olarak benimsenmiştir.

Öte yandan, travmadan kurtulan kişinin yaşadığı deneyimi paylaşma ihtiyacı olduğu ve eğer isterse bu deneyimi paylaşmayı seçebileceği de vurgulanmaktadır. Ancak tam tersi olabileceği de göz önünde bulundurulmalıdır ki, pek çok teorisyen travmanın hayatta kalan kişiler üzerinde bir çeşit sessizliğe yol açtığını bildirmektedir. Bu nedenle travmatik olaya ilişkin hafızanın anlatımı hem engelleyeceği hem de güçlendirebileceği söylenebilir.

Bu nedenle, çalışma içerisinde travma ve anlatı ilişkisi farklı perspektifler sunularak ele alınmıştır. Cathy Caruth ve Geoffrey Hartman gibi düşünürler travmatik deneyimleri bilinç dışında kalan ve tam olarak bilince yerleşemeyen bir deneyim olarak değerlendirmiştir. Dolayısıyla da travmanın açık ya da akıcı bir şekilde aktarılamayan bir deneyim olduğunu ileri sürmektedirler. Benzer şekilde, Anne Whitehead *Trauma Fiction* adlı 2004 yılında basılan eserinde anlatının travmayı temsil etmek için belirli özelliklere sahip olduğunu belirtmektedir. Bunlar arasında tekrarların, metinlerarası referansların, doğrusallığından çıkmış, dağınık veyahut da parçalanmış olarak nitelendirilebilecek anlatının önemli bir yeri olduğu görülmektedir. Bu nedenle de Whitehead travma ile ilgili anlatıların travmayla benzer semptomlara sahip olduğunu vurgulamaktadır.

Ancak McNally'nin, *Remembering Trauma* adlı 2003 yılında basılan eseri travmaya karşı yeni bir bakış getirmiştir. McNally, travmanın hatırlanabilir bir olay olduğunu, travmadan kurtulan kişinin bu olayı düşünmemek ya da hatırlamamak için bir tercihte bulunabileceğini belirtmektedir. Bu nedenle de insanlar travmatik deneyimleri uzun süreler boyunca düşünmemeyi tercih ettiklerinde, bunun sebebini herhangi bir dissosiyatif ya da baskılama mekanizması dâhilinde açıklamayı zorunlu bir koşul olarak görmemektedir. McNally'nin sunduğu bu fikirler edebi travma teorisine de yansımıştır. Joshua Pederson, McNally'nin görüşlerinden hareketle yola çıkarak hem figüratif hem söylemsel dilde travmayı temsil etmenin mümkün olduğunu belirtmektedir.

Buna ek olarak Pederson, üç ana argüman çerçevesinde travmanın edebiyattaki temsilini araştırırken dikkat edilmesi gereken bazı noktaları sunmaktadır. Pederson, travma teorisyenlerinin metindeki boşluklardan ziyade metnin kendisine odaklanabileceğini, metindeki ayrıntılarla dolu olay tanımlarına yönelebileceğini ve son olarak da zamansal, fiziksel ya da ontolojik olarak sarsılan deneyimlerin nasıl betimlendiğine dikkat edilmesi gerektiğini ifade edilmektedir.

Bu çalışma içerisinde yer alan bir diğer önemli nokta ise travma ve iyileşme sürecidir. Bu çalışmada iyileşme süreci uzlaşma başlığı altında ele alınmıştır. Travmayı kelimelere dökmek kimisi için mümkün olmadığı gibi, kimisi için de iyileşmeye giden bir yol halini alabilir. Kimi düşünür travma hikayesini yeniden oluşturmanın yaşanılan olaya bir anlam verilmesine yol açtığını ileri sürmektedir. Böylelikle, travmatik bir deneyim ile karşılaşan kişi kendi hikâyesini yeniden oluşturarak travmayı hayatının merkezinden ziyade bir parçası olarak değerlendirebilmektedir.

Buradan da anlaşılacağı üzere travmatik bir deneyimin kelimelere dökülmesi bireye olumlu yönde katkıda bulunabilmektedir. İyileşme süreci yansıtılırken Judith Herman'ın görüşlerinden de faydalanılmış ve onun iyileşme için sunduğu temel aşamalardan bahsedilmiştir. Bu aşamalar arasında travmadan kurtulan kişinin güvenliğinin sağlanması, hikâyesinin yeniden yapılandırılması ve toplum ile arasındaki bağın yeniden kurulması gerekliliğine vurgu yapılmıştır.

Madeline Miller'ın *Ben, Kirke* adlı eseri ile Nazlı Eray'ın *Orphée* adlı eserinde yer alan travmatik deneyimlerin hem tematik hem anlatısal düzlemde incelenmesini konu edinen bu çalışmanın amacı bahsi geçen eserleri edebi travma teorisi ışığında yeni bir okuma şekliyle sunmaktır. Bunu yaparken Karşılaştırmalı Edebiyat Bilimi'nin sunduğu imkanlardan faydalanılmış, birisi Amerikan bir diğeri ise Türk Edebiyatı'na ait olan eserlerde travma kavramı benzerlik, farklılıklar ve bunların nedenleri açısından ele alınmıştır. Buna ek olarak, travma ve edebiyat arasındaki ilişkiyi daha geniş bir çerçevede sunabilmek için farklı kuramcıların görüşlerine çalışma boyunca başvurulmuştur. Bu çalışmanın önemi ise daha önceden metinlerarası, arketipik, feminist ve benzeri bağlamlarda incelenen bu eserlerin oldukça çağdaş olan bir teori ışığında ele alınması ile edebiyat ve travma arasındaki ilişkinin karşılaştırmalı bir şekilde ortaya konulmasında görülmektedir.

Gerekli teorik çerçeve sağlandıktan sonra, çalışmanın ikinci bölümünde Amerikalı yazar Madeline Miller'ın 2018 yılında basılan Türkçe'ye *Ben, Kirke* adı ile çevrilen *Circe* eseri incelenmiştir. Miller, romanında antik ve ölümsüz bir tanrıça ya da cadı olarak bilinen Kirke'nin hayatını kahramanın kendi perspektifinden okuyucuya sunmaktadır. Helios'un kızı olan Kirke, çocukluğu boyunca kendi aile bireyleri tarafından dışlanmakta ve hor görülmektedir. Yalnızlığından yakınan Kirke, sevdiği adamı kuzeni Skylla'dan kıskanınca onu korkunç bir canavara dönüştürür ve bu

nedenle de Aiaia adasına sürgün edilir. Kirke'nin adaya sürülmesi aynı zamanda onun kendisini keşfetmesi adına bir dönüm noktası olur. Kahramanın adasına gelen ziyaretçiler ile yaşadıkları, başından geçen travmatik olaylar, duygu ve düşünceleri romanda başarılı bir şekilde yansıtılmaktadır. Böylelikle mitolojide uzun süredir erkeğin bakış açısından aktarılan bir kadın başkahramanın serüveni ortaya konmuş olur.

Kirke pek çok farklı sanatçı ve yazar tarafından ele alınan bir karakter olarak bilinmektedir. Miller'ın Kirke'sini daha iyi anlamak için karakter ile ilgili olan eserlerin bir kısmına bu çalışmada kısaca değinilmiştir. Madeline Miller da kendisinden önceki eserler ile ortak yönleri olan bir karakter yaratmıştır. Bu ortaklıklar arasında Kirke'nin sahip olduğu cadılık ve dönüştürme gücü görülebilir. Ancak bütün bunlara ek olarak Miller'ın kaleminden çıkan kahramanın önceki betimlemelerinden farklılıkları da bulunmaktadır. Örneğin Miller'ın Kirke'ye bir geçmiş ve gelecek çizmesi ve onun aldığı yaraları yansıtması okuyucunun karakter ile duygudaşlık kurmasını sağlamaktadır.

Çalışmada edebi travma teorisi ışığında incelenen bir diğer eser ise Nazlı Eray'ın 1983 yılında *Orphée* adı ile basılan ve daha sonradan *Orpheus* başlığı ile Robert Finn tarafından İngilizce çevirisi yapılan eserdir. 1945 yılında İstanbul'da doğan Nazlı Eray Türk edebiyatında özellikle fantastik edebiyat ve büyülü gerçekçilik alanlarında tanınan bir yazardır. Eserleri pek çok farklı dile çevrilen Eray, *Orphée* adlı eserinde yine mitolojiden beslenmiş ve mitolojideki Orpheus ve Eurydice karakterlerini modern zamana taşıyarak bu mitik hikâyeyi bambaşka bir perspektiften sunmuştur.

Eray'ın *Orphée* eseri de Miller'ın *Ben, Kirke* eseri gibi bir yeniden yazım olarak değerlendirilmiştir. Bu nedenle önceki bölüme benzer bir şekilde çalışmada öncelikle Orpheus ve Eurydice karakterlerinin mitolojideki ve edebiyattaki yeri çeşitli eserler üzerinden örnekler verilerek incelenmiştir. Eray'ın romanında bu eserlerin aksine *Orphée*'yi arayan bir Eurydice olduğu görülmektedir. Romanın hem anlatıcısı hem de başkahramanı olan Eurydice'nin *Orphée*'yi ararken hissettiği duygu ve düşünceleri olay örgüsü boyunca etkileyici bir şekilde yansıtılmıştır. Bunlar arasında Eurydice'i travmatize eden başlıca olaylardan bir tanesi ölüm olarak değerlendirilmiştir. Sonrasında Eurydice'in bir kadın olarak yaşadıkları ile kentleşmenin beraberinde getirdiği etkiler ele alınmıştır.

Çalışmanın üçüncü kısmında ise “travmanın yankıları” başlığı altında her iki eserde de görülen bireysel travmalar incelenmiştir. *Ben, Kirke* adlı roman birinci tekil şahıs ağzından, başkahraman Kirke tarafından anlatılmaktadır. Olay örgüsü içerisinde karakterin travmatize olduğu pek çok farklı durum bulunmaktadır. Bunlardan ilki, Kirke'nin kötü olarak nitelendirilebilecek aile bağlarından kaynaklanmaktadır. Nitekim, Kirke ailesindeki çoğu fert tarafından alay edilen ve küçük düşürülen bir karakterdir. Kirke'nin de kendi ailesi içerisinde maruz kaldığı bu deneyim sinsi travma türüne bir örnek teşkil etmektedir. Ancak, yine de Kirke'nin hem anlatıcı hem de karakter olarak deneyimlediği tek travma bu değildir.

Olay örgüsü içerisinde aktarılanlarda acı çekenin yalnızca Kirke olmadığı, onun başkalarının da maruz kaldığı şiddet, ölüm ve benzeri gibi travmatik olaylara tanıklık ettiği görülmektedir. Özellikle ölüm kavramı romanda başkarakterin pek çok farklı aksiyon almasına sebep olmaktadır. Örneğin, Kirke'nin ölümlü balıkçı Glaucos'u ölümsüze çevirmesi veya Kirke'nin canavara dönüştürdüğü kuzeni Skylla'nın gazabına uğrayan ölümlülerin de sorumluluğunu kendi üzerine alması bunlar arasında değerlendirilmektedir. Skylla'nın saldırdığı dehşetten dolayı kendisini sorumlu tutan karakterin suçluluk duygusu da onu yaralayan farklı bir olay olarak değerlendirilmiştir.

Çalışmada içerisinde değerlendirilen bir diğer olay ise Kirke'nin sürgün edildiği adada tacize uğraması ve bu travmatik deneyimin onun üzerinde bıraktığı etkilerin incelenmesidir. Nitekim karakterin bedensel ve ruhsal olarak aldığı bu yara, onu karmakarışık bir hale getirmiş, kendi bedeninden ayıştırmış ve sonrasında adasına gelen erkek ziyaretçilerden kimisini domuza dönüştürerek bir tür savunma mekanizması oluşturmasına yol açmıştır. Ancak zaman geçtikçe bedeninin yeniden kendisine ait olduğunu düşünen ve bedeninin kontrolünün kendisine ait olduğunu kabullenip buna göre davranan Kirke'nin bedeni hem travmatize olduğu hem de iyileşme sürecini gerçekleştirdiği bir alan olarak değerlendirilmiştir.

Buna örnek olarak onun Odysseus ile kurduğu ilişki gösterilebilir çünkü bu ilişki içerisinde her iki tarafın da birbirine eşit olduğu, Kirke'nin de özgüven sahibi, güçlü bir karakter olarak durduğu ve kendi bedeni üzerinde söz sahibi olduğu görülmektedir. Her ne kadar travmatik olaylar ile karşılaşsa da pes etmeyip kendi iyileşme sürecini tatbik etmeye çalışan bir karakter yaratarak yazarın bu zamana kadar sunulan Kirke anlatılarını tersine çevirdiği görülmektedir. Madeline Miller'ın bir yazar

olarak antik çağlardan bu yana gölgede kalmış bir karakter olan Kirke'ye farklı bir alternatif sunması, yazarın ataerkil düzene yaptığı bir eleştiri olarak değerlendirilmiştir.

Çalışmada üzerinde durulan bir diğer nokta ise cadılık güçlerini itiraf ettikten sonra Kirke'nin Aiaia adasına sürgün edilmesi olmuştur. Bu noktada sürgün kavramı hem olumlu hem de olumsuz açılardan değerlendirilmiştir. Nitekim bu ceza ile kendi köklerinden ve aile bağlarından kopan, çoğunlukla izole bir yaşama mahkûm edilen Kirke için sürgün aynı zamanda onun kendisini keşfettiği bir alan haline gelmiştir. Sürgün esnasında da çeşitli tehlikeler ile yüzleşse bile, bu olaylara karşı tutumu ve potansiyelini görmesi ile beraber Kirke'nin romanın başından farklı olarak kendi kimlik kurgusunu daha olumlu olarak değerlendirdiği saptanmıştır.

Bu bölümde incelenen ikinci eser *Orphée*'de ise başkarakter Eurydice'tir. Romanda kendisinin Eurydice olduğu belli ipuçları ile verilen karakterin mitolojideki trajik yazgısından haberdar olduğu görülmektedir. *Orphée*'yi aramak için Ankara'dan bir kıyı kentine gelen başkahraman, asistanı Bay Gece ile birlikte yürüttüğü bu görevde hem kendi travması ile yüzleşmekte hem de farklı travmatik olaylar ile karşılaşmaktadır. Buna ek olarak, Eurydice'in hem bir kadın hem de bir insan olarak kendi öz-değerlendirmesini oldukça olumsuz bir şekilde yaptığı görülmüştür.

Olay örgüsü boyunca peşinde ölümün gezdiği başkahraman kendisini çaresiz ve umutsuz olarak görmekte ve kendini tamamlanmamış bir insan olarak değerlendirmektedir. Bu nedenle *Orphée*'yi bulma görevinde ona eşlik eden yardımcısı Bay Gece romanda "yarım" olarak tasvir edilen başkahraman Eurydice'nin kimi eksikliklerini tamamlayıcı bir figür olarak da değerlendirilebilmektedir. Eurydice her ne kadar kendi benlik ve kimlik algısını olumsuz olarak değerlendirse de yaşama devam etme ve kendi kaderini değiştirme arzusu taşımaktadır. Eurydice'in bu hayatta kalma arzusu açıkça fark edilmektedir. Nitekim Eurydice bu sebepten dolayı *Orphée*'yi aramasına rağmen onunla göz göze gelmekten kaçınmaktadır çünkü her ikisinin göz göze gelmesinin sonucunun ölüm olduğunun farkındadır.

Sevilen bir kişiyi kaybetmek, ölüm ve şiddet, travma ile ilişkilendirilebilen kavramlardır. Özellikle ölüm teması romanda yoğun bir şekilde işlenmiştir. Ölüm ve ölümden kaçınmanın tıpkı Madeline Miller'in eserinde olduğu gibi karakterlerin eylemlerinde belirleyici bir unsur olduğu ileri sürülmüştür. Ancak yazgılarında ölümü

tatmak olan bu çift, Eray'ın yeniden yazımında da ölümden kaçamamıştır. Eurydice'in imparator Hadrian'a verdiği sözü tutmak için *Paris'te Son Tango* filmini Orphée'nin evine yansıtması ve Orphée'nin bu filmin içerisindeki olaylara karışması ile beraber beklenen son gerçekleşir. Eurydice kendini tutamayıp Orphée ile göz göze gelir ve Orphée ölür. Bu noktada asıl anlatılandan farklı olarak, Eurydice'in Orphée'nin ölümüne tanıklık ettiği görülür. Böylelikle kendisini uzun süre boyunca travmatize eden ölüm gerçekliği ile yüzleşerek hayatta kalan Eurydice'in kendisine yeni bir kader tayin ettiği söylenebilir.

Romanda ölümü çağrıştıran diğer bir unsur da Eurydice'in ayak bastığı kıyı şehridir. Sürekli yükselen hava sıcaklığı ve bunaltıcı etkisi ile tasvir edilen kıyı kentinin cehennem olabileceği göz önünde bulundurulmuştur. Ancak Eurydice'in cehennem olarak düşünülen bu kıyı kentine gelmesi, onun aynı zamanda travma alanına geriye dönmesi ve olayları baştan yaşayarak kendisine yeni bir yol çizmesi olarak değerlendirilmiştir. Bu süreçte Bay Gece ve İmparator Hadrian heykelinin olduğu kadar Ankara kentinin de Eurydice'in yanında olduğu görülmektedir.

Romanda kişileştirme sanatı kullanılarak insani özellikler atfedilen Ankara'nın Eurydice'in hemen arkasından kıyı kentine taşınması ve küçük kenti yavaş yavaş büyük bir metropole dönüştürmesi de Eurydice üzerinde boğucu bir etki yaratmaktadır. Her ne kadar doğup büyüdüğü yer olan Ankara'nın gelişi ile Eurydice'nin güvende hissetme duygusu ve rahatı artar gibi gözükse de büyük şehrin kıyı kenti üzerine çöker gibi yerleşmesi kentleşmeye karşı bir eleştiri olarak değerlendirilmiştir.

Çalışmanın dördüncü bölümünde travma ve anlatı arasındaki ilişki değerlendirilmiş ve üç alt başlık altında toparlanmıştır. Bunlardan ilkinde "içebakış" yöntemi ile karakterlerin kendi travmalarını nasıl incelediği ve değerlendirdiği ele alınmıştır. *Ben, Kirke* adlı eserde Kirke'nin çocukluğundan bu yana yaşadıklarını değerlendirerek kendisine yeni bir benlik inşa ettiği önerisi sunulmuştur. Bu inşa sürecine girmeden önce karakterin kendisi ile ilgili bir değerlendirme sürecine girdiği, bunu da geriye dönük bir bakış ile yaptığı görülmektedir. İçinde bulunduğu bozulmuş aile düzeni, maruz kaldığı aşağılamalar ve ilgisizlikten dolayı Kirke kendisinin değersiz olduğunu düşünmekte ve buna inanmaktadır.

Öyle ki, ailesinden uzak ve sürgünde iken bile geçmişte yaşadığı şeyler Kirke'nin zihninde belirlemektedir. Tanrıların temsil ettiği güç karşısındaki korkusu kendisini anlamaya çalıştığı bu içebakış süreci esnasında belirgin bir şekilde ortaya çıkmış ve Kirke'nin sürekli olarak bu korkuyu taşıdığı ifade edilmiştir. Öyle ki geçmişte sahip olduğu bu korkunun kendi oğlu Telegonos ile olan ilişkisini de zedelediği görülmüştür.

Nitekim Kirke ilk başta, oğlunun yaşadıkları adanın dışına çıkmasına bu korku yüzünden izin vermemiştir. Ancak sonrasında oğlunun hayallerini gerçekleştirmesine izin vermiş ve onu güvende tutmak için büyük bir göreve atılmıştır. Oğlunu güvende tutmak için kuyruğundaki zehri kullanacağı yaratık Trygon ile karşılaşmış ve bu karşılaşma esnasında da kendisine korkularından arınmış olduğu yeni bir dünya inşa etmesi gerekliliğini anlamıştır. Bu karşılaşmadan sonra Kirke'nin kendisini travmatize eden olaylar ile birer birer yüzleştiği görülmüştür.

Çalışmada anahtar kelime olarak değerlendirilebilecek bir diğer kavram ise “yüzleşme” kavramıdır. Kirke'nin babası ve Skylla ile olan yüzleşmesine ve bu yüzleşmelerin nasıl aktarıldığına yer verilmiştir. Anlatının daha detaylı olarak ele alındığı bu bölümde Pederson'ın travma ve anlatı ile ilgili olan fikirlerinden faydalanılmıştır. Pederson travmatik deneyimlerin hatırlanabilir ve aktarılabilir olduğunu vurgulamıştır. Bu noktada Kirke'nin çocukluğunda deneyimlediği yalnızlığı, ilgisizliği ve babasının onun üzerinde bıraktığı korkuyu hatırladığı savunulmuştur. Ancak Kirke korkuları ile yüzleşmeye ve sağlıklı bir şekilde kurulmayan aile bağlarını tamamen ortadan kaldırmaya isteklidir. Bu nedenle de babasına karşı gelip, sürgünün bitmesini talep etmiştir.

Pederson'a göre travmatik anlatılarda artırılmış detaylar bulunmaktadır. Nitekim travmayı anlatmak için daha fazla kelimeye ihtiyaç olabilmektedir. Buna ek olarak travmatik deneyimlere ilişkin hafızanın da çok-algılı olduğu ve görsel, işitsel, tatsal ve benzeri duyular içerdiği ileri sürülmüştür. Bu noktada Kirke'nin Skylla ile karşılaşmasında benzer detaylar bulunduğu örnekler ile açıklanmıştır. Önceki bölümlerde aktarıldığı üzere, Skylla'nın boğazdan geçen denizcilere saldırmasının sorumluluğunu Kirke taşımaktadır. Bu suçluluk hissi travma sonrası suçluluk olarak değerlendirilmiştir. Bu nedenle, Kirke'nin Skylla ile yüzleşmesi, onun aynı zamanda geçmişinden bu yana taşıdığı suçluluk duygusu ile yüzleşmesi olarak değerlendirilmiştir.

Yaşadığı bu suçluluk hissi sebebiyle Kirke, Skylla ile de iki kez yüzleşmiş ve her iki yüzleşme de onun için sarsıcı olmuştur. Ancak bu yüzleşme esnasında farklı duyulara yer verilmiştir. Bu noktada, anlatıda yer alan bu ayrıntılar Kirke'nin yaşadığı suçluluk duygusunun etkisini arttıran elementler olarak değerlendirilmiştir. Babası ve Skylla ile yüzleşmek, Kirke'yi geçmişten bu yana taşıdığı yüklerden kurtarıp, kendi iyileşme sürecine doğru giden yolda ona yardımcı olmuştur. Bu noktada özellikle travmatik olayları anlatmanın iyileştirici bir yönü olduğu kabul edilmiş ve “uzlaşma” başlığı altında Kirke'nin kendi travmalarını kabullendiği tespit edilmiştir.

Daha sonrasında Miller'ın yarattığı bu kurgusal karakterin Herman'ın iyileşmeye giden süreçteki aşamalarının ve alt aşamalarının kimisini geçirdiği ileri sürülmüştür. Örneğin, Herman'ın da belirttiği üzere iyileşmeye giden süreçteki ilk aşama güvenlik duygusunu sağlamaktır. Ancak sürgün edildiği adaya gelen çeşitli ziyaretçiler sebebiyle bu mekânda hem bedensel hem de psikolojik açıdan güvenliği sarsılan Kirke'nin bu güvenliği tekrardan sağlamak için çeşitli büyüler yapıp adayı koruması altına aldığı görülmüştür. Sürgün olarak yaşadığı süreçte bu tehlikeler içerisinde kendisini keşfetmesi ve sahip olduğu güçleri deneyimlemesinin Kirke'nin kişilik gelişimi için olumlu bir etkisi olduğu ifade edilmiştir. Buna ek olarak, Aiaia adasına sürgünü ile beraber Kirke'nin ailesinin yanında iken maruz kaldığı sinsi travmadan uzaklaştığı ve kendisini keşfetmeye başladığı da vurgulanmıştır.

İkinci olarak Kirke'nin kendi geçmişindeki suçluluk duygusu ve korkuları ile yüzleşmesi, Herman'ın iyileşme süreci için gerekli gördüğü bir adım olarak değerlendirilmiştir. Özellikle de ailesinin başındaki otorite figürü olan babası ile gerçekleştirdiği yüzleşme onun iyileşme sürecini tamamlamak için attığı önemli bir adım olarak kabul edilmiştir. Buna ek olarak anlatının başında pasif ve sessiz bir karakter olarak betimlenen Kirke'nin giderek aktif hale geldiği ve kendi isteklerini, arzularını, hatta kendi hikâyesini dile getirebildiği görülmüştür. Bu noktada geçmişten bu yana sessizliğe gömülü bir karakter olarak değerlendirilen Kirke'nin kendi hikâyesini yeniden inşa ettiği, travmatik deneyimi ile bir çeşit uzlaşmaya vardığı ve kendisi için bir gelecek yarattığı ileri sürülmüştür.

Özellikle duygusal anlamda bir ilişki yaşadığı Telemakhos'a dehşet ve canavarlar ile dolu geçmişini anlatması ile beraber Kirke'nin hem kendisine hem de farklı bir kişiye güven duymaya başladığı ifade edilmiştir. Gerçekleştirdiği yüzleşmelerden ve kendi hikâyesini aktardıktan sonra Kirke'nin kendisi için yeni bir

yol çizdiği görülmüştür. Travmatik deneyimlerden dolayı kendi benlik algısı sarsılan Kirke'nin bütün bunlar ile uzlaşmasıyla beraber kendi umut ve hayallerini gerçekleştirmek için bir adım attığı vurgulanmıştır. Hayatına artık bir ölümlü olarak devam etmek adına Kirke'nin kendisine hazırladığı karışımı içerek yeni bir yola çıktığı görülmüştür.

Çalışmada yer alan ikinci eser olan Nazlı Eray'ın *Orphée* adlı romanı da aynı başlıklar altında incelenmiştir. Özellikle romanda belirli tekniklere yer veren Nazlı Eray'ın tekrarlamalara ve metinlerarası referanslara başvurduğu görülmüştür. Her ne kadar sarsıcı deneyimler ile karşılaşmış olsa da kendi hikâyesini anlatarak Eurydice'in da Orphee miti ile uzlaştığı savunulmuştur. Eray'ın romanında da tıpkı *Ben, Kirke* romanında olduğu gibi birinci tekil şahıs ağzından aktarılan bir anlatı olduğu görülmektedir. Bu anlatıcının güvenilmez olduğu ihtimali olsa da, onun Eurydice olduğu kabul edilmiştir. Nitekim anlatı içerisinde de buna dair ipuçları mevcuttur.

Eray'ın romanında yer alan Eurydice karakteri de tıpkı Miller'ın *Ben, Kirke* romanındaki Kirke karakteri gibi romanın hem anlatıcısı hem de başkahramanı konumundadır. Yine de birinci tekil şahıs ağzından aktarılan bu anlatının belirli faydaları olduğu görülmektedir. Travmatik deneyimlerin aktarılmasında ben-anlatıcı kullanılması, hem anlatıcının yaralarını takip etmek için hem de anlatıcının mücadele ettiği zorluklar ile duygudaşlık kurmak için etkili bir zemin oluşturmaktadır.

Orphée romanında yer alan anlatının tümünü aslında yaşanan trajik ve travmatik olaylara bir anlam verme süreci olarak değerlendirmek mümkündür. Eurydice'in çıktığı yolculuğun aslında kendi içine doğru olan bir yolculuk olduğu söylenebilmektedir. Romanda Eurydice'nin geçmişe dönerek yaşadıklarını anlatmasıyla beraber, onun duygu ve düşüncelerinin okur tarafından anlaşılması mümkün kılınmıştır. Özellikle Eurydice'in İmparator Hadrian'ın heykeline yazdığı mektuplar aracılığı ile hem etrafındaki olaylara anlam vermeye çalıştığı hem de bir çeşit "içebakış" gerçekleştirdiği görülmüştür.

Kendisi ve heykel arasında çeşitli benzerlikler kuran Eurydice'nin hayatı boyunca aynı noktaya baktığı ve onun da sahip olduğu kökler sebebi ile tıpkı bir heykel gibi yerinden kımıldayamadığı ifade edilmiştir. Bu noktada travmatik olaylara ilişkin anlarının bilinçdışında bulunduğu ileri sürülen Eurydice'in hayatı boyunca baktığı tek

noktanın da onu travmatize eden şey, yani Orphée ile olan ilişkisi olduğu ileri sürülmüştür.

Yine de onun bilinçdışında kalan bu travmatik deneyimi çözümlenmeye gönüllü olduğu saptanmıştır. Bu nedenle Bay Gece ile birlikte arkeolojik kazı alanında bulunan ve üzerinde Orphée ve Eurydice'in resimlerinin olduğu taş kazarak açığa çıkartma ve yorumlama çabaları Eurydice'in kendi bilincinde gömülü halde bulunan anıları yüzeye çıkarma çabası olarak değerlendirilmiştir. Anlatı boyunca sürekli tekrarlayan bir eylem döngüsü içerisinde bulunan Eurydice'in Orphée'nin evini her gece uzaktan izlemesine ve ondan kaçmasına sebep olan şeyin de çiftin hikâyesinde bulunan ölüm ve buna karşı duyulan korku olduğu görülmüştür.

Buna ek olarak Eurydice, İmparator Hadrian'ın heykeline mektup yazmaya devam ettikçe kendi içerisinde parçalanmış ve sarsılmış olan şeylerin farkına varmaya başlamaktadır. Hadrian'a mektup yazmasını sanki kendisine mektup yazmak olarak değerlendiren Eurydice, kendi duygu ve düşüncelerini anlama sürecinde inanç ve inançsızlık arasında gidip gelmektedir. Özellikle romanda kişileştirilen Ankara kentinin de kıyı kentine gelip yerleşmesi ile beraber bir bellek patlaması yaşayan Eurydice'in her ne kadar çabalasa da yaşadıklarına anlam veremediği ya da onları bilinçli bir şekilde organize edemediği görülmüştür.

Yine de kendi hikâyesini anlatması ve yazdığı mektuplar, onu travmatize eden ölüm korkusu ile yüzleşmeye hazır hale getirmiştir. Travma ile yüzleşmenin zorlayıcı olduğu bilinmektedir. Ancak Eurydice, daha önceden de bahsedildiği gibi aynı olaylar ile ikinci kez karşılaşmaktadır. Bu nedenle de hikâyenin sonundaki ölümün farkında olduğu bilinmektedir. Bu deneyim anlatılırken, Whitehead'in de travma romanlarında bulunduğunu ileri sürdüğü belli başlı tekniklerin de anlatıda yer aldığı görülmektedir. Bu noktada Eurydice'in anlatısında yer alan tekrarlar özel bir yer tutmaktadır. Travmanın etkilerinin sürdüğüne işaret eden bu tekrarlamalar, bahsedilen yıkıcı olayın sürekli olarak geri döndüğünü vurgulamakta, bu da anlatıyı kendi doğrusal düzleminden çıkarmaktadır.

İlk olarak, Eurydice ve Bay Gece'nin olay örgüsü içerisinde tekrarlı olarak arkeolojik kazı alanına gittikleri görülmektedir. Bu ziyaret aynı zamanda Eurydice'in kendi ruhuna doğru uzanan bir yolculuk olarak değerlendirilmiştir. Bu noktada, Eurydice'in kendi içine doğru yaptığı bu yolculuğun sonunda da derinde yatan

travması ile yüzleşme gereksinimi duyduğu ortaya konmuştur. Bunu yaparken doğrusal ve düzenli bir anlatı izlenmediği, tam aksine Eurydice'in düşüncelerinin belirli parçalar halinde aktarıldığı görülmektedir.

Bu noktada Eray'ın romanında yer verdiği ve Whitehead'ın de travma anlatılarında bulunduğunu ileri sürdüğü metinlerarası ve medyalararası referanslar incelenmiştir. Roman içerisinde Orpheus miti dışında, *Paris'te Son Tango* eseri, İmparator Hadrian Heykeli, Ankara'nın gelişi ve kentleşme ile Türkiye'nin yakın zamanlardaki siyasi tarihine yer verildiği bilinmektedir. Eray'ın okuyucuya sunduğu Eurydice'in aslında mitolojideki Euydice'in, hikâyesinin olay örgüsündeki benzer izleklere tabi olduğu görülmektedir. Bu noktada yazar bu hikâyeyi kendi bakış açısıyla yeniden anlatarak Eurydice'in sesinin okur tarafından duyulmasını sağlamaktadır. Buna ek olarak bu durum aynı zamanda Eurydice'in önceki tasvirlerinde bir kurban olarak betimlenmesine karşı bir duruş olarak ele alınmıştır.

Metinlerarası ve medyalararası referanslardan faydalanan yazarın bu teknikleri uygulayarak travmanın anlatı üzerindeki etkisini yansıttığı söylenebilir. Özellikle *Paris'te Son Tango* filminin ve romanının anlatıda yer alması önemli bir yere sahiptir. Nitekim filmin, Eurydice'in hikâyesi ile benzer yanlarının olduğu ve romanın sonunda Orphée ve Eurydice'in hikâyesi ile iç içe geçtiği görülmektedir. Anlatı içerisinde metinlerarası ve medyalararası referanslara yer verilmesiyle anlatı akışına bir müdahale olduğu söylenebilmektedir. Farklı eserler arasındaki bir diğer ilişki de *Paris'te Son Tango* romanından kesitler ile kurulmuştur.

Anlatı içerisinde yer alan bir diğer referans ise İmparator Hadrian'a yer verilmesidir. Bu tarihsel referans da Eray'ın hikâyesi ile benzer izleklere sahiptir ve anlatının farklı şekillerde yorumlanmasına yol açmaktadır. Eurydice'in anlatısının akışını bozan ve medyalararası etkileşimi gösteren bir diğer unsur ise onun radyodan duyduğu haberlerdir. Bunlar arasında Talza darbesine yer verilmekte dolayısıyla hem kolektif anlamda hem de kültürel anlamda gerçekleşen bir travmaya işaret edilmektedir. Anlatı akışı içerisinde dâhil edilen bu olay aslında Türkiye tarihinde yaşanan 12 Eylül 1980 darbesine işaret etmektedir. Yazar, sarsıcı ve şok edici bir etkisi bulunan bu tarihsel bağlama yer vererek, tarih içindeki kültürel ve kolektif travmaya işaret etmekte ve bunun da kurgusal bir karakter üzerindeki etkisini betimlemektedir.

Olay örgüsünün akışını bozan tüm bu örnekler travma kurgusunda ön plana çıkan unsurlar olarak değerlendirilmiştir. Kendi hikâyesini yeniden yaşayan ve aktaran Eurydice'in romanın sonunda travmaları ve korkuları ile yüzleştiği, Orphée ile göz göze geldiği görülmektedir. Özellikle romanda Orphée'nin öldüğü sahnede bu olaya karşılık olarak herhangi bir duygusal tepki vermeyen Eurydice'in yaşadığı travmanın onu artık eskisi kadar sarsmadığı gözlemlenmiş ve Eurydice'nin hayatta kalan kişi pozisyonunda olması ile yeni bir yolculuğa çıktığı ileri sürülmüştür.

Anlatının en başında dahi Eurydice kendisinin de tam olarak saptayamadığını belirttiği bu dünya ile hesaplaşmak zorunda olduğunu belirtir. Böylelikle de karakterin travmaları ile uzlaşması gerekliliğinin altı çizilmiş olur. Orphée'nin ölümüne tanıklık ettikten sonra hayatta kalan kişi konumuna gelen Eurydice, geçmişe dönük bakış açısı ile kendi hikâyesini aktarır. Eurydice'in gerçekleştirdiği bu eylemin onun karşılaştığı travmatik olaylara karşı bir tepkisi ya da cevabı olduğu söylenebilir.

Anlatının başında ne geçmişi ne de geleceği bulunmayan bir kişi olarak tasvir edilen Eurydice'in yaşadığı deneyimlerden sonra sarsıldığı görülmektedir. Ancak yine de belirli istekleri, hayalleri ve umutları olan karakterin bunları gerçekleştirmeden önce kendi hayatını, ruhunu ve psikolojisini toparlaması gerekmektedir. Bu noktada Eurydice'in iyileşme sürecinin aktarılması için Judith Herman'ın fikirlerinden faydalanılmıştır. Bu doğrultuda Eurydice'in iyileşmesine giden yolda, ilk olarak yaşadığı travmadan dolayı ihlal edilen güvenlik duygusunu tekrardan sağlamaya çalıştığı görülür. Sonrasında bu güvende hissetme duygusunun onu Orphée ile yüzleşmeye kadar götürdüğü fark edilmiştir. Nitekim Eurydice'in varlığını tehlikeye atan Orphée olmaktadır.

Bir diğer önemli nokta ise Eurydice'in aktif bir karakter olarak kendi geçmişindeki yaraları sorgulaması ve bunlar ile yüzleşme cesaretinde bulunmasıdır. Bu yüzleşmenin onun bilinçdışına itilmiş ve orada kalmış unsurları açığa çıkardığı görülmektedir. Böylelikle Eurydice'in hayatına ve kendi kaderine yeni bir yön verdiği saptanmıştır. Hem olayları hem de buna yönelik duygularını yeniden yapılandıran Eurydice, iyileşme sürecinde Judith Herman'ın belirttiği ikinci adıma geçmiş ve travma öyküsünü yeniden yapılandırmıştır. Orphée'nin gözlerinin içine bakabilecek kadar cesur olduğu bir dünyayı yeniden kurguladığı görülen karakterin romanın sonunda ölüme karşı tepkisiz kalması bu durumun kanıtı olarak değerlendirilmiştir.

Bu noktada olayların üzerinden belirli bir zaman geçtikten sonra oluşturulduğu anlaşılan bu anlatıda Eurydice'in bu kaybın anlamını yeniden kurgulamış olabileceği ihtimali doğmaktadır. Nitekim Eurydice'in bu kaybı kendi yaşamının bir parçası haline getirmiş ve olayın yıkıcı etkisinden sıyrılmış olması da mümkün görülmektedir. Yaşadığı yüzleşme sonucunda Eurydice geçmişte olanları tam tersine çevirerek kendi hikâyesine sahip çıkmış ve kendisine yeni bir gelecek kurgulamıştır.

Çalışmanın beşinci bölümünde bütün bu verilerden hareketle eserlerin karşılaştırılması sunulmuştur. Bu karşılaştırma hem tematik hem de biçimsel açılarından olmak üzere iki farklı boyutta gerçekleştirilmiştir. Hem *Ben, Kirke* eserinin hem de *Orphée* eserinin mitolojik bir arka plana sahip olması eserlerin ortak bir yanı olarak görülmüştür. Aynı zamanda eserlerdeki başkahramanların travmatik deneyimlere sahip olması da benzer diğer bir unsurdur. Bir çocuk olarak Kirke'nin karşılaştığı travmatik olaylar arasında onun maruz kaldığı ilgisizlik ve ailesinden gördüğü aşağılamalar ele alınmıştır. Kirke'nin bir kadın olarak ise cinsel saldırıya maruz kalması, onun kendi bedenine yapılan bu müdahaleden sonra bedenine yabancılaşmasına yol açmıştır. Ancak olay kurgusu içerisinde Kirke daha sonrasında bedeni üzerindeki kontrolü geriye kazanmaktadır.

Eray'ın romanında ise her ne kadar çocukluk anılarına yer verilmese de başkahraman Eurydice'in da travmatik deneyimlerinin olduğu tespit edilmiştir. Eurydice'in Orphée ile olan ilişkisi de benzer şekilde travmatik olarak değerlendirilmiştir. İçinde buldukları bu durumlar sebebi ile kendi kimlik ve benlik algılarını olumsuz bir şekilde değerlendiren Kirke ve Eurydice'in bir diğer korkusunun da ölüme karşı olduğu görülmüştür. Ölüme karşı duyulan bu korku, her iki karakterin davranışlarının üzerinde belirli bir etkiye sahip olmaktadır. Örneğin Kirke eserinde, Kirke'nin ölümsüz bir tanrıça olarak ölümü anlamlandıramaması ve sevdiklerini kaybetme korkusu onun Glaucus'u bir tanrıya dönüştürmesine sebep olmuştur.

Benzer şekilde Eurydice da Orphée ile göz göze gelmekten kaçınmıştır nitekim bunun sonucunda her ikisinden birisinin öleceğinin bilincindedir. Romanlarda yer alan başka bir ortak motifin de yer değiştirme olduğu saptanmıştır. Ancak bu yer değiştirmenin sebepleri her iki romanda da farklı olarak değerlendirilmiştir. *Ben, Kirke* eserinde Kirke'nin sahip olduğu güçler ile Skylla'ı korkunç bir canavara dönüştürdüğünü itiraf etmesi sonucunda onun Aiaia adasına sürüldüğü ve bu sürgünün onun için bir ceza olduğu görülmektedir. Ancak *Orphée* eserinde Eurydice gönüllü

olarak yer deęiřtirmiřtir. Eurydice'nin ıktığı yolculuęun sebebi sahip olduęu yara ile uzlařmaktır. Her iki karakterin de yařadığı bu mekân deęiřimi onların kimliği üzerinde belirli bir etki yaratmıřtır. Aiaia adası Kirke'nin kendisini keřfettięi ve güçlendięi bir alan haline gelmiřtir. Eurydice'ın vardıęı kıyı kenti ise onun kendi yaralarını sorguladıęı ve en sonunda da bunlar ile yüzleřip bir nebze da olsa rahatladıęı bir alan haline gelmiřtir.

Hem Kirke'nin hem Eurydice'ın deęiřtirdięi bu mekânların onlar üzerinde dönüřtürücü bir gücü olduęu varsayılsa da eserler arasında yadsınamayacak farklılıklar da bulunmuřtur. Kirke'nin sürüldüğü ada karakterin doęa ile iç içe olduęu bir yer olarak tasvir edilirken iken, Eurydice'ın vardıęı kıyı kenti Ankara'nın da peřinden gelmesi ile kentleřmeye bařlayan bir mekân olarak tasvir edilmiřtir. alıřmada ele alınan bir dięer konu ise travma ve anlatı arasındaki iliřkidir ve bu noktada da eserlerin sahip olduęu benzerlik ve farklılıkların tespiti yapılmıřtır. Buna göre Kirke'nin sahip olduęu travmatik anıları hatırladıęı ve bunları detaylı bir řekilde anlatabildięi görülmüřtür. Bunun aksine Eurydice'ın travmatik anılarını aktarırken metinde yer alan tekrarlamalar ve metinlerarası referanslar aracılıęı ile anlatının sürekli olarak bölündüğü tespit edilmiřtir.

Yine de her iki karakterin de belirli bir içebakıř sürecinden geçmesi ile beraber kendi korkuları ve yaraları ile yüzleřtikleri ifade edilmiř, bu yüzleřmenin de onları iyileřme sürecine götürdüğü vurgulanmıřtır. Kirke ve Eurydice'ın kendi sarsılmıř benliklerini ve hikâyelerini yeniden ele alarak yařadıklarına bir anlam vermeye alıřtıkları savunulmuřtur. Buna ek olarak her iki karakterin de aynı zamanda da onlar için yazılmıř kaderlerine karřı ıktığı ve kendileri için yeni bir gelecek ve kimlik inřa ettikleri saptanmıřtır.

Romanların bařlangıcında hem Kirke'nin hem de Eurydice'ın sahip olduęu kimlik ve benlik algısı olumsuz bir řekilde yansıtılmıřtır. Bu durumun sebebinin ise karakterlerin karřılařtığı travmatik deneyimler olduęu belirtilmiřtir. Ancak Kirke ve Eurydice'ın kendi anlatıları içerisinde deneyimledikleri içebakıř, yüzleřme ve uzlařma süreçleri, karakterlerin sahip oldukları travmaların etkilerinin azalmasına yardımcı olmuřtur. Sahip oldukları travmaları büyük bir ölçüde ařan karakterler, en nihayetinde kendilerine yeni bir gelecek ve kimlik sunacak cesareti kazanmıř ve romanların sonunda bunu gerekleřtirmiřlerdir.

Sonuç olarak, bu çalışmada travmaya karşı farklı yaklaşımlar benimsenerek Madeline Miller'ın *Ben*, *Kirke* ve Nazlı Eray'ın *Orphée* eserlerindeki travmalar bireysel anlamda ve dilsel düzlemde karşılaştırmalı olarak incelenmiştir. Her iki romanda da kadın kahramanların kendi yaraları ile yüzleştikleri görülmüş, bunların sözcüklere dökülmesi ise karakterlerin iyileşme sürecinde yer alan önemli bir adım olarak değerlendirilmiştir. Bu çalışmada yer alan tartışmaların aynı romanlardaki kolektif ve kültürel travmaların incelenmesi ile geliştirilebileceği ön görülmektedir. Hem başkahraman hem de anlatıcı pozisyonunda olan Kirke ve Eurydice'ın bireysel travmaları dışında farklı travmalarının olup olmadığı ve bunların bahsedilen eserler üzerindeki etkilerini araştırılması edebiyat ve travma arasındaki ilişkiyi farklı bir boyutta ortaya koymak ve bu çalışmayı geliştirmek için bir başlangıç noktası oluşturabilecek potansiyele sahiptir.

