

Tribhuvan University

Working through a Trauma in Ian Mc Ewan's *Enduring Love*

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By

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Letter of Recommendation

Chandra Prakash Chemjong has completed his research titled “Working through Trauma in Ian Mc Ewan’s *Enduring Love*” under my supervision. He carried out his research from 2071/12/08 to 2072/04/08 B.S. I hereby recommend his thesis be submitted for viva voce.

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Approval Letter

This research entitled “Working through Trauma in Ian Mc Ewan’s *Enduring Love*” submitted to the Central Department of English; Tribhuvan University by Chandra Prakash Chemjong has been approved by the undersigned members of the research committee.

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Abstract

The present project entitled “Working through Trauma in Ian Mc Ewan’s *Enduring Love*” explores the ways its major characters deal with their trauma. The narrative of *Enduring Love* starts with a catastrophic accident of balloon which brings the characters together. The traumatic stories of all the characters in the novel are overtly or covertly interlinked with this balloon event. Jean Logan after her husband’s death in this accident is compelled to live a traumatized, frustrated and dehumanized life with her children. Joe and Jed are in melancholic condition and are regretted to be unable to save the life of John Logan. In their process of working through trauma, Joe and Clarissa make the story of this accident and keep on telling in different places at different situations. The arrival of Jed who suffers from de Clérambault’s syndrome wreaks havoc in Joe’s life, diminishing his scientific and rationalist belief, threatening Clarissa's love for him, and driving him to the threshold of murder and madness. Despite their various attempts to cope with their ongoing trauma, the principle characters in *Enduring Love* remain unsuccessful to do as such.

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I Mc Ewan and His Concerns with Trauma in His Novels

Enduring Love dramatizes traumatic stories of different strange characters interlinked by a tragic and catastrophic balloon accident that occurs at the very beginning of the narrative and has long-impacts on the psychology of these characters. This event plunges them into grievous tension throughout their life and makes them traumatized, problematized and dehumanized in one or the other way. The overall plotline of the novel revolves around this tragic event, due to which happy and blissful life of many characters is turned upside down. Trust and credibility among them is lost and as a consequence their mutual relationship is destroyed, family life is ruined, love is questioned and bond of brotherhood is fragmented. In this pathetic condition, these people attempt their best to tackle the situation and live normal life. In order to forget their psychological pain, they are involved in reading, writing and telling stories differently, but this healing process works less effectively so they are compelled to live with their perpetual trauma.

In order to highlight and deepen the traumatic theme of novel, unrequited love stories from famous Romantic poets including Keats, Wordsworth and Shakespeare are interwoven. References and allusions to these poets clarify the degrading love between Joe and Clarissa infected by the evil-intention of Jed. This application of intertextuality draws the pain and suffering of the past and interlinks it into the present ongoing trauma of these characters. This comparison not only underlines their lovelorn and love-torn condition, but also further analyzes the causes as well as consequences of their trauma. Their plight and predicament brought by the common accident can be observed in their each and every activity.

The reunion picnic programme between Joe and Clarissa is disturbed by the balloon accident. John Logan loses his life and his family is traumatized and becomes unable to return to normal life. His wife and children live in becomes the cause of trouble. Joe's trauma is also caused by his inability to save the life of Logan, which makes him repented and

remorseful. Moreover, all other major as well as minor characters are haunted by this catastrophic accident throughout their life. Through proper analysis of the situation presented in *Enduring Love*, it can be apparently said that the central theme of the novel is trauma caused by the accident. All the strange characters are brought together by this event and are tormented as well by the same. In order to analyze this situation and give due tribute to the heart of the novel, it is viewed from the perspective of psychological trauma. The ideas put forward by Cathy Caruth, Catherine Rolen and James Pennebaker remain important while carrying out this research. Moreover, the concepts of acting out and working through developed by Dominik La Capra also remain significant in order to show the ways the characters deal with their trauma.

McEwan is one of the most widely read and internationally recognized authors of contemporary British fiction. He is often categorized as a representative of postmodernism, though on closer examination, his works cannot be so easily classified. He ranks among contemporary British authors who have been writing and publishing their works in the era designated as postmodernism. Presenting postmodern chaotic world of confusion and uncertainty, he deals with the traumatic situation faced by the characters. Trauma in his writing is caused by misunderstanding, uncertainty, tension caused by gender roles, social taboos, tragic events and so on.

Ian Russell McEwan was born in Aldershot on 21 June in 1948, the son of Rose Lilian Violet and David Mc Ewan. He spent much of his childhood in East Asia, Germany and North Africa, where his father, a Scottish army officer, was posted. He was educated at Woolverstone Hall School, the University of Sussex and the University of East Anglia, where he was the first graduate of Malcolm Bradbury's pioneering creative writing course. He worked briefly in London as a garbage collector before enrolling at the University of Sussex in Brighton, receiving his bachelor's degree in English literature with honors. After

completing his master's degree, Mc Ewan toured Afghanistan and soon began publishing stories in literary magazines.

Mc Ewan is an English novelist, columnist, children's writer, playwright, short-story writer and screenwriter, and winner of the Somerset Maugham Award 1976, Distinguished Author Award 2011 and Man Booker Prize 1998. He is a Fellow of the Royal Society of Literature, a Fellow of the Royal Society of Arts, and a Fellow of the American Academy of Arts and Sciences. He was awarded the Shakespeare Prize by the Alfred Toepfer Foundation, Hamburg, in 1999. He is also a Distinguished Supporter of the British Humanist Association. He was awarded a CBE in 2000. In 2008, Mc Ewan was awarded the honorary degree of Doctor of Literature by University College, London, where he used to teach English literature. Praising the talent and caliber of Mc Ewan, V. S. Pritchett claims:

Ian Mc Ewan has been recognized as an arresting new talent in the youngest generation of English short story writers. His subject matter is often squalid and sickening; his imagination has a painful preoccupation with the adolescent secrets of sexual aberration and fantasy. But in his accomplishment as a story writer he is an immediate master of styles and structures, his writing transfigures, and he can command variety in subject and feeling. His intellectual resources enable him—and the reader—to open windows in a claustrophobia which otherwise would have left us flinching and no more. Invention, irony, humor, a gift for satirical parody and curiosity give him the artist's initiative. We do recognize an underworld—for that is what it is—and it is natural that he has evoked an, albeit distant, connection with Beckett and Kafka. His limitation is that his range of felt experience is confined to his love of his disgusts. (14)

Along the line of Beckett and Kafka, Mc Ewan also talks about the meaninglessness and absurdity of life. His novels are famous for the better exploration of ‘adolescent secrets of sexual aberration and fantasy’ and at the same time he parodizes the follies of the society. He is also famous for unique style and structure of his novel. “Mc Ewan’s fiction might be better characterized in terms of its struggle to articulate the possibility of a narrative voice that is self-conscious in its refusal of full coherence or control and unable or unwilling to disguise the extent of its own instability and unease” (Morrison 7). The idea of the tragic events echoes in all Mc Ewan’s late novels.

One of the most celebrated British writers to come of age during the 1970s, McEwan emerged onto the literary scene at age twenty-seven with the short story collection *First Love, Last Rights* (1975), which won the Somerset Maugham Award in 1976. Full of graphic depictions of rape, incest, and murder, *First Love, Last Rights* deals with the moral issues of the time, which is “possibly the most brilliantly perverse and sinister batch of short stories to come out of England since Angus Wilson’s *The Wrong Set*” (Towers 5). *In Between the Sheets* (1978) earned Mc Ewan both critical acclaim and scorn for his gruesome obsession. These two books establish him as “a writer in full control of his materials” (5). *The Cement Garden* (1978) and *The Comfort of Strangers* (1981) are his two earliest novels. The nature of these works caused him to be nicknamed “Ian Macabre.” His works up to *The Comfort of Strangers* earned Mc Ewan the reputation for writing claustrophobic, brutal stories of sexual and psychological hinterlands. While his later novels, including *The Innocent* (1990), and *Amsterdam* (1998), display considerable growth in the range and depth of his work, Mc Ewan’s prose still focuses heavily on gothic predilections and shocking subject materials.

His next novel, *Atonement*, received considerable acclaim; *Time Magazine* named it the best novel of 2002, and it was shortlisted for the Booker Prize. It is the story of a girl who condemns a young friend of the family for a crime he did not commit. The story takes place

against the background of the migration of Dunkirk and wartime Britain. In 2007, the critically acclaimed movie *Atonement*, directed by Joe Wright and starring Keira Knightley and James Mc Avoy, was released in cinemas worldwide. It focuses much more heavily on elements of psychological depth, moral complexity, and political awareness than his earlier works. His next work, *Saturday*, follows an especially eventful day in the life of a successful neurosurgeon. *Saturday* won the James Tait Black Memorial Prize for 2005. His most recent novel, *On Chesil Beach*, was shortlisted for the 2007 Booker Prize. Mc Ewan has also written a number of produced screenplays, a stage play, children's fiction, and an oratorio.

His most popular novel that received him Man Booker Prize is *Amsterdam* (1998), which fore-grounds the discarded and unexplored issues of literature including death, murder, suicide, disease, euthanasia, flirting and multi-partner relationships. It is a postmodern text and highlights meaninglessness, purposelessness, futility, uncertainty and emptiness in the life of Molly's husband, George and her lovers - Vernon, Clive and Garmony - after her death; whose relationship is associated and guided by plotting and conspiracy. The strategy of metafiction and intertextuality can be important to carry out the theme of postmodernity in this novel.

His most recent novel is *Sweet Tooth* (2012), which deals with Britain confronting economic disaster in 1972 and being torn apart by industrial unrest and terrorism and faces its fifth state of emergency. It also reminds us of The Cold War that has entered a moribund phase. It is the story of Serena Frome, the beautiful daughter of an Anglican bishop, who has a brief affair with an older man during her final year at Cambridge. After graduating from Cambridge she is recruited by MI5, and becomes involved in a covert program to combat communism by infiltrating the intellectual world. It deals with the social turmoil of the time but the boundary between reality and fiction is tested throughout.

Published in 1997, *Enduring Love* draws the attention of the scholars and critics. It is analyzed and reviewed through various perspectives. But all of critics accept that it is a good piece of postmodern work. *Enduring Love* is “either a brilliant camp comedy or one of the worst attempts at serious fiction ever” (Lang 197). *Enduring Love* is at times “a well-written and conscientious account of mixed genres of drama and suspense and at other times, purple prose build-up leading up to an anticlimactic fizzle” (Malcolm 5). It is “McEwan’s most case-study-like novel to date. A compelling psychological exploration of guilt and obsession, rationality versus instinct, and science versus religious faith, it paints a powerful picture of the relationship between the two men and the choices they each make on their way to the disturbing finale” (6). It is “psychologically intricate, superbly written, with many plot twists at the end” ((Reynolds and Noakes 79). Harriet Meyer calls it, “a psychological thriller” (8). The story is psychologically moving. All the characters are psychologically affected by the balloon accident.

Mc Ewan himself describes *Enduring Love* as a “novel of ideas” (Garner 5). Harriet Meyer comments about the novel as, “science is not merely what he writes about but the lens of his world-view” (279). Joe Rose, the protagonist, of *Enduring Love* is a rationalist science journalist, popularizing scientific theories for the general public, but his so-called objective generalizations and totalitarian value judgments are subverted and rejected by other characters:

In *Enduring Love* Mc Ewan presents characters that, when confronted with a complex, distressing situation which revolves around the very modern disease of stalking, are driven to search for the truth. Each of the three central characters has his, or her, way of finding the truth; either through science, the arts, or religion. Mc Ewan explores this idea that it is a basic human instinct to seek the truth in his novel and perhaps suggests that there is no one way to

find the answers that are sought. . . To enable the reader to take an active role Mc Ewan provides the different characters viewpoints. We are able therefore to examine closely each character's interpretation and come to a decision as to which characters we can put our faith in. (Garner 8)

By choosing the narrator from scientific background, Mc Ewan wants to critique the very concept of scientific and objective reality. His merging of science, literature and religion suggests multiplicity of truth. Michael Drolet praises its "creative power of schizophrenia" (148). Describing its "absence as presence" Adams tells "what the narrator excludes is often what the narrator is thinking about, and what's missing from the story is often what the story is trying to tell you" (Adams 4). For Ruse, the central issue in the novel is a socio-biological one, but one that has interested the humanities for centuries: the explication of the concept of enduring love via concepts like altruism: "I have to confess that my reading of *Enduring Love* has quite won me over to the view that the creative artist can tell us things about science that the rest of us simply would not grasp . . . science and the like, we can start to discover how life truly and really is, rather than how it appears to us" (3). For him the novel is helpful to understand the meaning of life and the role of science and literature in our life.

In "Narration and Unease in Ian Mc Ewan's Later Fiction," Jago Morrison comments that in *Enduring Love* there is "an assertion of the risks or costs implied by the epistemological breakdown and relativity with which postmodernist writing seems often to be so comfortable" (24). Consequently Mc Ewan's text is not a text of affirmation but is in fact a "scrabbling for security" (25). Morrison believes that Jed Parry, Joe Rose's fanatical homosexual admirer, is the "catalyst for a panic that emerges from the more basic crisis that the novel discloses in the relationship between its privileged male subject and the public narratives of science, medicine and law that are supposed to constitute and to defend his embattled masculinity" (25). Rhiannon Davies believes that Mc Ewan has the agenda of

unraveling the epistemological surety of his male characters: “Mc Ewan has been consistently concerned with issues of masculinity and appears caught up in an ongoing battle against male complicity with patriarchal oppression and the unquestioned perpetuation of a harmful masculine idealism” (107). Throughout the narrative, Joe tries to reassert his masculinity though Joe’s privileged male subject position is undermined. His attempt to pose as a hero is taken as “cowardly and selfish contribution to the tragedy” (110). His beloved, Clarissa is presented as a scholar of Romantic poetry, which reduces her to a feminine archetype in opposition to his rationalism. Davies writes:

Enduring Love is perhaps, at least initially, the most bewildering of Mc Ewan’s novels. It is fast-moving, adrenaline-pumping novel of suspicion, self-doubt and obsession that challenges traditional ideas of madness, sanity, love, comfort, faith and scientific certainty. After the breathtaking brilliance of the opening chapter, readers who have followed Mc Ewan’s long trajectory of literary development and success may wonder why the author seems to be going over territory he has covered before. (107)

The protagonist is a scientifically educated male who prides himself on, and is esteemed by others for, his level-headedness and rationality. Some critics see it a psychological representation of its main character, popular science-writer and card carrying rationalist Joe Rose, peppered with rudimentary aspects of crime and detective fiction (Malcolm 171). It is “the simplistic dichotomy of the sciences and the humanities to depict three particular characters as representatives of three very specific modes of thought – science, literature, and religion” (Greenberg 4). *Enduring Love* can be read as “a love story of passion and madness” (Carbonell 11). David Malcolm notes:

Enduring Love reverts to the closed-in, psychologically disturbed worlds of Mc Ewan’s earlier works and to overemphasize the social and political in

these two more recent works would be wrong. Both novels focus on the psychological make-up of the characters although a political dimension is incorporated into the novel through the satirical representation of society (169).

David Malcolm explores reason and rationalism in Mc Ewan's *Enduring Love*. A. S. Byatt states that it "juxtaposes a mad version of the plotted-ness of human relations, the divine design, the instant recognition of the beloved and destiny, with a human love which is vulnerable, can be destroyed by madness and certainty" (83). Mc Ewan present a society which is bifurcated by different ways of viewing the world and suggests that the only way forward is through altruism instead of selfishness.

Enduring Love is "an almost unremittingly psychological novel" (Malcolm 170). It delves into deep psychology of its characters, who are interlinked through love and sex. Peter Childs asserts that: "*Enduring Love* is less a reflection on love's endurance than on an individual's endurance of unwelcome, uncompromising love ... [and] a couple whose union is threatened by the sudden appearance of a third, deluded 'lover'" (166). It is ironical that the novel is less about endurance of love than about break-down or split. The novel presents less impressive role of male characters. So some critics analyze it with masculine crisis:

The path is already ready for masculine crisis in *Enduring Love* because it is after the world wars and the society, politics, ruling, education, etc are not just belong to men. Hence, men cannot prove their masculinity with being the only ones who act in society; women also have positions in society . . . Mc Ewan's hero could be diagnosed as suffering from an onslaught of feminization, which not only emasculates him but moreover threatens to dissolve the very foundations of the self. (Jahanroshan 160)

The decisive role of female characters makes the novel feministic. Emasculation is the lack of power and authority which always belongs to males as masculine men but this is rarely found in the novel.

Drawing on and departing the abovementioned critics, this research attempts to explore the psychological pressures and tensions the characters have after the balloon accident. Trauma becomes the heart and core element of the story that binds the overall plotline in *Enduring Love*. Mc Ewan begins the novel with a devastating incident that completely unsettles the pleasant, comfortable, moderately fulfilling life of Joe Rose, a freelance writer specializing in explaining complex scientific phenomena in journals and on television programs. The overall plot of the novel moves around this tragic event of balloon accident because John Logan dies while saving the boy, which devastates his family including his wife, son and daughter. Moreover, Joe, John and other characters are traumatized not only with the memory of the event but also with the regret to help the man by anchoring the balloon. The life of main characters becomes a place of retreat and restoration, providing protection against a world where illness, argument, petty aggravation, and pervasive ugliness are rampant.

Trauma refers to an event, series of events, or context that is emotionally overwhelming. The individual feels helpless or powerless to control the event or situation. Trauma is used mostly in medicine and psychology. But, there is a current effort to borrow the concept of trauma from medicine and psychiatry and to introduce it into sociological theory and even. The word trauma comes from Latin, meaning “wound.” In this case trauma refers to a psychological rather than a physical wound. It overwhelms an individual’s ability to use normal coping mechanisms to adapt to a situation. It disrupts an individual’s frame of reference i.e. beliefs about themselves and the world. Trauma is one that we as an individual experience, with our experience being that of perpetrators, victims, or spectators, with all of

us deeply affected by the experience as representing some form of violent interruption to our lives (Habermas 21). It can be defined further in the words of Cathy Caruth as:

. . . trauma describes an overwhelming experience of sudden or catastrophic events, in which the response to the event occurs in the often delayed, and uncontrolled receptive occurrence of hallucinations and other intrusive phenomena. The experience of the soldier faced with sudden and massive death around him, for example, who suffers this sight in a numbed state, only to relive it later on in repeated nightmares, is central and requiring image of trauma in our century. (181)

This definition clearly shows that trauma is described as the response to an unexpected violent that are not fully grasped as they occur, but return later in repeated flashback, nightmares and other repetitive phenomena. For the development of the trauma theory the credit goes to Sigmund Freud who initially took the job of meaning and flourishing the trauma theory in course of his treatment of the people who were being mentally and physically wounded, disturbed and disordered in the world war I. Being the prominent thinker of psychoanalytical approach both in treatment and literature associated with him and they tried their best to define trauma basing on Freud's psychoanalysis even speak for or argue against it. The notion of trauma appears in the changing form which tries to console and normalize the victim through memorizing the event and doing commitment.

The understanding of trauma has frequently been dominated by interpretations rooted in the psychoanalytic tradition. According to this approach, defense mechanisms are a key issue and successful therapy requires bringing the experience out into the open – its articulation. Although analogies between psychoanalytically perceived individual trauma and collective trauma may be useful, in a cultural analysis of trauma attention should be focused on “reflexive processes of communication, interaction and symbolization” (Whitbeck 126).

Trauma indicates the individual, community and intergenerational effects of the terrorizing and traumatizing events like genocide, warfare, ethnic cleansing, massacres, and assimilation and so on. It is the intense feeling of fear, mental stress, distress and grief in response to harmful mental, emotional or physical situations or events.

In *Enduring Love* traumatic situation reverberates everywhere. Even before the tragic accident, the so-called blissful and happy life of the protagonists was not completely flawless and faultless. It was marked by misunderstanding resulted from their opposite ideas, temperament and thoughts along with their childless condition despite their various attempts. However the accident remains the central reason to bring trauma in the life all the characters because after this accident all the characters are mentally suffered and traumatized either because of guilt or because of inability to do anything or because of loss of their near and dear. Jed's intrusion in the life of Joe and Clarissa is also one of the main causes to bring traumatic condition in their life. In the last of the novel, Joe and Clarissa are married but this does not indicate their satisfied life because there is less possibility of compromising in their polar ideas and thoughts. Jed, on the other hand, is compelled to live in an insane asylum and is hospitalized for his treatment. His trauma is also related with his physical pain.

All the major as well as minor characters in *Enduring Love* are tortured and tormented due to the balloon accident that occurs in the very beginning of the novel. In such condition, they employ various methods in order to get relief from their ongoing trauma. Joe and Clarissa tell the story of balloon accident in different places with the possibilities of multiple beginning and ending. Joe seeks scientific explanation of the course of action. Clarissa sees solution of her trauma in her romantic relationship with Joe. She highlights romantic love over anything else in order to provide ointment in her wound. Unlike Joe and Clarissa, Jed adopts strange methods to cure his wound. He seeks homo-eroticism in Joe that he calls religious bond and he also thinks to release Joe from his attachment to the physical world in

order to get ultimate freedom and attain the blessing of god. Joe declares Jed mad and insane and abandons Jed and his ideas. Although all the characters seek different solutions to their problems, they are unable to solve and are forced to live in their perpetual trauma.

Thus, this research explores the traumatic condition of life as dramatized in *Enduring Live* by McEwan. Responses of different characters to the tragic accident occurred suddenly in the beginning of the narrative becomes the major subject of the novel. The characters live traumatized, problematized and dehumanized life both before and after the accident. Even after the marriage between Joe and Clarissa, we cannot hope the end of trauma. In spite of their various attempts, they are struggling with trauma that seems never to end. In such condition, the research adopts the theoretical modality of psychological trauma as its perspective tool through which the text is viewed. The first chapter is the introduction of the research. The second chapter remains the textual analysis with the theory in its imbedded form. Similarly, the third chapter is the conclusion that summarizes the overall theme of the research.

IIW orking through Trauma in Ian Mc Ewan's *Enduring Love*

The narrative of *Enduring Love* starts with the traumatic and catastrophe event of ballooning accident, in which while saving the life of the pilot and his grandson, the physician John Logan is carried high into the air before he loses strength and plummets to his death. His senseless death for unknown child strongly affects Joe and Clarissa's emotions but they do not have any idea that the end of John's life is only the beginning of the destruction of their relationship and previous happiness. In fact, the accident is connected with the tragic foreshadowing tone for the rest of the novel. After the tragedy Joe closely meets with Jed, who belongs to the group of rescuers, in the field and the only glance with devastating consequences causes that Jed fell in love with Joe. The irritating phone calls and letters are only the beginning of the symptoms of mental disorder. Both Joe and Jed are upset, distressed and traumatized.

Trauma interweaves the overall plotline. Though the beginning and ending seems to be exhilarating and exciting, the close study shows its dark other side. Behind euphoric life of Joe and Clarissa in their love, there is no child. The childless condition makes them frustrated and tensed. Their social status cannot be recognized due to this very fact. Moreover, their relationship is forcefully established due to their difference in ideas, nature and personality. Joe is scientific-minded person and has strong belief in rationalism and logical thought. On the other hand, Clarissa is emotional and sentimental. She is romantic and Keats scholar. They are considered as tow poles, having extremities – never to be reconciled and harmonized. Though the ending of the novel not sad and present Joe as hero with gun-wielding and swashbuckling, it is not convincing because the novel as as whole subverts the masculine identity chosen and cherished by Joe. It means *Enduring Love* ultimately illustrates the breakdown and not a resuscitation of Joe's strategies of masculine self-fashioning.

The day of the tragedy when John falls from the sky, Joe and Clarissa fall from the heaven of their perfect love. Actually their trauma is expressively started from this balloon accident. This event has great negative impacts on all of the characters. As a catalyst, the balloon accident becomes the central focus of the novel as it supports to move the story ahead and strategically brings the strangers together. The accident is illustrated as follows:

We were running towards a catastrophe, which itself was a kind of furnace in whose heat identities and fates would buckle into new shapes. At the base of the balloon was a basket in which there was a boy, and by the basket, clinging to a rope, was a man in need of help . . . I began to feel emotionally exhausted and suspected. (6)

The balloon accident itself is a tragic event which primarily makes the caption and his grandson traumatized. It changes overall course of action in the novel and brings upheavals in the life of the protagonists. All the characters are directly or indirectly psychologically devastated after this event. Joe is in melancholic condition because he cannot show his heroism by saving the life all people in this event. He feels humiliation throughout life. He tells and retells this story differently even providing different opening and ending. Jed is also psychologically distressed and turns to homo-erotic. He shows strange behaviours and become attached with Joe. His religious mind associates him with Joe and disturbs the affair between Joe and Clarissa. Though Joe becomes successful to remove him from Jed, marry Clarissa and reconstruct his masculine identity, his trauma remains more or less the same due to the death of John Logan, who for him, dies worthless, meaningless and senseless death for the unknown child and his life could be saved if the rescuers did differently. The unusual and strange activities of Jed prove his traumatic condition. The degrading relationship between Joe and Clarissa also deepens the theme of trauma.

The novel describes the mysteries of love and relationships that are not typical in common life. There is the love triangle, originally strong and passionate love of Joe and Clarissa and unrequited love to Jed. It is apparent that the main conflicts in the novel are mostly psychological. The novel de-privileges and destabilizes masculine subjectivity thereby exploring traumatic experiences inherent in them though the ending is romantic and happy with the marriage between Joe and Clarissa. The balloon event serves as the precipitating event for the deconstruction of Joe's masculinity. His trauma is emerged from his attempt to make sense of the tragedy. He perceives a certain failure in his reactions to the incident and along with his discomfort in being an object of masculine desire, Joe begins to unravel. Throughout the novel, Joe constantly trying to reaffirm a lost sense of heterosexual masculinity, but the presence of Jed problematizes it as the role of Jed becomes more important and his believes in not only not only in rationalism but also in masculinity is destabilized.

Enduring Love makes use of traumatic structure which is "repetitive, discontinuous, and characterized by obsessive returns to the past and the troubling of simple chronology" (Rothberg 19). There is no chronology in the plot development. It moves forward and backward - towards past and present in the lives of the characters. It even takes epistolary form by incorporating the letters of Clarissa and Jed. Moreover, "traumatic history transcends into fictional literary forms" (Sandberger 21). Literary creation crosses the boundary of genre. It takes postmodern turn. In this sense, metafiction and inertextuality address the requirements of trauma. The idea of "trauma wrecks the narrative chronology" applies in the present novel (22). The narrative shift in the novel is resulted from trauma and it heightens the significance such traumatic experience. Pioneers of trauma theory are Caruth, Felman and Laub. Equally important are Van der Kolk, Van der Hart, Georges Bataille and Harold Bloom. Trauma is elaborated as:

Trauma is a result of a complex interplay between life experiences (including personal history, specific traumatic events, and the social and cultural context) and the developing self (including self-capacities, ego resources, psychological needs, and cognitive schemas about self and world). . . An experience is traumatic if it (1) is sudden, unexpected, or non-normative, (2) exceeds the individual's perceived ability to meet its demands, and (3) disturbs the individual's frame of reference and other central psychological needs and related schemas. (McCann and Pearlman 10)

Trauma refers to an event, series of events, or context that is emotionally overwhelming. The individual feels helpless or powerless to control the event or situation. Trauma, after all, is an incomprehensible event, and defies all categorization and representation. If there must be any kind of representation, Caruth calls for modes that are as unsettling as the event itself (qtd. in Leys 269). Similarly, Walter Benn Michaels postulates that the horrors of trauma can only be expressed if language does "not [transmit] the normalizing knowledge of horror but horror itself" (268). Since trauma is defined as a radical break with previous references of which the symptoms make themselves known belatedly, La Capra counts "writing trauma" as one of those potentially recurring symptoms. Gradually, writing trauma allows a victim to come to terms with the traumatic past and thus forms an elementary component of the healing process. In literary terms, writing trauma can "achieve articulation in different combinations and hybridized forms" (La Capra 186). But the actual representation of trauma is impossible as it has multiple manifestations in the same situation.

Enduring Love is a scary, suspenseful, thriller with strong characters and storyline. It tells the story of Joe Rose, scientific author and journalist, and the first-person narrator of the novel, who struggles to maintain his comfortable life and relationship after witnessing a horrible and senseless balloon accident. He becomes the object of Jed Parry's obsession, who

suffers from de Clérambault's syndrome, a disorder that causes the sufferer to believe that someone else is in love with him or her. Delusional and dangerous, Jed gradually wreaks havoc in Joe's life, testing the limits of his rationalism, threatening Clarissa's love for him, and driving him to the threshold of murder and madness. Through the exploration of Parry's and Joe's relationship and all the characters' reactions to the balloon accident, the novel explores self-awareness in narrative, epistemological doubt and the limitations of knowledge, and the strength of love.

This research explores the mental as well as psychological suffering of mainly Jed Parry and Joe Rose after the balloon accident. Jed Parry is perceived as a religious fanatic and his obsession with Joe and his attempt to convince him that they are in love and at the same time Joe is preoccupied with the idea that Jed is obsessed with him. Specifically present paper explores the origins of psychic anxieties and tensions of these two characters, who are introduced by the accident, which proves to be pathetic mainly to Joe.

The characters in this novel fail to bring a harmonizing relationship because of their psychological and emotional inadequacies and tensions. The unfortunate death of John Logan while saving the life of balloonists brings havoc in the life of Joe as well as Jed. After the incident, Joe tries to get back to his routine, but he is unable to forget the tragedy, and he is haunted by feelings of guilt and by ruminations about how things could have been done differently. Nowhere is the violence that genre can do to a narrative more obvious than in McEwan's *Enduring Love*. Joe directly refers to the intertext of genre in his construction of his narrative. After John Logan falls, Joe states "I was in a soap opera" and noting that the way he was speaking was "artful" (21). Even though these events happened in the past, Joe is recollecting them from the future of the balloon accident, which suggests that he is applying popular genre to his actions, actions which he admits are characterized by "mania" (21). In the act of re-examining his own "mania" after John falls, Joe is applying a clearly

recognizable genre to make sense of his inappropriate reaction to watching John die. He is clearly in shock and unable to deal with the terror. He realizes his calm was a “flagrant untruth” (20). Joe has disconnected from the brutal death he has just witnessed and feels as though he has a role to play and a script to follow. Though he told the brief account of the accident to the police, but the situation was already out of the control and John Logan was already dead:

Perhaps I did. I was the first one to have spoken since Logan hit the ground . . . I was in the world, equipped, capable, connected. When the emergency operator came on I asked for police and ambulance and gave a lucid, minimal account of the accident and the balloon drifting away with the boy, and our position and the nearest access by road. (29)

Joe here tries his best but throughout his life he feels repented that he could do differently in order to save John’s life. His remorseful condition can be observed: “no forgiveness, no special dispensation for flesh, or bravery, or kindness. Only ruthless gravity” (16). This becomes a recurring nightmare and though we are “certain to die” and nobody can avoid it, he can feel is “terror, guilt and helplessness” (18). Jed reveals that he feels a connection to Joe that far exceeds their shared involvement in the hot air-balloon accident. This kind of homo-eroticism found in Jed makes the family life on Joe problematic. He loses his credibility and trust with his beloved.

This balloon event has long-lasting effects in his as well other characters’ life. Soon after the incident, he says, “I became aware of a tremor in my legs. I wanted to stride away down the slope, but I did not trust my balance” (30). Moreover, he becomes “unable to speak” due to the shock given to him by the event (30). This traumatic event disappoints him and brings turmoil not only in his relationship with his beloved but also in his whole life. His understandable paranoia does not allow him to feel safe even in his house and the area

surrounding it, making him look incessantly for some evidence of Parry's presence or signs of his further intentions, ironically wishing to have him within sight as that is the only way to have him under control.

Trauma is a physiological wound caused by an external source that involves unintentional and intentional injuries. A traumatic event is often so violent and disruptive in nature. The survivors of trauma cannot grasp the magnitude of what has happened to them (Greenberg 23). The victim's memory fails to register the events during the moment of their occurrence, because the extent of 'its violence has not yet been fully known' (Caruth 6). Trauma at the same time resists integration into and erasure from the mind. It involves repetitive events that completely overwhelm the individual's ability to cope with the immediate circumstances. According to Lewis:

Trauma is characterized by a loss of grounding or absence of grounding.

People and communities are overwhelmed, feel existentially unsafe, and find the world profoundly and imminently dangerous. This orientation, feeling, and interpretation are accompanied by such feelings as terror, hopelessness, helplessness, worthlessness, despair, distrust, rage, and oftentimes, guilt.

People are disoriented spatially and temporally. People or communities tend to become frozen in time, periodically re-experiencing the past or responding to the present as if it were the past. (134)

Trauma is not a disorder but a reaction to a kind of wound. It is a reaction to the profoundly injurious events and situations in the real world and to a world, in which people are routinely wounded. Terr writes, "Psychic trauma occurs when a sudden, unexpected, overwhelming intense emotional blow or a series of blows assaults the person from outside. Traumatic events are external, but they quickly become incorporated into the mind" (8). Van der Kolt makes a similar point about the complicated nature of trauma when he says, "Traumatization

occurs when both internal and external resources are inadequate to cope with external threat” (393). It is how the individual’s mind and body reacts in its own unique way to the traumatic experience in combination with the unique response of the individual’s social group.

Witnessing a tragic accident is always a challenge to a subject’s powers of interpretation; consequently, no two witnesses perceive exactly the same event. In *Trauma: Explorations in Memory*, Cathy Caruth explains that all trauma is characterized by “the inability fully to witness the event as it occurs, or the ability to witness the event fully to witness the event as it occurs, or the ability to witness the event fully only at the cost of witnessing oneself” (7). The balloon incident at the beginning of the book makes it clear that when bodies are in motion their signifying capabilities are contingent. It is only through the assemblages of each subject witnessing the unfolding incident that the group of bodies at the site of the event becomes meaningful. As the novel implies, tragic events are perceived as otherworldly in the minds of observers and participants. Joe feels a measure of detachment from the scene that is unfolding even though he is a participant in it. Individuals are extremely insular, especially when their cognitive abilities are tested within the scene of a tragedy. In *Trauma: A Genealogy*, Ruth Leys confirms this in her analysis of Freud’s work on trauma; Freud posited the existence of a protective shield or ‘stimulus’ barrier designed to defend the organism against the upsurge of large quantities of stimuli from the external world that threatened to destroy the psychic organization” (23). In this sense, the external event gives different types of trauma to different people and they have different responses to different situations.

The most surprising and motivating fact is that Joe narrates the novel with the knowledge of his inability to connect with the event both in the moment and retrospect. As Cathy Caruth argues, the nature of trauma is such that “the event is not assimilated or experienced fully at the time, but only belatedly, in its repeated possession of the one who

experiences it” (4). Trauma involves an experience that was missed; that was not assimilated by consciousness:

In trauma the greatest confrontation with reality may also occur as an absolute numbing to it, that immediacy, paradoxically enough, may take the form of belatedness . . . Central to the very immediacy of this experience, that is, is a gap that carries the force of the event and does so precisely at the expense of simple knowledge and memory. The force of this experience would appear to arise precisely, in other words, in the collapse of its understanding. (7)

Caruth emphasizes a belatedness inhering in the traumatic moment itself; the traumatic experience is not fully registered in the first place, but experienced as trauma only belatedly and someplace else when and where it re-surfaces in a fragmented form as traumatic flashbacks, nightmares, intrusive thoughts, and repetitive re-enactments. The distance with the event that occurs and its memory increases its traumatic impacts. Its reenactment is more powerful than its original occurrence: “The trauma is a repeated suffering of the event, but it is also a continual leaving of its site” (8). Trauma is “outside the range of usual human experience” and “trauma is indeed pathological in the usual sense, in relation to distortions caused by desires, wishes and repressions” (8). It is “a crisis of witnessing” because “the event’s essential incomprehensibility, the force of its affront to understanding” deepens its impacts (15). In this sense, trauma has long-lasting effects and its retrenchment is even more difficult task.

Trauma has long-lasting effects and thus disintegrates the psyche of people. It never lets people to work freely and enthusiastically. In this sense, the characters in *Enduring Love* live a disintegrated life detached from their family life, thereby forgetting their responsibilities to be fulfilled and duties to be done. Joe explains, “The encounter that would unhinge us was minutes away, its enormity disguised from us not only by the barrier of time

but by the colossus in the centre of the field that drew us in with the power of a terrible ratio that set fabulous magnitude against the puny human distress at its base” (4). Subjectivity is dwarfed by the massive movements, and it is his fear that human distress has almost no significance in a world that can be explained scientifically, that severely threatens the agency of a subject. It means subjectivity is lost when individual control is lost. Joe comments, “It marked the beginning and of course, an end. At that moment a chapter, no, a whole stage of my life closed. Had I known, and had there been a spare second or two, I might have allowed myself a little nostalgia” (12). This nostalgic feeling haunts Joe throughout his life because “the traumatic event is not experienced as it occurs; it is fully evident only in connection with another place, and in another time” (Caruth 56). It means the more time it passes; the more it becomes traumatic as observed in the present novel.

In *Enduring Love*, Joe reconstructs that moment and in his reconstruction is his amazement at how separate we are from the moment of which we are a part. The more time passes, the more the incident of balloon becomes distanced, he feels deep pain in his heart:

I’m holding back, delaying the information. I’m lingering in the prior moment because it was a time when other outcomes were still possible . . . The initial conditions, the force and the direction of the force, define all the consequent pathways, all the angles of collision and return, and the glow of the overhead light bathes the field, the baize and all its moving bodies, in reassuring clarity. I think that while we were still converging, before we made contact, we were in a state of mathematical grace. I linger on our dispositions, the relative distances and the compass point - because as far as these occurrences were concerned, this was the last time I understood anything clearly at all. (5)

Joe thinks about other possible events that could happen and save the life of John. His trauma starts here not only with the death by balloon accident but also by the memory he keeps

throughout his life. The memory he can never erase – the memory of pain and suffering, the memory of loss and the memory of remorsefulness. With his scientific mind, Joe likes to know the variables. A world that moves in ‘mathematical grace’ can be explained rationally. He is speaking of a moment at which the subjectivities and the bodies have yet to collide. In case of traumatic incidents, as Joe implies, individual subjectivities become blurred and malleable. Joe recounts, “We were running toward a catastrophe, which itself was a kind of furnace in whose heat identities and fates would buckle into new shapes” (3). The catastrophe of which he speaks is the death of Logan, the result of the participants except for Logan letting go of the ropes on the balloon. In the midst of the crisis, what Joe calls the “glue of our social cohesion” dissolves (15). He believes this is the result of the more primal, impulsive nature of our psyches taking over. Even though Joe believes that “cooperation is part of human nature” he also realizes that “selfishness is written in our hearts” (15). The participants really cannot comprehend the group or even themselves at the moment that they let go of the balloon. Joe Rose recognizes the transformative power of trauma.

Trauma can be caused by a wide variety of events and it involves the responses of individuals in terms of dealing with the situations. The Freudian distinction between melancholia and mourning, and LaCapra’s elaborated version of that distinction into ‘acting out’ and ‘working through’ are conceptually very similar. Acting out or melancholia is a state of mind in which the victim’s notion of tenses like past, present and future implodes. The traumatic past haunts people and makes aware of the future. It affects both the present as well as future. Acting out disables trauma survivors to express what they feel and forces them to express what they cannot feel (LaCapra 42). Traumatic people feel that their own coming to terms with trauma would be an ultimate betrayal of those who were lost in the event, especially lost loved ones (22). Working through, on the other hand, is what LaCapra terms an articulatory practice, necessarily invoking an effort at testimony (42). Slowly, the process

of mourning enables traumatized people to develop a narrative memory of the traumatic event. It allows them to remember what happened to them at a certain point in the past, while at the same time realizing that they are living now. In this sense, “critical consideration of the traumatic past itself and of coping with that past lessens the danger of a lapse into melancholia-related compulsive behaviour” (22). The concept developed by LaCapra is at the centre of trauma theory.

Kilby states that trauma theory is one outcome of a deconstructive search, such that trauma scholars have met the demand by arguing that the failure to represent the impact of trauma testifies to the reality of its impact. There are simply no images or words which can capture the traumatic event (121-122). She highlights the fact that trauma insists on a past that has never been present. Trauma is therefore impossible to experience at the time and is difficult to grasp in the here and now. In a nutshell, the central insight of trauma theory is captured best by the notion that there is no experience, memory or history of trauma as such (117). One of the most renowned experts on the field of trauma is Dominick LaCapra, who attempts to link psychology and historical studies in order to analyze trauma. LaCapra states that a trauma is almost never completely mastered. Trauma victims thus often repeat the traumatic event in their minds, since they can never forget what has happened to them. LaCapra mentions two fundamental forms of remembering traumatic events, namely “acting out” and ‘working through’. Yet, he highlights the fact that there is no absolute distinction between both forms, which Rubenstein summarizes as follows:

In acting out, one compulsively relives the traumatic event(s) of the past in the present. Loyalty to deceased family members or friends, for example, can sometimes prevent survivors and their offspring from moving beyond repetition . . . LaCapra regards working through as a process in which a person seeks to gain "critical distance on a problem". Working through is never

complete, but it does enable the individual, whether victim or secondary observer, to distinguish between the experience that overwhelmed him/her and his/her present life. Such a person is never wholly trapped in the past. (143-44)

Trauma involves acting-out and working through processes in order to get rid of it. The first refers to rejects the repetition of such events in the present, whereas the second keeps critical distance between present and the past thereby helping to forget the past events. Caruth highlights the aspect of trauma, namely “the event’s essential incomprehensibility, the force of its affront to understanding” (185). Fully grasping a trauma victim's suffering seems therefore nearly impossible. Yet certain patterns seem to overlap, such as the feature of repetition. Kauffman states that trauma is twinned with repetition, not only because it can activate childhood incidents, but because of the fact that the victim becomes locked in the compulsion to repeat (650). It means the effect of trauma can be felt throughout the life unless working through process is not involved in it.

The balloon accident can be considered as a catalyst, what brings trauma to Joe as well as Jed. Joe’s masculinity is questioned both internally and externally after this event. It means his trauma is intensified after this event and it is exposed compelling him never to be consoled. Throughout the novel he has to prove his masculinity which is very difficult for him. In this sense, his trauma is related to ‘lack’ which Silverman claims as “such an intimate relation with lack that they are at least for a moment unable to sustain an imaginary relation with the phallus” (55). Identification with the phallus indicates masculine agency and provides the link to “the symbolic order” (55). Joe clearly experiences lack, his inability to reassert the authority of the phallus, continues undermines his sense of coherent masculine identity. In *Enduring Love*, the moments after Logan’s accident blur the boundaries between life and death. When Joe first discovers him, he describes Logan as though he was actually trying to confuse him. He says:

Something protruded at the centre of the field, some stumpy antenna of his present or previous self. Not until I was twenty yards away did I permit myself to see him. He was sitting upright, his back to me, as though meditating, or gazing in the direction in which the balloon and Harry had drifted. There was calmness in his posture. I came closer; instinctively troubled to be approaching him unseen from behind, but glad I could not yet see his face. I still clung to the possibility that there was a technique, a physical law or process of which I knew nothing that would permit him to survive. That he should sit there so quietly in the field, as though he were collecting himself after his terrible experience, gave me hope and made me clear my throat stupidly and say, knowing that no one else could hear me, 'Do you need help?' It was not so ridiculous at the time. (32)

Joe rejects the facts of Logan's death and tries to forget the memory of the event. The description of the dead body reminds us the grotesque feature. Joe narrates: "The skeletal structure had collapsed to produce a head on a thickened stick" (32). He has dehumanized the corpse. He realizes that despite his scientific training and his having seen the dead before, a corpse is confounded. He suggests that when we are awe of the dead, we are in fact wondering at life. With death comes absence and dehumanization. At first, Joe refers to Logan's body as he but once he gains his composure he shifts to it.

Working through involves a process of mourning, in which past atrocities are acknowledged, reflected on, and more fully understood in all their historically situated complexity. It is a deeply political process that struggles to understand and challenge those structures and practices that facilitate traumatic loss. In his working through and acting out process Joy tries to forget the event of balloon accident and the death of Logan. Though he is repented and regretted with the death of Logan that he cannot change the course of action and

stop the death or cannot bring the balloon safety. Later he attempts to distance with the accident. This process of distancing takes place when he accepts the death of Logan as:

I began to circle the corpse. It sat within a little indentation in the soil. I didn't see Logan dead until I saw his face, and what I saw I only glimpsed. Though the skin was intact, it was hardly a face at all, for the bone structure had shattered and I had the impression, before I looked away, of a radical, picaresque violation of perspective. Perhaps I only imagined the vertical arrangement of the eyes. (33)

Though he is from science background, his ideas and beliefs are fastidious regarding death. In order to forget the trauma caused by the death of Logan, Joe accepts selfishness. The necessity of selfish nature in individual's life helps to get rid of trauma. Joe says, "I felt warmth spreading me, a kind of self-love, and my folded arms hugged me tight. The corollary seemed to be: and I am live. It was a random matter, who was alive or dead at any given time" (28). By dehumanizing the victim of the tragedy, making the deceased body an Other, Joe is able to temporarily preserve the self-affirmation that is necessary to maintain the illusion of a unified subjectivity. As Joe is describing a purely physical sensation, he is momentarily conflating subject and body. In opposition to the physical sensation of embodiment, Joe loses his first-person and starts examining himself in the third person. In fact he says, "Like a self in a dream I was both first and third persons. I acted, and saw myself act. I had my thoughts, and I saw them drift across a screen. As in a dream, my emotional responses were nonexistent or inappropriate" (28). Here the normative responses are challenged. It is because of Joe's tormented and traumatized mentality and psyche.

Joe and Clarissa endeavor for forget the event thinking that John Logan is a stranger and they have nothing to do with this event, though it works less to solace their wound. They think that the grief is less intense than if they had witnessed the death of a loved one:

Now it came out in a torrent, a post-mortem, a reliving, a de-briefing, the rehearsal of grief, and the exorcism of terror. There was so much repetition that evening of the incidents, and of our perceptions, and of the very phrases and words we honed to accommodate them that one could only assume that an element of ritual was in play, that these were not only descriptions but incantations also . . . I always thought; many crises and deaths must already have been considered round this table. (41)

The acting out process of Joe and Clarissa seem to be working as they remember the grief as the death of the stranger. According to Joe, he and his beloved evade the direct consideration of the experience. By talking around the periphery or making all the usual statements about the balloon incident, they mask the grief and guilt that want to push their way forward. It means they have survivor guilt which is “a term used to describe the feelings of those who, fortunately, emerge from a disaster which mortally engulfs others” (Hass 45). Joe and Clarissa never really resolve this problem and in their attempt to make sense of the tragedy, and in Joe’s case release himself from guilt, they end up retreating themselves to the sexual contact. In order to overcome a traumatic past, the victim should create a narrative out of his or her traumatic experience, so that the traumatic experience can be both integrated and communicated. Here, another problem arises according to Caruth:

. . . 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 is another, more profound, disappearance: the loss, precisely, of the event’s essential incomprehensibility, the force of its affront to understanding. It is this

dilemma that underlies many survivors' reluctance to translate their experience into speech. (154)

In this sense, the notion of healing or working-through entails the betrayal of the original trauma. Caruth thus interprets the healing process, however wished for, as a loss. At the core of *Enduring Love* the event has long-lasting effects and traumatizes all the characters for their whole life.

Acting-out is related to repetition, and even the repetition-compulsion -- the tendency to repeat something compulsively. This is very clear in the case of people who undergo a trauma. They have a tendency to relive the past, to exist in the present as if they were still fully in the past, with no distance from it. They tend to relive occurrences, or at least find that those occurrences intrude on their present existence, for example, in flashbacks; or in nightmares; or in words that are compulsively repeated, and that don't seem to have their ordinary meaning, because they're taking on different connotations from another situation, in another place.

All their attempts to avoid the pain however do not support them because in therapy the patient is supposed to speak the pain in order to be relieved or consoled not to deny the fact. This would result in true catharsis. Developing their intimacy, though they try to work through their trauma, it does not work expect to provide physical pleasure. In such condition their frustration and tension increase more and more. Jed's attachment with Joe and his messages and letters make him unusual. Even their relationship between Joe and Clarissa degenerates. Joe's masculine role is questioned.

The relationship between Joe and Jed subverts the normal sexual role of the society. Joe tries to avoid this relationship though it becomes failure. This relationship frustrates Clarissa. Her doubt and distrust towards her lover increases thereby bringing problems in their relationship. Their long-established relationship is troubled due to the presence of Jed.

Clarissa is fed up with Joe's extreme obsession about Jed. Joe attributes her frustration to female gender trait as:

A new life was about to begin and she had nothing to lose by being kind. A few days earlier her buoyancy might have made me suspicious, or jealous, but now it confirmed me in my reasoning: she had done neither the research nor the thinking. Parry's condition could not stand still. Given that fulfillment was not on hand, his love must either turn to indifference or hatred. Clarissa thought that her emotions were the appropriate guide, that she could feel her way to the truth, when what was needed was information, foresight and careful calculation. It was therefore natural, though disastrous for us both, that she should think I was mad. (220)

These lines show the traumatic relationship between Joe and Clarissa due to the presence of Jed and Joe's mysterious relationship with him. She even thinks him as mad functioning opposite of what is thought to be normal. Here the opposition between them is clearly made – Joe representing scientific rationalism and Clarissa representing excess of emotion.

Haunted by the traumatic event, Joe and Clarissa are not in stable condition. They are changeable in their attitude, performance, thought and in their action. Clarissa has more practical view on physical relationship while Joe considers physical intimacy to be a conflict-solving and essential discourse. Joe has more romantic notions and emphasizes the importance of two body know each other. Joe claims:

We had been lying in silence now for ten minutes . . . There was no tension here in this silence. We looked in each other's eyes and our gaze moved regularly over each other's features, eyes, to lips, to eyes. . . . At the wrong moment, words could act like so many fibrillating jolts. The creature could revive in pathogenic form, feverishly regenerated by an interesting new

formulation, or by this or that morbidly 'fresh look' at things. I shifted my hand and faintly increased the pressure of my fingers on her arm. Her lips parted, a sensual ungluing marked by a soft plosive sound. All we had to do was look at each other and remember. Make love and the rest could take care of itself. (212)

Joe makes fantastic solution to his present problem to get out of his inability. The bodily contact between them provides solace to both of them. Joe becomes captivated by Clarissa's lips. He has become so caught up in bodily adoration that he insinuates an imagined unity between him and Clarissa. His adoration of Clarissa as a physical form, although flattering, leads to a sort of blindness. Clarissa also want sentimental love from her lover does not life his attachment with Jed. This is nothing more than their attempt to get rid of his present trauma.

Balloon tragedy follows only self-reflections of Joe that leads him towards the crisis of his own identity. His inner and outer conflicts reveal masculinity as a fragile construction. This fragility begins in youth and continues throughout life:

The other difficulty inherent in a boy's masculinity is that it is less stable and less precocious than a girl's femininity. For a long time, it was believed that masculinity was a primary and natural state. In fact, it is secondary, difficult acquire, and fragile. That is why there is widespread agreement, now; in general, masculinity is more important to men than femininity is to women. (Badinter 32-33)

Due to their feeling of significance and importance of masculinity, men feel traumatized if they are unable to attain it and they attempt to get it at any cost. Badinter continues, "Now that the difficulties of male identity have been revealed, no one continues to maintain that man is the stronger sex. On the contrary, he is defined as the weaker sex, troubled with

numerous kinds of fragility, both physical and physic” (33). Joe feels uncomfortable with the challenges to his masculine and whole epistemological system. If the masculine is marked by its fragile construction, then Joe relies on the traditionally masculine narratives of science to shore up his identity. Joy’s belief in his thinking on the rationalism and empiricism of his scientific training reveals that he places a lot of faith in the dominant meta-narratives created by patriarchal power structures. Most of the time Joe does not draw a connection between science and masculinity, but it is clear that the link is always implied. It is almost as if he feels that the purer the science is, the more masculine a pursuit it is. He looks at his career as a mainstream science writer as a bit emasculating. He remarks, “In my bad moments the thought returns that I’m a parasite and I probably would not feel this way if I did not have a good physics degree and a doctorate in quantum electrodynamics. I should have been out there myself, carrying my own atomic increment to the mountain of human knowledge” (110). He comments about his own profession as “I was a journalist, a commentator, an outsider to my own profession” (111). This feeling of outsider is the product of extreme trauma.

The frustrated and traumatized mind of Joe can be observed in his different activities. He cannot concentrate in his profession. He loses the grips of almost everything. He says, “My concentration was ruined. Being hounded by Parry was aggravating an older dissatisfaction. It comes back to me aggravating an older dissatisfaction. It comes back to me from time to time, usually when I’m unhappy about something else, that all the ideas I deal in are other people’s. I simply collate and digest their research, and deliver it up to the general reader” (110). Being stalked by Jed not only makes him insecure from his job by challenging his rationalism but also his relationship with Clarissa.

Jed peculiar relationship with Joe started from the balloon accident ruins everything of Joe. Jed’s trauma is emerged from his inability to save Logan by landing the balloon. He is

also traumatized from his one-sided feeling towards Joe. His homoeroticism is rejected and dejected by Joe. In this sense, there is rivalry between Joe and Jed. Jed is diagnosed as suffering from De Clerambault's syndrome, which is defined in the appendix to the novel:

De Clérambault is a term 'less psychoses passionless', or 'pure erotomania' to distinguish it from more generally accepted erotic paranoid states. The patient, or 'subject', usually a woman, has the intense delusional belief that a man, 'the object', often of higher social standing, is in love with her. The patient may have had little or no contact with the object of her delusion. The fact that the object is already married is likely to be regarded by the patient as irrelevant.

(338)

Jed is suffered from de Clérambault syndrome and is attracted to Joe. As soon as they see each other in the accident, Jed feels a kind of attachment or a kind of bonding between them. This poses threaten to Joe's masculinity as well as his personality: "He put his hands on his hips, and for the first time I found myself calculating the physical danger he presented. I was bigger, and I still worked out, but I've never hit anyone in my life and he was twenty years younger, with big jointed knuckles, and a desperate cause - whatever it was. I straightened my back to make myself taller" (95). Though in the beginning Logan's death becomes the primary cause of trauma to Joe, later Jed's activities becomes his mental tension and trauma. In fact, Jed's attachment to Joe's ruin his relationship with his beloved too. Jed subverts Joe's belief in rationalism, threatens his masculinity, breaks his relationship with his beloved and loosens his confidence. He even poses physical and sexual danger to Joe. Joe grows more and more paranoid and terrified, as his treasured relationship with Clarissa breaks under the tension of his fear. He realizes that he needs to find something beyond the cold reasoning of science if this love is to be endured.

In the beginning, Joe tries to play the role of a hero, but he himself says there is no time for this. The accident happened and one man died because of their cowardliness. Joe's masculinity is in crisis and all through the novel he does a lot to run from it, but now when Jed intrudes on their house and captures Clarissa, there is chance and time to act as a hero and be a savior both for Clarissa and more importantly for his masculinity. He has a gun and he uses it in order to undo Jed's thoughts and deeds. Joe shoots Jed Parry and injures him and saves Clarissa as a superhero. Lea and Schoene declare that, "After the trauma of the ballooning accident, Joe's previously mundane life is whisked out of control. It also becomes suspiciously likely that Joe creates the dramatic situation at the end of the novel so he can play the role of a god-like heroic figure" (117). He recaptures his power by being a hero, coping with his homophobia by showing Jed Parry as a sick person, and finally proves that he is a masculine man:

Homophobia is the fear of, aversion to, or discrimination against homosexuality or homosexuals. It can also mean hatred, hostility, or disapproval of homosexual people, sexual behavior, or cultures, and is generally used to assert bigotry. The term homophobic means 'prejudiced against homosexual people', and a person who is homophobic is a homophobe. (Ottosson 5)

Homophobia encompasses a range of negative attitudes and feelings towards homosexuality or people who are identified or perceived as being lesbian, gay, bisexual or transgender. It can be expressed as antipathy, contempt, prejudice, aversion, or hatred, may be based on irrational fear, and is sometimes related to religious beliefs. "A persistent cultural belief is that there is an almost unbreakable relationship between men and violence" (MacKinnon 11). Joe then thinks about rebuilding their lives right from where he shoots Jed, right from where he puts an end to his masculine crisis (213). He proves his masculinity by being a superhero

and savior, so he could rebuild his masculinity which is in crisis until then. “With Joe it is exactly such an assumed pose of heroic self-management that keeps him going and his feelings of powerlessness at bay” (Lea and Schoene 111). In spite of all horror, Joe talks about joy which is not easily earned. “Those moments of joyful release from terror are not so easily had” (213). Joe endures so many things to come to this point. This is the joy of being successful in being a hero and overcoming masculine crisis. Actually, Jed’s intrusion into their house is a chance for Joe to get rid of what he goes through, an opportunity to be a real man again and to feel like a masculine man. Although Clarissa blames Joe about their broken relation that he is the one who brought Jed into their lives by making him big in his mind, their relationship has been recovered. They even successfully adopt a child.

A traumatic event or situation creates psychological trauma when it overwhelms the individual's ability to cope, and leaves that person fearing death, annihilation, mutilation, or psychosis. The individual may feel emotionally, cognitively, and physically overwhelmed. The circumstances of the event commonly include abuse of power, betrayal of trust, entrapment, helplessness, pain, confusion, and loss:

Trauma is the subjective experience of the objective events that constitutes the trauma...The more you believe you are endangered, the more traumatized you will be . . . Psychologically, the bottom line of trauma is overwhelming emotion and a feeling of utter helplessness. There may or may not be bodily injury, but psychological trauma is coupled with physiological upheaval that plays a leading role in the long-range effects. (Allen14)

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 and the individual experiences a threat to life, bodily integrity, or sanity. It has long-lasting effects in the psychology of individuals. Trauma comes in many forms, and there are vast

differences among people who experience trauma. But the similarities and patterns of response cut across the variety of stressors and victims, so it is very useful to think broadly about trauma.

Joe wants to play the role of hero by saving the life of the boy and his grandfather in the balloon. He leads the team of four rescuers. His trauma starts as soon as he cannot do it properly because the the boy and his grandfather are saved but Logan loses his life. After the death of Logan, in front of Logan's corpse, he has the feeling of mania so he wants to call Clarissa but he cannot because the people were watching him and he is mostly afraid of being humiliated (31). Because men are most afraid of being humiliated: "In one survey, women and men were asked what they were most afraid of. Women responded that they were most afraid of being raped and murdered. Men responded that they were most afraid of being laughed at" (Kimmel 37). He goes toward Logan's corpse just to show off and persuade others that he is a real man, but he himself is aware of his masculine crisis. Other men watch Joe while he goes toward the corpse, so he cannot turn back and continues despite his fear. He is anxious and frightened, but he tries to do something, to act, to make himself released. This fear from the affection of the same sex is homophobia. "Homophobia is the fear of, aversion to, or discrimination against homosexuality or homosexuals. It is the hatred, hostility, or disapproval of homosexual people" (Ottosn 4). They, as male heterosexuals, expel them from male community, so there exists fear of being an exile, and being humiliated by other men.

Acting out of Joe from his problems caused by Jed involves diagnosis and reassertion of masculinity. He de-masculinizes Jed Parry's body as an attempt to diminish the perceived threat to his own masculinity and looks for help from medical diagnosis of mental illness of Jed and reasserts his masculinity. He objectifies Jed and denies him as a subject:

I remembered it, the footpath he had come along had brought him closer than any of us to the car. Could I have approached him with my hidden tape recorder, made my factual enquiries, then goaded him into threatening me? Apart from the absurdity of that, the idea of obtaining linear information from him seemed fantastic. "His world was emotion, invention and yearning. He was the stuff of bad dreams - to such an extent that it was difficult to imagine him carrying through mundane tasks like shaving or paying a bill. It was almost as if he didn't exist" (216).

Jed reaches to the conclusion that Jed has some mental problems. This realization provides him a kind of solace and he feels relief from his ongoing trauma because his obsession to Jed stops here and he comes to normal life thereby living happy life with Clarissa. He decides to marry her and form a happy family though they cannot give birth to any child. Joe thinks that Jed has no subjectivity or no agency in order to claim his subjectivity and agency. This opposition between them helps Joe to explore his masculine subjectivity and deal with his trauma. His attempts to prove Jed as mad or mentally ill makes him aware of his homophobic paranoia.

Enduring Love tells the traumatic stories related to three characters – Joe, Clarissa and Jed, who are directly and indirectly interlinked with the event of balloon accident. The internal trauma of Joe and Clarissa is intensified after the accident. Joe has the feeling of survivor guilt that he cannot do anything helpful in order to avoid the accident. He is acquainted with Jed, the strange and mysterious person due to this event. His relationship with Jed further traumatizes his life. Jed's homoerotic obsession troubles him thereby breaking his relationship with his beloved. They have rivalry due which they are ready to kill each other. Jed makes different plotting to kill Joe and Joe suits Jed in his arm. These events show that their relationship is infested with negativism and antagonism.

All the characters engage in different activities in order to deal with their ongoing trauma. Joe sees his scientific rationalism as one and only solution to his problems. He attempts to interpret everything even the death of Logan through chemical and biological perspective. He materializes everything and believes in facts, not in fiction. Clarissa, on the other hand, does not like Joe's ideas. She likes romantic sentimentalism to be her solution. She wants to improve her relationship with Joe and requests Joe to leave his relationship with Jed. She enjoys in romantic poems and literature. Both of them tell the story about balloon accident differently with the variation of beginning and ending. Jed is a religious man. He interprets everything through his religious perspective. But his religious fanaticism and mysticism do not provide him solace. As a result he is hospitalized and compelled to live in an insane asylum.

Thus, the main thrust of *Enduring Love* is traumatic experience attained by the major characters and their process of acting out and working through their ongoing trauma. All of their attempts do not prove fruitful to mitigate their problems and provide soothing balm to them so they are compelled to concede their poignant plight and predicament. Narrating the story further adds insult to injury instead of providing solace to them. It keeps on reminding the tragic event thereby making it a fresh and live pain to them. Jed's religious concept is also not helpful to lessen his pain. The life of Joe and Clarissa is traumatic both before and after the balloon accident. Their marriage and adoption of a child is not the ultimate solution to their problems because there is optimum possibility of conflict and clash emerged from their opposite ideas and concepts about life and world.

III. Grievous Psychological Impacts of Trauma in *Enduring Love*

Through deep and thorough analysis of Ian McEwan's *Enduring Love* through the perspective of psychological trauma reveals various problems hidden in their outwardly happy life. Close reading of the text shows that life is not exactly what it seems to be from the first glimpse. Under the coverage of happy and blissful life exhibited by the characters, there lies bitter truth and harsh reality. The love story between Joe and Clarissa is tainted with antagonistic ideas and thoughts inculcated within them. The balloon accident that occurs in the very beginning of the narrative accumulates their problems and troubles. The accident itself is traumatic and brings innumerable difficulties and crises in their life. Despite their various attempts and practices, they are unable to get rid of their problems and as a result they embrace trauma as normal and usual phenomenon. In this sense, the present novel dramatizes all-embarrassing, long-lasting and wide-ranging trauma experienced by the protagonists, from which they can never come out.

Before the occurrence of the balloon accident, Joe and Clarissa are in seven-year love and plan to marry. Though problem seems to be alien to their world, they cannot give birth to any child, which increases frustration and depression in them. Moreover, Joe and Clarissa are having east-west ideas regarding life, love and world. Joe's scientific world view cannot accept everything emerged from Clarissa's romantic world view. After some weeks of separation, Joe manages picnic programme for refreshment but this is bothered by the balloon accident. This event brings the strangers together, kills Logan in course of saving the life of a child and his grandfather. The meaningless, senseless and worthless death of Logan leads the survived ones to the state of melancholia. They live in the guilt-ridden, frustrated and sadistic world.

The novel describes fates of three main protagonists, Joe Rose, his girlfriend Clarissa Mellon and the stranger Jed Parry, who is suffering from deClerambault's syndrome, the

mental disorder which makes him believe that Joe fell in love with him after the scene when they face the tragic accident and then they share the same painful emotions. After the accident, Jed turns to be homo-erotic. He sends unnecessary messages and letters to Joe expressing his love to him and the reasons behind. His argument that they share same emotions and something passes between them during the accident is worthless for Joe. He wants to save Joe from the sins of the world and wants to make him religious. Failure of all his ideas makes him insane and mad. His persistent following of Joe brings tumult in Joe's life as well as antagonism between them. They are ready to kill or be killed or to do anything for the sake of other's destruction and devastation.

The impacts of trauma can be observed in each and every activity of the characters. The ruined relationship between Joe and Clarissa is resulted from their traumatized mentality. They are not ready to compromise their ideas but ready to make their life painful. The effects of the tragic event last for long throughout their life. Jed's unacceptable and socially-forbidden behaviours are also resulted from his problematized condition. In such condition, all the characters involve in different activities in order to get solace from their present trauma. Joe seeks solution to his science and technology. His scientific mind analyzes everything with reason and logic. He believes in factual and material world. His world conflicts with Clarissa, who believes in sentiments, feelings and emotions. Her specialization in romantic poetry affects her thought process. As a literature professor, she highlights imagination over reason. In spite of this fact, both of them involve in narrating the story of balloon accident with different versions. This variation in in the story of same event is also caused due to their traumatized psychology. Jed Parry uses his religious ideas in order to get rid of his problems. He even associates his relationship with Joe as a religious bond but his ideas do no help him instead problematizes his own life thereby living traumatized, problematized and dehumanized life.

Thus, *Enduring Love* interweaves the traumatic stories of three characters with the common thread of tragic event of balloon accident. All these three characters do not live peaceful and happy life either because of their tension or guilt or misunderstanding with their near and dear, or because of their antagonism or rivalry. Scientific rationalism of Joe, romantic sentimentalism of Clarissa and religious fanaticism and mysticism of Jed do not solve their problems. Narrating story is not helpful to Joe and Clarissa in order to appease their trauma, rather it harks the painful event back to their memory. Moreover, their ultimate marriage, though seems to be resolution to the problem, also becomes failure to address their ongoing trauma because of antagonistic outlook towards life and world. In this sense, trauma governs the overall narrative of the novel.

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