

I. Introduction: Cecelia Ahern, Her Works and Trauma.

This research work explores out the traumatic experiences of the protagonist, Holly in Cecelia Ahern's novel *PS, I Love You*. In the novel, the protagonist, Holly experiences extreme pain due to the loss of her husband. However, in the final stage of the novel, she becomes able to recover from the traumatic haunts of her loss. Moreover, this study focuses on the tools of trauma and reveals the construction of personal trauma on the basis of gaps and disruption among the characters in the novel.

Cecelia Ahern, a German *Chronicle* award winner in literature in 2005 and *The Glamour women* award of the year for the best new writer in the year 2008, was born in Dublin, Ireland. Her works express the experiences and assumption of lost things, which traumatizes the life of the characters. Her characters are the ones that have sense of lost and feeling of alienation, they go on living with the haunting memory of the past with repressed emotions. Whereas their psychological wound takes time to heal properly. *PS, I Love You*, *The Book of Tomorrow* and *Where Rainbow Ends* are some of her novels, which raise the issue of trauma in relation to the detachment, solitude, loneliness and absurd. Janson Cowley reviews Cecelia Ahern's writing as:

All of Ahern's writings are similar in that they are often center on solitary characters. No direct moral is even given, but rather situation are set up for the readers to think about, Ahern's aim is not to provide solution, but to highlight the problems and have the reader their own conclusion. She also describes in her biography and her novels about the laws that divide herself and others into social categories that served to further alienated her. (2)

The novel, *PS, I Love You* evokes the most sense of loss of the protagonist Holly. Her traumatic and haunting memories of her bygone husband, her loneliness, her frustration,

and her nervous breakdown, reveals the psychological trauma inherent in her. The protagonist's story reveals that the life is constructed by the traumatic experiences. Cecelia Ahern raises the issue of human suffering because of unrealistic expectation in this novel. Holly, without her husband is nothing. It ultimately keeps her in tortuous hopeless and greater fragmentation along with her failure to achieve any objectives. The life she dreams of is out of her reach.

The novel starts with the flashbacks of the protagonist's beautiful past life with her husband, she goes on remembering the episodes of her spousal life, and fails to adjust with her contemporary days. Her family tries to help her to come of the trauma but she rejects their help. On the other hand her friends wish her to be healed from her past and start a new life but she gives no interest on it. She feels alienated and remains in intense distress, she cannot make a proper sleep, neither could she concentrate properly nor could she take move on with exalted emotions. The memory of her dead husband takes her deep down into the psychological trauma from where almost she fails to reassert. But, the letters that her husband Garry left for her helps to heal her psychological trauma to some extent.

Although Holly tries to come out from the trauma, but her anxieties entrap her in a cold insensitivity toward the past and inhabit her attempts to define herself as a widow of her lost husband. Holly's loneliness concerning her identity can be seen from the opening the novel where she identifies herself as a 'widow' through frustration, loneliness and nervous break down. Concerning her grief and heal. A critic, Harriet Klausner comments:

Even if it is the solution of Garry's note *PS, I Love You* is powerful study that focuses on grieving and healing. Holly, a fantastic protagonist begins to mend through the solace provided by Garry. Her wired family and her best friend provided sympathy but, cannot help

her overcome the fear of life without Garry. The love is incredible as he knew he will die and planned according for what he could do to get his cherished wife Holly out of depression, mourning and the light of life. Cecelia Ahern provides a powerful drama that will leave no one dry eyed. . . . (384)

Harriet Klausner, describes the protagonist Holly suffers from grieving and healing in Dublin; the loss of husband, frustration and loneliness as well as her emotional needs makes Holly distress and anxious in Dublin. The reflection of her past life with Garry and the letter written by her husband tries to heal the problems of her life. But, instead of fulfilling, it pushes the immigrants into deeper loneliness.

The death of Holly's husband has created a sense of alienation which withdraws the duties towards the families and even towards her. It further intensifies her problems into a wide range. Being Garry's She had thought of several dreams but it flashback only in fantasy. She is so alienated that she has been attracted with nobody, even with herself. Instead she is hunted by the memory of her dead husband. But the letters left by her husband Garry saved her from the massive break down. In the same manner, Dominic LaCapra writes: describes “. . . recovery from the trauma as a process separating absence from loss, where loss involves a particular historical events and absence the perception of something as missing that was never present to begin with" (25).

It's not only *PS, I Love You*, but also in *The Book of Tomorrow* and *Where Rainbow Ends* Ahern has explored the issues of trauma. In *The Book of Tomorrow*, we find the character suffering from the trauma of the suicide of her father and from being lonely during her teenage. Ahern explains Tamara, as a person with loss and detachment, who is in isolation and alienated because of loss of her father.

The book, *Where Rainbow Ends*, depicts the story of a loss of the character Rosie's best friend Alex. This novel explains about what happens when people who are meant to

be together just cannot seem to get together. When Alex shifts USA with his family leaving Rosie alone in Dublin, she goes in different stages of psychological trauma. Her past beautiful memory haunts her that brings alienation and the feeling of loss inside her. Ahern make a very close analysis of trauma through the character Rosie in this text.

Once in an interview for *Musset*, Ahern replied for choosing vulnerable characters in her works:

I find that when we are happy, we rarely question our lives but when we are thrown into traumatic situations we immediately begin to question ourselves and who we are. This is why I choose to begin my novels with very vulnerable characters so that they will search within themselves for more answers. I also think that when we are in a place like this we are more open to believing in things that we wouldn't ordinarily believe in. . . . (2)

Trauma generally refers to an emotional wound or shock that creates substantial, lasting damage to the psychological development of a person, often leading to neurosis.

According to Oxford Advanced Learner Dictionary (7th edition):

The word 'trauma' is defined as a mental condition caused by severe shock, especially when the harmful effect last for long time or an unpleasant experience that makes us feel upset or anxious. Trauma is defined as anybody's wound or sock produced by sudden physical injuries as from accident, injury, or impact. Traumatic experience is extremely unpleasant and it causes us to feel upset and anxious. Past crucial events which people face as bitter experience in their life may also termed as their traumatic experiences. (1439)

The traumatic experience shocks the character's mind and body, whereas the memory of what happened and the feelings of event are disconnected. It is very common in trauma to have bad dreams, feel fearful or numb and find difficult to stop thinking

what happened. These symptoms may last for several days or even weeks. The basic characteristics of trauma are: intrusive, upsetting memories of the event, flashbacks, nightmares, feeling of intense distress, intense physical reactions to reminders of the event, difficulty of falling sleep, irritability or outburst of anger, difficulty in concentration, feeling jumpy and easily started, guilt shame, depression and hopelessness, suicidal thoughts and feelings, feeling alienated and alone, feeling mistrusts and betrayal.

Medical science defines 'trauma' as anybody's wound or shock produced by sudden physical injury, as from accident, injury, or impact. Trauma patient many require special care, including surgery and blood time fusion, within the hour of emergency medicine, the first minute after trauma occurs. This is not a strict deadline, but one should recognize that many deaths which could have been prevented by appropriate care occurs a relatively a short time injury. In many places organized trauma referral systems have been set up to provide rapid care for injured people.

Trauma is specially related to psychological problem, which lasts for long time in people's life and makes them helpless and anxious. Psychological impact of past always haunts them and makes them upset. It remains as a nightmare throughout their life. Mostly such past experience, especially of a childhood, remains all over the life. Traumatic experiences always defeat our control and make us live under pressure. Human mind always faces such experiences by placing themselves in same situations.

Earl Gills Jr. says that trauma occurs by the past event to his current life. So, the mental health professionals have to be up to date to traumatized mind to cure him. He says:

Psychological trauma is a concise, comprehensive, integrated overview of research and the state-of-the-art thinking post-traumatic

stress disorder. These chapters break new ground in summarizing current basic and clinical research to inform the theoretician, practitioner, and researcher in the field. It is essential reading for all mental health professional to be up to date in this burgeoning field.

(128)

What do therapists say when we talk about trauma? One definition of Pearlman & Saakvitne, Saakvitne, K.W, and Pearlman, L.A response to “*Managed Care and the Sexual Abuse Victim*” by M.J. Bennett, M.D., Berkshiri Mental Health Review. They say: “psychological trauma is the unique individual experience of an event or enduring conditions in which: the individual’s ability to integrate his/ her emotional experience is overwhelmed or the individual experiences (subjectively) a threat to life, bodily integrity, or sanity.” (60)

The important part of this definition in my reach is the emphasis on unique individual experience is traumatic, whether or not it would impact others in the same manner. Psychological trauma is the result of extraordinary stressful events that shatter the sense of security and result in feeling helpless and vulnerable in this dangerous world.

The notion of trauma has confronted us not only with a simple pathology but also with a fundamental enigma concerning the psyche’s relation to reality. Cathy Caruth further defines trauma as the response to an unexpected or overwhelming violent events that are not fully grasped as they occur, but return later in repeated flashback, nightmares, and repetitive phenomena. A traumatic experience, beyond the psychological dimension of suffering it involves, suggests a certain paradox:

The most direct seeing of a violent event may occur as an absolute inability to know it, that immediacy, paradoxically, may take the form of belatedness. The repetition of the traumatic events-which remain

unavailable to consciousness but intrude repeatedly on sight-thus suggest a larger relation to the events, which extends beyond what can simply be seen or what can be known and is inextricably tied up with the belatedness and incomprehensibility that remain at the heart of this repetitive seeing. (10)

There are different types of trauma: situational trauma, cultural trauma, historical trauma, vicarious trauma, Betrayal trauma and psychological and emotional trauma. This research paper mainly focuses on psychological trauma of the protagonist Holly, in Cecelia Ahern's novel *PS, I Love You*.

Geoffrey Hartman, in his work "Trauma with in the Limits of Literature" defines trauma study in literature as:

As a specifically literary endeavor, trauma study explores the relation of words and wounds. Its main focus is on words that wound, and presumably can be healed, if at all, by further words. But hurt, striking deeper than realized, may also come through the inadequacy of words when they cannot find response, or convey reality, or redress other shocks including the impact of visual images. (258)

Hartman explains trauma in relation with literature. For him the trauma theory with in literature studies does shift attention, in any case, to the medium of words, their forcefulness as well as importance.

Defining psychological trauma, in a medical sense, and agreeing on what to do about it has been an enduring problem since 1960, Hopkins humanities professor Ruth Leys examines the intellectual history of trauma with genealogy:

The delay of incompleteness in knowing, or even in seeing, and overwhelming occurrence, that then remains, in its insistent return, absolutely true to the event. . . The traumatized, we might say, carry an

impossible history within them, or they become themselves the symptom of a history that they cannot entirely possess. (231)

For Leys, traumatic character carries the history of unhealed wounds and lives with the past, and the events reoccur to and fro which gives a continuous shock in his or her mind. Moreover, they go on carrying the symptom of his past history simultaneously.

The research work is tentatively divided into three chapters: Introduction, textual analysis and conclusion. The first chapter introduces the authorial background along with her works and writing styles. Moreover, the introduction part gives a short synopsis of the novel *PS, I Love You*, and goes on introducing other works by Ahern where we can find some of the similar elements of *PS, I Love You*. This chapter also discusses the tool 'Trauma' briefly.

The second chapter provides the general introduction of the theoretical tool, trauma theory, the application of the tool in with the support of textual citations. For textual analysis the tools of trauma are applied in wide range. And for that purpose different theorists' and critics' ideas are discussed broadly.

The concluding chapter will wrap up the thesis. In this chapter, the findings of the textual analysis are summarized and presented. The main idea of thesis will be restated by bringing the tentative evidences from the chapter two and that will prove the issue that I raised in Cecelia Ahern's novel *PS, I Love You*.

II. Psychological Trauma and Cecelia Ahern's *PS, I Love You*

Cecelia Ahern's novel, *PS, I Love You* unfolds the traumatic situation of the character Holly from the very beginning chapter. Holly loses her husband too soon after their marriage. Holly suffers from grieving and healing in Dublin. The frustration and loneliness as well as her emotional needs makes Holly distress and anxious. The reflection of her past life with her husband Gerry and the letter written by him tries to heal the problems of her life. To some extent, the letters help Holly to heal her psychological trauma, but in deeper level the letters push Holly into the flashbacks and unhealing past. Although Holly's mates suggest her to begin a new life forgetting the past, she fails to attain it. The more she tries to forget, the more her psychological wounds of dead husband becomes fresh, which haunts her to and fro in her present life. Holly gets a bunch of letters on her 30th birthday, left by her dead husband Gerry, where Gerry leaves the words of consolation and assures her to start a new life. Cecelia Ahern presents Holly as a grief stricken wife who is in pain of her dead husband, she is all alone and her nervous are broken down, she feels that her life is devastated in absence of her husband, she has no desire for reconstructing her life again, and she is presented as a character in a total loss.

The term "trauma" refers to the action shown by the abnormal mind to the body which provides a method of interpretation of disorder, distress and destruction. Trauma is a medical term of Greek origin denoting a severe wound or injury and the resulting after effects. Trauma becomes problematic when it is reflected in the repetitive action. Trauma theory as a privileged critical category includes divergent field with its specific on psychological, philosophical, ethical, and aesthetic questions about the nature and representation of traumatic events. Its thrust lies on its fruitful enigmatic survival of problems and destruction as a metaphor of unpredictability. It expresses not only phases of destruction but an enigma of survivals a metaphor of

existence.

Trauma have been interpreted and analyzed in various ways. According to Cathy Caruth, in its general definition, she has described trauma as:

The response to an unexpected or overwhelming violent event or events that are not fully grasped as they occur, but return later in repeated flash backs, nightmares and other repetitive phenomena. Traumatic experience, beyond the psychological dimension of suffering it involves, suggests a certain paradox: that the most direct seeing of violent event may occur as an absolute inability to know it, that immediacy, paradoxically may take the form of belatedness. The repetitions of the traumatic events, that remain at the heart of the unexpectedly to the victims. (8)

Caruth's definition of trauma explores the questions of reference and representation; how trauma becomes text or how wound becomes voice. The character Holly in Cecelia Ahern's novel *PS, I Love You*, undergoes with the similar unexpected experience of losing her husband Gerry, that leaves her with fragments of trauma which recurs in her present life as flashbacks. The loneliness, frustration and nervous breakdown have pushed Holly to the extent of being a trauma patient. Holly has no options beside accepting the belated memory of her husband and living with the repetitive traumatic events in her heart.

As Cathy Caruth points out, the term 'trauma' in her introduction to *Trauma: Explorations in Memory*, "the issue of trauma emerged from an originally psychiatric, psychological and sociological discourses . . ." (333). The trauma in Holly springs out of her husband's departure. Before Gerry's death, the couple had a beautiful life with dreams and goals but the instant death of the husband brings shock in Holly.

Cecelia Ahern begins her novel with the traces of trauma that Holly

undergoes. Chapter one of the novel opens with psychological disturbance in character Holly, where we can see her wailing and lamenting in an absence of her husband Gerry. The readers can figure out from the beginning of the text that the novel is not a romantic tale but a story of someone, who is going through a lot of pain. The novelist narrates the present condition of Holly as:

Gerry was gone and he would never be back. That was the reality. She would never again run her fingers through his soft hair, never share a secret joke across the table at a dinner party, never cry to him when she got home from a hard day at work and just needed a hug; she would never share a bed with him again, never be woken up by his fits of sneezes each morning, never laugh with him so much her stomach would ache, never fight with him about whose turn it was to get up and turn the bedroom light off. All that was left was a bundle of memories and image of his face that became more and more vague each day. (1-2)

Holly is emotionally shattered by the instant death of her husband. She is keeping her profile low. Whereas, she misses the beautiful moments she shared with her husband. She delves into the past and weeps for not having it now. She fails to celebrate the present days and goes for flashbacks. She becomes restless and drifts from room to room while she sobs her fat, salty tears. Her eyes become red and sore and there seems to be no end to the night. None of the room in her house provides her with any solace. She just welcomes silences as she stares around at the furniture. She longs for the couch to hold out its arms to her but even it ignores her.

Though Holly might not be thinking about Gerry consciously all the time, but we know that her sub-conscious is thinking otherwise: that she always keeps him beneath her mind and heart. This is shown by the fact that her dreams recur about

Gerry trying to come out of his grave. Cecelia Ahern presents the condition of Holly in the novel as:

As she crept closer she heard Bang! Bang! Bang! She quickened her pace and raced over the sharp stones and jagged-edged grass that tore at her arms and legs. She collapsed to her knees in front of gray slab and let out a scream of pain as she realized what it was. Gerry's grave. Bang! Bang! Bang! He was trying to get out! He was calling her name; she could hear him! (15)

Holly daydreams by thinking about the past and fails to realize for how long she has been doing so. For instance, she goes for a shower and does not realize that she has been there for over an hour. Holly rolls her eyes and does not want to accept the truth that her husband is no more with her now. She does not want to hear that she had to get on with her life; moreover she fails to reckon what she wants in her life afterwards.

As trauma is anybody's wound or sock produced by sudden injuries which is extremely unpleasant and causes us to feel upset and anxious, Holly gets shock of her husband's immediate death, remains in intense psychological distress, and the shock of her past events puts threat upon her mind and suffers in her present days. Trauma may create many problems such as multiple personalities, anger and paranoia and sleep problems; tendencies towards suicidability, irritability, mood swings and odd rituals; difficulty trusting people and difficult relationship; and general despair, aimlessness and hopelessness. Furthermore, traumatic events cause physical symptoms such as unexplained aches and pains, nausea, fatigue, loss of energy. Recurring memories and bad dreams about the events and change in eating habits or sleeping patters are also the symptoms of physical and psychological trauma.

Trauma changes the sleeping pattern of Holly, she could hardly sleep.

Sometimes, she wakes up in the midnight and screams. She feels like, she has lost all the belongings of her life. Post traumatic stress disorder has occurred in her life and her mind and the body are found in numbed state due to trauma. The author writes:

Tears once again rolled down Holly's face and she realized she had been day dreaming again. She sat frozen on the couch with the phone still off the hook beside her. The time just seemed to pass her by these days without her knowing what time or even what day it was. She seems to be living outside of her body, numb to everything but the pain in her heart, in her bones in her head. She was just so tired . . . her stomach grumbled and she could not remember she had eaten. Had it been yesterday? (11)

Holly's psychological wound has transformed into the physical one. Due to her continuous emotional break down, she forgets to eat and sleep, she even fails to notice if it is a day or a night. The whole day seems blur to her or it would be so tiring either. She shuffles herself in the house remembering all the things Gerry had brought her. She physically becomes weak; she gets numb and tired by not having food. She remains as a trauma patient.

Geoffrey H. Hartman argues in "On Traumatic knowledge and Literary Studies" that trauma theory introduces a psychoanalytic skepticism which does not give up on knowledge but suggests the existence of a traumatic kind. The theory held that the knowledge of trauma is compose of two contradictory elements: one is the traumatic events and the other is a kind of the events. Trauma theory throws a light on figurative or poetic language and perhaps symbolic process in general. Trauma studies provide a more natural transmission to a real world, often falsely split off from that of the university. Traumatic and artistic kinds of knowledge conspire to produce their own modes of recognition. Hartman further writes, with respect to

traumatic knowledge and literary studies:

In literature especially, shock and determines collude. Where there is dream, there is trauma. Winnicott's observation that "the mother is always traumatizing" is fundamental here: he means that within the child's framework of basic trust, or idealization of a maturing presence, there are infinite chances to be hurt and the greater idealization, the greater the vulnerability. (546)

The shifts of knowledge from epistemological baffles to an under consciousness lead to an unsentimental acknowledgement of the human condition and a view of art at once, testimony and representation. The force of that acknowledgement tempers our tendency to find expiation for trauma.

Cecelia Ahern presents the character Holly and Gerry had just started talking about having children a few months before. They had been so excited about it and used to lie in bed for hours trying to decide names and create scenarios in their head of what it would be like to be present. Holly smiled at the thoughts of Gerry being father, he would have been terrific. She could imagine him being incredibly patient while helping them with their homework at the kitchen table. She could imagine him being overprotective if his daughter ever brought a boy home. Imagine if; imagine if . . . Holly needed to stop living her life in her head, remembering old memories and dreaming impossible dreams. It could never get her anywhere. Her dream became just dream which turned her into a trauma patient.

Tom Toremans presenting views of different critics like Paul de Man, Cathy Caruth, Geoffrey Hartman, and Shoshanna Fleman say about trauma that the passage from trauma to theory presents itself as a passage to be the performance of a theoretical discourse involved in and driven towards the impossible transmission of its object in *Trauma Theory: Reading (and) Literary Theory in the Wake of Trauma*.

A passage which can only be read as it occurs as a repletion, necessitating an acknowledgement of the irreducible singularity of traumatic-theoretical studies.

Toremans, in this regard, further explains:

Trauma's double gesture of triggering and contaminating theory
Simultaneously charges the concept with an outspokenly literary
agency; yet what is at stake in this doubt gesture is performative
undoing in a discourse simultaneously establishing and resisting itself
as theoretical, calling upon the literary to account for its inevitable
excess of significant. This calling, the charging of the literacy is
always at risk of foreclosing the critical impact of theory of giving to
the temptation to avoid reading in the service of anything but itself.

(351)

The above mention extract shows the doubtful condition of the protagonist Holly. In one hand she has to live her life without her husband but on the other hand she truly felt lost and alone without him. Thick salty tears trickled down her face and she wrapped her arms around her body to comfort herself. She cried for Gerry, she cried for herself with big, thick heaving sob that hurts her ribs whenever she tried to catch her breath. She just wanted Gerry back. But the life has to go on; Holly has to live her life without her husband Gerry. So Holly starts living her life facing numbers of problems but Gerry helped her even after his death with the series of letters he had written before his death.

Roger Luckhurst in "Mixing Memory and Desire: Psychoanalysis, Psychology and Trauma Theory" cites different critics: Cathy Caruth, Shoshanna Fleman, Sigmund Freud, Ian Hacking, Hartman, LaCapra and Ruth Leys to talk about trauma in relation to Psychoanalysis/psychology along with memory and desire. Cathy Caruth provides psychoanalytic studies of trauma through the filter of Paul De Man's

literary theory. She presents a study of the difficulties of testifying to the traumatic memories of the Holocaust. Freud gives a key early theory about psychological trauma, with the compelling case histories and reflections and the method of the 'talking cure'. Hacking provides curial background regarding the emergence of the disease of memory in the 19th century. Trauma theory is exploring principally in relation to Romantic theory in Hartman's essay. LaCapra's essay explores how to turn to trauma refashions cultural theory. And, Ruth Lays provides a historical survey of origins of trauma theory through Freud, hell-Shock, and recent neurobiological approaches. Luckhurts, citing such views concludes that the exposition of trauma could have remained within the field of cultural theory, satisfied with regarding the emergence of trauma theory as a set of refinements internal to psychoanalysis or deconstructive approaches. Luckhurts, in this regard, futher says:

I began suggesting that trauma theory can be understood as a place where many different critical approaches converge. . . . Trauma theory tries to turn criticism back towards being and ethical, responsible, and purpose discourse, listening to the wounds of the other. But if it is truly to do this, this point of convergence also needs to be the start of a divergence of an opening out of theory to wider context. (506)

He takes references of different approaches and picturizes trauma as the new output after the convergence of those critical approaches as we have seen. Trauma affects a range of disciplines and cultural expression. Freudian psychoanalysis provided a model of traumatic subjectivity and various accounts about the effects of trauma on memory. Feminism generated not only the crucial political context but also a model of community for speaking out about forms of physical and sexual abuse that has borrowed by subsequent 'survivor' groups. New historicism, fascinated by the ideological omissions and repression of historical narratives developed a mode of

dissident or countervailing recovery of what have been silenced or lost in traditional literary histories. Finally, deconstruction, particularly American Yale School version, redirected its concerns with reference, representation and the limits of knowledge to the problem of trauma.

After a lot of resistance and guilt, the only person whose company Holly enjoys is Daniel, someone who is also going through loneliness and grief of losing a loved one through in a different way. Holly tries to avoid the entire happy situation as she thinks she is not looked forward to begin with Denial, she continues to cling to her husband's memories. Ahern, stating her traumatic manipulation says:

Now and again she rang his mobile phone just to hear his voice on his answering machine; she had even been paying the mobile company every month just to keep his account open. His smell has faded from the house; his cloths long gone under his own orders. He was fading from her mind, and she clung to every little bit of him that she could. She deliberately thought about him every night right before she went to sleep just so that she would dream about him. She even brought his favorite aftershave and splashed it around the house so she wouldn't feel so alone. Sometimes she would be out and a familiar smell or song would transport her back to another time and place. A happier time.

(406)

When Daniel confesses his feelings towards Holly, she goes into panic and says "I can't Daniel, I'm married! I love Gerry!" (407). When Daniel tries to tell her that those letters are just the piece of paper from Gerry and not Gerry himself, she refuses to believe. She further says "He is here, every time I open these letters, and he is here". The reader also goes into a panic mode where Daniel sits and contemplates; Is Holly actually going to live only to open the letters and for how long are these letters

going to come? Has Gerry written one of those for every month of her remaining life? If not, how will she survive after the letters stop? (407)

Geoffrey Hartman in his work “Trauma within the Limits of Literature” considers trauma within the limits of language and literature. He argues, “Theory should not insist in particular, on the psychic wound begin located in a signal biographical events, a wound occulted by the device that must be cleared away as if they were defensive structural” (73). Everyone believes in expressiveness: either as the value of articulating clear and distinct ideas that alleviate mental confusion or as value of unburdening the heart with the aid of innovative signs. The structure of psychic wounding, of ‘trauma’ in its psychical connotation, has a bearing on the second of these; on the pressure and relief of a determining yet deeply occluded experience. He, here tries to show the multicultural character of trauma.

According to Freud, an event that is overwhelming penetrates the ‘shield’ of the psyche. We either do not have time to prepare for it, or whatever receptive capacities (and defense) are in place prove inadequate. Trauma results from experiences that lodge in a person without having been experienced, that is, without having fully passed into conscious or stayed there. It is a ‘foreign body’ in the psyche, or as Ruth Kluger writes of memory of Auschwitz, an inoperable bullet. Unintegrated, it gives off strange signals. In a similar way, Holly’s experiences of losing her husband in early life results trauma in her life, she lives with the memory of her dead husband.

How trauma affects the formation of words, or how words deal with trauma, can be viewed as a technical matter in the focus becomes what region and processes of the brain are involved. But neurology, cognitive science, or a formal therapy are not the primary concerns of trauma in the arts. Insofar as there is an established field

to which it belongs, it would be close to semiology in Saussure's definition as the study of signs within context of social interaction.

On the level of the affections, moreover, trauma study is motivated by the concerns about the social and the moral well being. Freud's early hypothesis about the origin of trauma that what whelmed over the psyche was often a premature erotic arousal had a cultural specific component.

As time passes, the central character Holly goes on living normal life, she meets her friends and relatives but there is no moment that she could forget her bygone husband Gerry. She feels that she needs Gerry more than Gerry had needed her, but the absence of her husband makes her life rolling down deep into the trauma. It evokes the loss in self of the protagonist. In relation to it, Ahern writes, "Gerry was Holly's anchor and compass in her life. He motivated her, helped her to focus on what's important and set her and a straight path ahead. Ahern gives us a does of immature reality and teaches about ourselves through the improper and unrealistic expectation" (5). In *PS, I Love you*, Ahern raises the issue of human suffering that comes out of unrealistic expectation in protagonist Holy. She feels nothing without her husband. It ultimately keeps her in torture, hopelessness and great fragmentation along with her failure to achieve any objectives. The life she dreams of is out of her reach.

The emotion blighted Holly expected to gain some changes in her life, which she sees as an idealized center of modernism. But after her arrival with friends, her anxieties entrap her in a cold insensitivity towards the past and inhabit her attempts to define herself as a widow of her lost husband. Holly's loneliness concerning her identity can be seen from the opening of the novel where she is as a 'widow' with frustration, loneliness and nervous break down.

Holly seems panic stricken whenever she hears anyone of her friend or family having the slightest pain in any part of the body. It has gone to the extent of doctor's sickness by the vulnerable sight of Holly. This was obviously because of the death of her husband and due to the carelessness for not knowing the disease called 'tumor'. She blames herself somewhere for not being too careful about it earlier. The author highlights the panic mode:

Every time she had a headache it reminded her of Gerry. She hated to hear her loved ones complaining of headache and migraines and would immediately launch herself at them, warning them of the dangers and how they should take it more seriously and go see their doctors. She ended up purifying everyone with her stories. . . . (135)

The above extract shows Holly was turning into hypochondriac that even her doctor was sick of the sight of her. She went running into panic over the tiniest little things. She needed to stop worrying, stop thinking, stop making her brain go on overdrive and she certainly needed to stop talking to herself. She was driving herself crazy. It was all because of her dead husband Gerry who was no more in this world which forcefully made her to think these that no other of her family or friend have to suffer from any diseases or pain like Gerry had to suffer from.

National Depressive and Manic Depressive Association in 'Coping with Unexpected Events: Depression and Trauma' presents:

When we witness or experience or experience a traumatic event such as an act of violence or a natural disaster, we are affected mentally and emotionally whether we are personally involved in the incident . . . we will experience some sort of emotional response. Each of us react differently and there is no right or wrong way to feel. The emotional response each person has is a normal part of healing process. Though

everyone is affected differently at different times, one may experience emotional numbness, feelings of disconnectedness, changing emotions such as shock, denial, guilt or self blame, extreme sadness and crying.

(3)

The affect of trauma varies person to person. Basically, the emotive part of our self is associated with trauma. A person faces different consequences, if he/she encounters any sort of event arousing violence. Parallel to the above idea, we feel empathy towards Holly's psychological trauma, and we happen to generalize her trauma as ours'.

Although responses differ from patient to patient for coping with the trauma, Holly makes a passive response on it. She forgets the last time she had felt truly happy, when somebody or something caused her to laugh so hard, she misses going to bed at night, she misses enjoying eating food. She starts to hate the butterflies she got in her tummy every time she remembered Gerry. She misses enjoying watching her favorite television programs instead of their just becoming something she would stare at blankly to pass the hours.

The relationship between Holly and Gerry could not end even after the death of Gerry. She feels Gerry watching her from the corner and smiling on what she does. The traumatic memories she possesses after her husband's death life spoils the normal state of her mind that weakens her psychologically. Ahern says:

Each time Holly held the envelopes in her hand, she felt a connection with Garry. The last two times she opened them she had felt as though Garry were sitting right beside her and laughing at her reactions. She felt like they were playing a game together even though they were in two different worlds. But she could feel him, and he would know if she cheated, he would know if she disobeyed the rules of their

game. (70)

This extract shows the plight of Holly. Holly suffers from misery. Misery has become like a part of her life. She is at her home in misery. At home she is detached with the family. But everybody pays attention to her. She does not want to be among everyone. She remains in-between, which gradually alienates her. “She opens and closes her mouth like a goldfish, completely unsure of what to say. . . . Gerry’s bloody dead, she felt like texting back. But ever since she had begun opening the envelopes he didn’t feel dead to her. It was as though he were just away on holiday and writing her letters”. (74)

One of the reasons for this condition of Holly is that she can never speak about her dead husband in front of any one. Her feelings are pent up inside her and she expresses them to herself only through her endless day dreaming. She cries and shows emotions only when she is alone. These behaviors continue for a long time. The author further writes;

Holly paused for a while and looked out to the black sea. ‘I don’t know how to talk about him’. She thought for a while. “Don’t know whether to say ‘Gerry was’ or ‘Gerry is.’ I don’t know whether to be sad or happy when I talk about him to other people. It’s like if I’m happy when I talk about him, certain people judge and expect me to be crying my eyes out. When I’m upset talking about him, it makes people feel uncomfortable”. . . I can’t talk about things he told me in confidence because I don’t want to give his secrets away; I just don’t quite know how to remember him in conversation. (237)

The trauma in Holly went to the extent that she hardly cared about living or dying. This can be seen in one of the incidences in the novel where she is about to drown in

the ocean and she starts laughing. The thought that come to that point is that if she dies, she would be Gerry.

The reaction that Holly shows when she receives Gerry's first letter, which makes the reader believe that she is going through the highest form of trauma as she could believe that Gerry is back with her. Ahern further writes that; "And what a welcome she had been given, she thought, smiling down at the envelopes. Gerry was back" (33). The fact that she was planning to live a life on the surprising of some letters written by her dead husband in it seems depressing. The thought that comes to our mind is of torturous weight that she has to go through, only living to open her next letter every month.

Holly continues to twist her ring around on her finger. Garry is gone almost five months once they were very much in love and still Holly loves him more than anything else, and she cannot just fall out of love all of a sudden solely because he is not around anymore. She plagues herself with question after question:

At what point she should take her wedding ring off? When was the appropriate time to remove her ring and tell herself she wasn't married anymore? Where was the rulebook for widows that explained when exactly the ring should be taken off? And finally did come off, where would she put it? In the bin? Beside her bed so she could be reminded of him every single day? (186)

The above extract shows that she still feels married but not a widow. She does not want the ring to be removed. Every time she looks at the ring on her finger and the tear roll down. She wants to rewind the time and could grow up again and meet Gerry. She could force him to go to the doctor checkup so that she would not miss him any more. Her heart, soul, and mind still belongs to Gerry. She is not ready to give up her Gerry yet; as far she is concerned, he is still alive.

Traumatic memory may involve belated temporality and a period of latency between the realm or fantasized early event and a later one that somehow recalls it and triggers renewed repression, dissociation, or fore-closure and intrusive behavior. But when the past is uncontrollably relived, it is as if there were no difference between it and the present. Cathy Caruth in her book *Unclaimed Experience: Trauma, Narrative and History* points out different dimensions of trauma associating it with testimony. She states,

The trauma requires integration both for the sake of testimony and for the sake of cure. But on the other hand, the transformation of the trauma into a narrative memory that allows the story to be verbalized and communicated, to be integrated into one's own and others' knowledge of the past may lose both the precision and the force that characterizes traumatic recall. Yet beyond the loss of precision, there is another, more profound, disappearance: the loss, precisely, of the event's essential incomprehensibility, the force of its affront to understanding. (154)

Trauma can work as testimony and cure however, it needs certain transformation and integration. The trauma of Holly in *PS, I Love You* indirectly gets communicated with the letters of her husband Gerry. As she receives letters each month, she waits for next letter; at least she could read another one messages from her husband. Although her memories are fine, but she could not touch them, smell them or hold them. They are never exactly as the moment has been, and they are faded with the time. All these things she has to handle all by herself. She thinks of it is just depressing her and her problem is that she spends too much time on her own thinking about it.

James Berger studying the trauma theory related with Sigmund Freud finds the dynamism in trauma, repression and formation as the matter of hysteria.

According to him Freud held that overpowering events, unacceptable to consciousness, can be forgotten and is revealed in the form of somatic systems of compulsive and repetitive behaviors. He comments on the relating matter of neurotic with the repressed drives:

Initial theory of trauma and symptoms becomes problematic for Freud When he concluded that neurotic symptoms were more often of repressed drives and desires than of traumatic events. Freud returned to the theory of trauma in “Beyond the Principle, a work which originated in his treatment of World War I Combat Veterans who suffered from repeated nightmares and other symptoms of their wartime experiences. (570)

Holly suffers from the repeated nightmares and other symptoms like fatigue, sleeplessness, loss of appetite and sadness in trauma of losing her husband. She keeps crying and wiping out tears being passive and numb.

Traumatic events and its aftermath become central to psychoanalysis. Freud shifts his emphasis biological urge towards equilibrium which he then theorized as the ‘death drive’. Freud’s elaboration of the concept of ‘latency’ of how memory of a traumatic event can be lost over a time is a challenging task of symptoms event. Berger defines the term ‘latency’ as “memory of traumatic events which can be lost over time but then regained in a symptomatic form when triggered by some similar events” (3). If repression, in trauma, is repeated by latency, this is significant in so far as its blankness-the space of unconsciousness- is paradoxically what precisely preserves the events in its literality.

All Freud’s thinking on trauma manifests the ambivalence regarding the significance of the historical events. Freud talks about ‘sexual trauma’ in *Studies in Hysteria* mentioning sexuality and sexual abuse as the cause of trauma. He also talks

about 'war trauma' relating it with World War I. Freud's early theory that historical women suffered from memories of sexual abuse did match the traumatic phenomenon of soldiers who too suffered from memories of an overwhelming event that they had been unable to cognitively register at time it happened. Freud's most significant, and most complete views of trauma can be found in *Moses and Monotheism* a great study of Jewish history which focuses to the link between the inexplicable traumatic void and the nature of historical experiences comparing history of the Jews with the structure of a trauma. The return of the event after a period of delay is the striking for Freud regarding the late 20th century time; the world is indeed defined by historical catastrophe. The different types and sizes of war have led the turmoil's of all kinds. The world develops according to the upcoming challenges and the changes. The trauma upon Freudian interpretation of mind is somehow developed by the inner psycho of mankind. The result of trauma has become as a tool of literacy and cultural analysis.

The trauma theory has aroused a vivid interest among the cultural and literary theories. We can look at a popular cultural and mass media obsessed by repetition of violent disasters to find the reason behind the beginning of trauma theory to drag the attention of theorists. Cathy Caruth in the essay "Violence and Time: Traumatic Survival" too deals with destruction. She relates destructive force with the past and the survival force with the future. She, in this regard, comments:

Trauma is constituted not only by the destructive force of violent but by the very act of its survival. If we are to register the impact of violence, we can't, therefore, local it only in the destructive moment of the past but in an ongoing survival that belongs to the future. It is because violence inhabits, incomprehensive, the very survival of those

who have lived beyond it that it may be witnessed best in the future generation to whom this survival is passed on. (25)

In the novel, Gerry's letters had helped Holly to get out of the bed and start a new life at a time when all she wanted to do was curl into a bed and die. She didn't regret anything she had done in the past year. She didn't regret her new job or her new friends or any other new thought or feeling she had developed all by herself without Gerry's opinion. She would have to start making new decisions for herself, live a life that she felt happy about without holding back.

The trauma in *PS, I Love You* consists on the survival force. Despite the fact that traumatic wounds leave no stone unturned to give pain in Holly's life, she has not moved to the extent of suicidal thinking. We construct our world in terms of "dimension of security" (physical, emotion-psychological and interpersonal spiritual) and the destruction of a single dimension constitutes a trauma. Trauma permanently changes a person. Trauma is somehow different from stress: In contrast to a stressful experience, which challenges an individual's capacity to cope, trauma destroys multiple dimensions of security and exceeds the limits of human capacity to process and integrates horrible experiences into a coherent perception of self and self-in-representation to others and the world. Trauma destroys the basic organizing principle by which we come to know self, other, and the environment. The challenge to find the meaning of life created by traumas finally makes us search for meaning in life.

Holly is indeed suffering with a hard time. The thought is just depressing to her. She really needs to watch her spending from now on; her fund is running low, and without regular income she could sense tense times ahead. She starts thinking about getting a job, but she is finding it very hard. She is all dependent on her husband Gerry. Holly feels like she has lost a stone in just one day. But her family and

friend has been as supportive as ever, sending her good luck cards, bouquet of flowers and sympathy cards Cecelia Ahern further says:

Family and friend came and went, sometimes helping her with her tears, other times making her laugh. But ever in her laughter there was something missing. She never seemed to be truly happy; she just seemed to be passing while she waited for something else. She was tired of just existing; she wanted to live. But what was the point in living when there was no life in it? These questions went through her mind over and over until she reached the point of not wanting to wake up from her dreams-they were what felt real. (126-27)

Holly dresses in the outfit Gerry had told. She leaves her hair down so it could cover her face as much as possible and piles on the water proof mascara as though it could prevent her from crying. She could foresee the night ending in tears. She leaves for an interview, but was physically sick and could not sit still. Her hands fidget nervously and she kept opening and closing her bag pretending, just to keep her mind occupied.

Though Holly is trying to move on according to the letters from Gerry, we can still see that she keeps going back to the time when he was alive. She keeps wishing, she had spent some more time with him. This can be seen in the novel, where it's Holly's first day for a job that she is really looking to but at the same time thinking about the differences that Gerry's presence would have made. Ahern in this respect exemplifies:

They had performed a little ritual every time Holly started a new job, which was quite a regular occurrence. Gerry would wake Holly up which up with breakfast in bed and then he would pack her bag with apple and chocolates. Then he would drive her into the work on her first day, call her on her lunch break, and return at the end of the day to

collect her and bring her home . . . They would give each other a kiss good-bye and go their separate way for the day. If Holly had known their time would be so precious, she wouldn't have bothered carrying out all those tedious routines day after day. (322)

Unfortunately the routine doesn't turn out exactly as she hopes it does. She finds herself immobile for hour's reliving every single memory that she and Gerry have shared. Sadly, she spends most of that time thinking about every argument that they had had, wishing she could take them back, every words she ever said that had hurt him. She tortures herself for the time she acts selfishly, chastise herself for walking away, grudging instead of forgiving. She wants to take back every moment she knew he had been so angry with her and hated her. "She wishes all her memories could be of good times, but the bad times kept coming back to haunt her" (126). That was her routine. She would fall into days of deep depression, and then finally built up the strength to be positive and to snap out of it for another few days. But the tiniest and simplest thing would trigger off her tears again.

Holly has already suffered with getting her expectation in vain in Dublin. It has pushed to some kind of mental disturbance. And her attempt to search for the true lost love reaches her to the series of fitful letters Gerry had left her. She read and reread Gerry's original letter over and over, analyzing each word and each sentences, and each day she came with a new meaning. But the fact was that; "she would never really know exactly what he meant because she would never speak to him ever again. It was this thought that she had the most difficulty trying to come to terms with, and it was killing her" (127). The following extract shows the list of items belonging to Gerry that he wanted Holly to send:

Holly I know you love me. You don't need my belongings to remember me by, you don't need to keep them as a proof that I existed

or still in your mind. You don't need to wear my sweaters to feel me around you; I'm already there . . . always wrapping my arms around you. (128)

It has been difficult for Holly to come to term with normalcy. She almost wishes he would ask her to do karaoke again. She would have jumped from an airplane for him, run a thousand miles, anything except out his wardrobes and rid herself presence in the house. But he was right and she knows it. She could not hang on to his belongings forever. She couldn't pretend to herself that he is coming back to collect them. The writer further says:

The physical Gerry is gone, he does not need his clothes. It was emotionally draining experience. It took her days to complete. She relived a million memories with every garment and pieces of paper she bagged. She held each item near to her before saying good-bye. Every time an item left her fingers it was like saying good-bye to a part of Gerry all over again. It was difficult; and at time too difficult. (129)

The conflict between her real interest and her daily life puts her in external crisis. Trauma has destroyed her capacity to process and integrate horrible experiences into a coherent perception of self-in-relationship to other and the world. She is "no where". Trauma destroys her basic organizing principles by which she comes to know self and others. The destruction of her emotional and psychological dimensions constitutes her extreme trauma.

In order to bring coherence and order in her fragmented schizophrenic selfhood, Holly begins to adapt herself to the new climate of Dublin. May had gone and June had arrived, bringing bright long evening and the beautiful morning with clarity. Holly sat out in the sun, reveling in the new brightness of life. Holly informed her friend and family of what she was about to do, she knew she had to do this alone.

She needed to take her time. Say a proper good-bye because she wouldn't be getting anything back. Just like Gerry, his belonging couldn't return. Every item had a history. It was a difficult job but one that needed to be done. So many objects, so many memories (130). Each was being labeled and packed away in the bags just as it was in her mind. To be store in an area that would sometimes be called upon to teach and help in future life. Objects that were once so full of life and importance but that now lay limp on the floor. Without him they were just things. "His entire life bundled into twenty refuse sacks. His and her memories bundled away into Holly's mind. Each item unearthed dust, tears, laughter and memories. She bagged the items, cleared the dust, wiped her eyes and filed away the memories" (130).

Trauma causes a shudder in the make-up of the victim's understanding and the world in which they move, making them question their understanding of the ordering of life. Judith Herman in his "*Trauma and Recovery*" asserts:

Traumatic events call into question basic human relationships. They breach the attachments of family, friendship, love, and community. They shatter the construction of self that is formed and sustained in relation to others. They undermine the belief systems that give meaning to human experience. They violate the victim's faith in a natural or divine order and cast the victim into a state of existential crisis. (51)

Holly's traumatic condition has thus breached the attachments of her family along with her surroundings and that has paved the way for her isolation. That has shattered the construction of Holly's self via violating her faith and casting her into the state of existential crisis.

Ahern has depicted character Holly as a traumatic patient, where the Holly

goes psychologically dysfunctional; she forgets her social and family responsibility.

Moreover, she forgets eating and sleeping. The novelist writes:

She could not remember the last time she'd felt truly happy, when somebody or something caused her to laugh so hard her stomach pained her and her jaw ached. She missed going to bed at night with absolutely nothing on her mind, she missed enjoying eating food instead of it becoming something she just had to endure in order to stay alive, she hated the butterflies she got in watching her favorite television programs instead of their just becoming something she would stare at blankly to pass the hours . . . she hated the feeling when she did wake up. She hated the feeling of having no excitement or anything to look forward to. She missed the feeling of being loved, of knowing Gerry was watching her as she watched television or ate her dinner (269).

The loss that Holly faces in her life leaves unhealing wounds. She lives with fragments having no regularity, memory remains fine but she could not touch them, smell them and hold them. They are never exactly as the moment that has been and they have faded with the time.

Holly's psychological trauma is seen as a type of damage to the psyche that occurs as a result of her traumatic event. Traumatic events can fundamentally change not only victims' way of life, but also their psychological outlook. Trauma is often more difficult to deal with, because frequently the perpetrators still live in close proximity to victims, thereby providing constant reminders of the past, as well as the threat of further incidents. Even if the immediate source of the trauma is removed, time does not necessarily heal all wounds. The survivor may, in fact, continue to suffer, to appear "frozen in time". Holly suffers with memory difficulties, lack of

concentration, poor judgment, inability to discriminate, and inability to make choices. She remains in depression, withdrawal, excitability, flashbacks, intense fear, feelings of helplessness, loss of control, loss of connection and meaning, generalized anxiety, and specific fears, include irritability, startling easily, hyper-alertness, insomnia. She cries till her stomach hurts and pain in her chest.

Trauma theorists like: Caruth, Hartman, Toremans and so on say that “trauma is a kind of disease that never heals but act out and work through to some extent.” Holly is depicted as a trauma patient from the beginning of Cecelia Ahern’s novel *PS, I Love You*. Her psychological wounds never heals completely, but the letters she gets each months from her dead husband since her 30th birthday helps her to cope up with her life in an easy way at some point. She receives letters filling with suggestions and love from her husband by which she turns her shattered emotions into normal. She is guided by the letters, she is requested to live the remaining life happily, she is asked to enjoy with every moment, go for holiday, find job and also not to afraid to fall in love again. Holly synchronizes herself with the guidelines that she receives from her dead husband through letters and manages to live her life in normal way finally.

III. Conclusion: *PS, I Love You*: An Epistome of Psychological Trauma

Cecelia Ahern's *PS, I Love You* basically deals with the issue of trauma, loss, frustration and nervous break down. Ahern's protagonist Holly remains under the trauma since her husband dies. She faces challenges and problems to adjust her life in Dublin. In fact, she fails to balance her inward loss of her husband with her loneliness and frustration.

This study shows the psychological trauma caused by the death of Holly's husband Garry. The real depiction of Holly can be seen in the novel. Garry dies due to the terminal illness. Because of Garry's death Holly gets psychological pain. The main purpose of the novel is to heal her psychological trauma of the loss of the death husband. In the novel Holly collects all the memories of her past and brings out in the lines of the novel. So this novel is the outcome of a psychologically traumatized mind of Holly.

People are the superior animal of the world. Even small creature mourns for their baby's death. It is human beings who mourn for the demise of their kiths and kina and they express their mourning in various ways. Some people make their statue, some makes fond for help in their names, some bring out extracts for them, etc. In this novel Cecelia Ahern's character Holly has extracted her all psychological traumatic memories as in the lines of the book.

Trauma resides in a dream that where there is dream, there is a trauma. Holly has Garry in her dreamland that befalls her into trauma. The challenge to the meaning to the life created by the trauma finally makes her search for meaning in life. Ahern has discovered an original twist to the moving on after death. So when Garry's life is taken by an infection, it takes the life out of Holly. The only one who can help her is the person who is no longer there. Nobody knows Holly better than Garry. Holly couldn't live without her husband Garry, until the day she had to. They were a kind of

young couple who could finish each other's sentences. It becomes the great challengeable matter for Holly to manage for her. So the basic subject of psychological trauma is the disease.

Holly gets psychological trauma due to her husband Gerry because he was her best friend and later becomes her husband. Gerry's reasonable behavior for all people, he remains as the best person to Holly. Gerry used to behave friendly with all the people. It attracts to Holly by his behaviors. Gerry's romantic behaviors such as dancing, singing even in the critical time of life, does not stop Holly to be traumatized. Holly thinks that Gerry's lesson for life is unforgettable. So Holly makes them list in her mind smoothly. His whispering and his pauses are also memorable to Holly because they are presented as it is what Gerry has spoken.

Holly remains as a representative figure of females who goes under traumatic and hunting memories of the bygone husband and the loneliness and frustration looming around. But with the help of a series of letters her husband left her before he died and the little nudging from an eccentric assortment of family and friends, she learn to laugh, overcome her fears and discover a world she never know existed. Highlighting the effects of the loss and lost Cecelia Ahern examines the depiction of Holly. It identifies with her desperation to hold on to that reminded her of happy times with Garry. Unless one has experience the loss of love, Holly clinging on the death husband's photo, personal items, clothing and everything that Garry used. The death of Garry alienated her from the millennium which withdraws the duties towards the family and even towards herself.

Trauma time is inherent in and destabilizing any production of linearity. Trauma has to exclude for linearity to be convincing, but it can not be successfully put to one side; it always intrudes, it can not be completely forgotten. So the memory of the past life with her departed husband hunted her severely. Her present memory of

her failure in Dublin torments her too much that she sees everybody is attacking her. She is in abnormal mind. Thus, Holly exists in the ceaseless present of trauma as she has the unattainable dream and the memory of her loss husband. Ahern extracts all her memories in the book from Dublin to Holly's life possession with various flash backs. Coming back to previous days are the great examples of psychological trauma. She extracts all memoirs in the novel to heal the psychological trauma. So, it won't be a great matter to say that *PS, I Love You* is an outcome of the psychological traumatized mind of the author.

Thus, Cecelia Ahern's *PS, I Love You* dramatizes the traumatic situation of the character Holly, who remains a traumatic patient in death of her husband Gerry. She goes with different stages of trauma after her husband's death. She alienates herself from the social surroundings and keeps her profile low. Holly's friends convince her to start a new life forgetting her bitter past whilst, she remains alone constructing her inner profile of trauma. As trauma heals to some extent but not completely, Holly improvises her life gradually, she finally becomes a woman with a million of happy smiles and becomes ready to accept more love and make new memories. Although, she could open her heart and follow where it leads her, but the traces of trauma still remain somewhere at the corner of her heart.

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