

TRIBHUVAN UNIVERSITY

**Traumatic Experience in Toni Morrison's *Love***

**A Thesis Submitted to the Department of English in Partial**

**Fulfillment of the Requirements for the Degree of**

**Master of Arts in English**

**By**

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### **Abstract**

Toni Morrison's *Love* is a story of Bill Cosey, central figure of female characters, around whom the lives of female characters May, Christine, Heed, Junior, L, and Vida revolve. Due to deep impact of Cosey's life in their lives, their psyche gets affected deeply and ultimately it results in psychological trauma, a psychic disorder that makes their present life wearisome. The present research explores gender trauma, trauma and memory, and narrativization of trauma in the fiction. The traumatic characters narrate their traumatic experience in order to reduce the burden of trauma in their life and adjust themselves in present situation. In the novel, every character has certain psychological problem because of their traumatic experience of the unexpected and unwanted events that have undergone in their life. Therefore, Morrison's *Love* is a trauma novel.

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## **Chapter I. General Introduction to Morrison's *Love* as Trauma Novel**

Toni Morrison, a Nobel Prize winner novelist, is an African-American writer and *Love* is her most widely known novel published in 2003. *Love* is a story of the protagonist Bill Cosey, a charismatic but dead hotel owner, who is the central character among all other female characters such as May, Christine, Heed, Junior, Vida. These all characters are affected by Cosey's life even long after his death. Bill Cosey shapes their yearnings for a father, husband, lover, guardian, and friend. The major characters in the fiction are Christine, Cosey's granddaughter and Heed, his widow. Christine and Heed are of the same age and used to befriend but some forty years after Cosey's death, there grows an antagonism between Heed and Christine, making them enemies to each other; yet they share Cosey's mansion. The setting of the novel is the Southeast coast of the United States from the 1930s to the 1990s. The subject matter of the fiction are African American's civil rights, Americans class conflicts, supernatural elements, women, hotels, motels, inns, money, real estate, and monsters and so on.

In the opening, *Love* centers on the female characters involved in the life of Bill Cosey, dead before decades, but once the rich owner of a famous resort. Cosey's widow, Heed, and grand daughter, Christine, still live in the Cosey's old mansion, but share a mutual hatred as they continually fight over their inheritance on Cosey's property. In the course of the novel, another female character Junior, a young woman just out of prison, comes into the life of Heed and Christine, and takes a job as Heed's secretary. She becomes the seed of antagonism between Heed and Christine since she plots the two women against each other for her own benefit. The story of the fiction also concerns Christine's deceased mother, May, Celestial, a prostitute, and the resort's cook. As secrets of Bill Cosey's life foregrounds, the effect he has had on

each woman's life becomes better understood. In the story of the fiction, Morrison explores the role of love and hate that played in the lives of female characters as well as how the events in the past has subjected to shape their lives in the present.

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By the time the novel opens, in the 1990s, Cosey has long disappeared during the casualty of the civil rights movements and black upward mobility. Without denying the necessary gains of integration, Morrison has commented in an interview on its simultaneous costs to the black community. On to this relatively familiar setting, Morrison layers a lurid and intricate family history, and braids the cultural background with stories of love and hate in a narrative style influenced by Garcia Marquez and Faulkner. Therefore, *Love* is a tale of several women connected by their love or dependence on the deceased Bill Cosey, the influential entrepreneur who owned the hotel. Cosey's influence on the lives of women is portrayed in eight sections: Portrait, Friend, Stranger, Benefactor, Lover, Husband, Gardian, and Father. Among the narrators in the fiction, Cosey's former Cook, L (perhaps short for Love?) provides a choral commentary on the story: Cosey's mysterious, sacred, sporting woman lover, Celestial; and especially his daughter in law May, his granddaughter Christine, and his second young wife Heed. Heed, Junior, and Christine are ageing and angry women, live together in the Cosey's decaying mansion that he left to May, the frailest, who was convinced that civil rights destroyed her family and its business. By saying this she meant that black people were more interested in blowing up cities than in dancing.

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There is a subplot concerning the ambiguous circumstances of Bill Cosey's death, his secret affair with Celestial, and his will. But gradually, it becomes clear that the deepest love story in the fiction is between Christine and Heed, who met as little girls on the beach, and formed a pre-sexual bond that cruelly destroyed when Bill



Cosey decided to take the eleven year old Heed as his child bride. More or less sold to Cosey by her parents, the illiterate Heed learns to be a lady and to fight with Christine for primacy in the Cosey family; as adults their childhood roles are reversed, with Heed the heirless and Christine her servant. The relation between Heed and Christine is almost gothic in its ferocity and passion.

The love in the fiction is mirrored by a sadomasochistic affair between Junior, a tough reform-school girl, and a local boy, Romen, who both work for Heed. In the fiction, the section 'Father' is mainly devoted to a Christine's past, especially Christine's fascinating experiences as a G I bride in Germany and as the lover of a black, 60s radical, named Fruit. Morrison's imaginative range of identification is narrower by choice; although she no doubt argues rightly that African American characters can speak for all humanity. But in *Love*, they do not, they are stubbornly bound by their own culture; and thus, while *Love* is certainly an accomplished novel, its perfection comes from its limitations.

In life, Bill Cosey enjoyed the affection of many women, who would do almost anything to gain his favor. After Cosey's death, his presence on them becomes even stronger. Wife, daughter, granddaughter, and employee, mistress: as Morrison's protagonists stake their furious claim on Cosey's memory and estate, using everything from intrigue to outright violence, she creates a work that is shrewd, funny, erotic, and heart wrenching. She writes about love—specifically, the love of a half-dozen women for wealthy Bill Cosey and his love for an elusive woman from his past.

Going through the fiction, the researcher has found that *Love* is a disarmingly compact less in love with the sound of its own metaphors and full of quirky, perverse characters and provocative unfashionable ideas. It continues Morrison's project of exploring African American history and culture. It is set at Cosey's Hotel and Resort,

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the best and best known vacation spot for colored folk on the East Coast. Again Morrison has used split narrative and jumps back and forth throughout the story, not fully unfolding until the very end. All the characters in the novel have some relations to the hotel owner Bill Cosey. Morrison introduces a character named Junior, who is the medium to connect the dead Bill Cosey to the world of the living. The storytelling techniques in *Love*, namely the split narrative, suggest a recent trend in Morrison's literature that divides the plot among different time periods. In the fiction, Bill Cosey, the protagonist, is recalled directly or indirectly by the several narrators. On the surface, it seems that the narration tries to solve the antagonistic conflict between Heed, Cosey's wife, and Christine, his granddaughter. But in deep level, such narrations of the characters recall the traumas of the inner wounds and agony, the shame and suspicious which are imprinted in the deep psyche of the narrators while narrating about Bill Cosey. After reading the whole story in the fiction, the present researcher comes up with the question why Toni Morrison weaves the story of Bill Cosey in a split narrative of various chapters with recalling of inner traumas by the narrations of various characters who all directly or indirectly recall Bill Cosey.

Morrison weaves the story of Bill Cosey in the form of a split narrative in different chapters by recalling the traumatic memories of various characters with the recalling of Bill Cosey in order to offer an alternative perspective to look at the behaviors of Bill Cosey as well as the narrativization of trauma functions a way out to reduce the burden of the characters' traumatic experiences of the past in the present.

Regarding *Love*, after its publication in 2003, various critics have posited their critical responses. In this connection Emily Chenoweth and Jeff Zaleski, focusing on Bill Cosey, his relatives, and the setting of the fiction, posit:

[At the center of this haunting, slender eighth novel by Nobel Prize](#)

~~At the center of this haunting, slender eighth novel by Nobel Prize~~ winner

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Morrison is the late Bill Cosey—entrepreneur, patriarch, revered owner of the glorious Cosey Hotel and Resort (once the best and best known vacation spot for colored folk on the East Coast) and captivating ladies' man. When the novel opens, the resort has long been closed, and Cosey's mansion shelters only two feuding women, his widow Heed, and his granddaughter, Christine. (60)

From the above lines, it is obvious that the story of *Love* moves around the central figure Bill Cosey, a charismatic hotel owner. The setting of the novel is Cosey's grand mansion where his relatives Heed and Christine have been living after the death of Bill Cosey.

Similarly, Cheryl Gudz says,

[A]s a real thing, the novel *Love* is accompanied by lust, greed, envy and hate, and in true Morrison fashion, characters will struggle with their emotions until climax. She works both in flashback and in the present day to pursue characters to have their say. (34)

The subject matter of the novel is love, hate, jealousy, and envy due to the love and hate between and among the characters in the novel. The characters reach in the climax of their struggle and conflict with the struggling with their emotions. Morrison has employed flash back technique to recall the past events in the present through the characters and in order to present their say and perspective regarding the happenings related to central character Bill Cosey.

Likewise, focusing on the pattern of the novel, Joyce Kessel and Ann Burns mention:

Morrison's newest novel is fully packed with the stories of the people of Bill Cosey's world, especially the women. His empire, the declining Cosey's Hotel and Resort, and his presence even in death are explored and savored through their memories and desires. Each woman's tale is richly and lyrically captured in Morrison's complex poetic language and as such perhaps this isn't the easiest book to follow in audio form. The reading by the author, with the resonant timbres of her voice, may not be varied enough for the grand variety of her characters' visions and voices. The dense images of time and place and these distinct people may be best appreciated by listening slowly and carefully. (147)

From the above lines it is clear that the stories of female characters have been related to the story of Bill Cosey. Morrison's complex poetic language is used to capture the tales of women who are directly or indirectly connected to the life and love of Bill Cosey. In the story, the memories of past events are presented by the characters to lessen the burden of their trauma.

In the same manner, in a conversation Toni Morrison herself contends regarding *Love* as:

Love. But not just carnal or the way we normally talk about it, reduced to its lowest common denominator, but that human instinct to care for somebody else. Whether it comes from Romen, as a teenager, who doesn't even know that he wants to rescue but he can't help it and is ashamed of it; or whether it's appetite, or whether it's parental love, or love of a father as Cosey one case that love between young girls becomes the hatred between those two women. And that hatred replaces their love, but binds them together. (219)

The young girls Heed and Christine are connected to each other due to love and hate between them. The hatred between those women is the result of homosexual love between them. The sexual relation between these two young women is disturbed after Bill Cosey takes young Heed as his second wife. Thus, the love between Heed and Christine is replaced by hatred between them and the hatred becomes the means of binding them together.

Similarly, Tessa Roynon says:

[T]he novel is structured around acts of rape and is unified by anxiety about rape. In the early pages we encounter the young protagonist (none—too—subtly named—“Romen”) refusing to join in with his friends’ horrific gang rape of a girl at a party. (33)

Similarly he further posits:

We eventually discover that the all-powerful hotel owner, Bill Cosey, married his second wife, Heed, when she was just eleven years of age. [. . .] And the character’s relationship with the child bride Heed, which reverberates in the story’s other acts of sexual exploitation is clearly a parodic version of the configuration of America as the innocent virgin despoiled by the all conquering hero. (33)

Above extract is related to the sexual exploitation of female characters in the fiction. This also tells about Bill Cosey’s second child bride Heed who is only eleven years old. The whole story of the fiction moves around the all-powerful hotel owner Bill Cosey and his all relatives whom stories directly or indirectly move around the long dead Bill Cosey.

Similarly, focusing on the collective trauma of the characters in the fiction, Jean Wyatt contends:

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In *Love* the characters' severance from their past is a personal, not a world historical event, an individual rather than a collective trauma. Christine's experience parallels the experience of the captive Africans on the slave-ships: as a result of an early traumatic separation from the love that had been the ground of their childhood development, Heed and Christine loose connection with their past and its rich field of potentials and are consequently disoriented with regard to their present and future. (193)

From the above lines, it is clear that the past events in the novel are not historical rather they are events connected to the female characters that are affected by the life story of Bill Cosey. Therefore, the fiction deals with the collective traumatic experiences of the female characters due to the effects of past events on them.

Christine's traumatic experience parallels to that of captive Africans since she works for Heed as the Africans work for whites. In the fiction, Heed and Christine loose connection with their past and disoriented to their present and future. Therefore, they narrate their traumatic memory of the past in order to reduce their traumatic burden.

In a sense they revisit their past in the present.

Going through the views of various critics regarding the fiction, the present research realizes reading the fiction from perspective of trauma theories developed by various theorists in order to explore traumatic experiences of female protagonists in the fiction. In this connection, the present research explores gender and trauma, trauma and memory, and narrativization of trauma in Morrison's *Love*.

The sole basis for this research is textual analysis of Morrison's *Love* by the implication of trauma theory developed by Dominick LaCapra, Jeffrey C. Alexander, Ron Eyerman, Avishai Margalit, Geoffrey Hartman and so on in order to explore

traumatic experience of protagonists in the novel. The present research focuses on African American cultural trauma to find out gender trauma in African American context especially trauma and memory in the females context because all the female characters in the novel are suffering psychologically after the death of Bill Cosey. The researcher also focuses on the narrativization of trauma in the novel taken as the means of lessening the burden of trauma by the female characters in the fiction.

The inference of trauma theory in *Love* may be significant in this postmodern world to express the past traumatic experience in the present by narrativization of past memories in the present which may be helpful to reduce the gravity of bitter traumatic experience to achieve solace in the present. It may also help to connect individuals or group of peoples' past events to the present by flash back technique.

The word 'trauma' refers to an emotional wound that is originated due to lasting damage to the psychological development of a person. It often leads to neurosis of the victim due to the imprinted traumatic wound. Therefore, a 'traumatic novel' refers to a work of fiction that disseminates a substantial gravity of loss or fear on individual or group of people. The remarkable tenet of the trauma novel is the transformation of the self ignited by an terrifying experience, which illuminates the process of coming to terms with the dynamics of memory that inform the new perceptions of the self and the world. The term trauma is no stranger to most English speaking people especially if one happens to live in a country riddled with random, unpredictable instances of violent criminal activity. In common parlance the term 'trauma' is connected with something that disrupts one's life so severely that it is difficult, if not impossible, to come out from trauma soon after the traumatic, or traumatizing event has occurred. Such traumatic events could be rape, hijacking, abducting, robbery, sudden death of someone (Wastell, xv). In this sense, trauma

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originates in the individual or a group due to the unexpected and sudden happenings that cause psychological wounds on victims. Thus, the novel which deals with such traumatic events and the effects of these events on the characters of novel is called

trauma novel ~~I WANT TO READ SOME AUTHORS/RESEARCH SPEAKING ABOUT TRAUMA NOVEL AT THIS POINT.~~

Morrison's *Love* deals with the effect of traumatic events on the female characters of the novel and hence it can be called a trauma novel. Therefore, the present researcher analyzes this novel in the framework of Cultural Trauma Studies to explore the traumatic experience of the characters in the fiction.



## Chapter II. Traumatic Experience in Morrison's *Love*

### Gender and Trauma in *Love*: African American Context

The term 'trauma' refers to an emotional shock that causes substantial harm to the psychology of an individual or a group of people. In this sense, trauma is a disturbance or disruption in the psychological development of people due to an unfavorable or unexpected event or situation that creates lasting damage to the psychology of the sufferer. In this context, Cathy Caruth mentions:

[T]rauma is an interruption of consciousness by a violent event, such as an accident that comes too soon to be expected, to an explanation of the origins of life itself as an 'awakening' from death that establishes the foundations of the drive and of consciousness alike. (19)

It means that trauma, as an emotional shock, follows a stressful event that leads to a long term neurosis which is substantially horrible or horrendous and causes the people to feel anxious and upset often making the victims unable to act mentally. Thus, trauma is a person's emotional response to an overwhelming event that disrupts previous ideas of individual's sense of self and the standards by which one evaluates situation in the surroundings.

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Traumas result from a sudden unmediated conversion of inside and outside, good and evil, security and destruction. In the Freudian tradition they are defined as violent events that at the time when they occurred were ignored or disregarded—the individual mind cannot perceive the possibility of its own death. (21-24, Tyson)

~~WHAT IS THE REFERENCE TO THE IDEA YOU ARE DISCUSSING HERE? I DO NOT ACCEPT IT WITHOUT YOUR READING CITED AS EVIDENCE FROM FREUD.~~ Trauma thus is neither a cause nor a result but a process, a dynamic sequence of typical stages, having its beginning, but also—at least potentially—its resolution. ~~IS THIS YOUR IDEA? I THINK YOU HAVE COPIED IT FROM SOMEWHERE WITHOUT REFERENCE!.~~ Therefore, trauma study deals with the unexpected situations that befall on an individual or group their adverse impacts and their painful imprints in the psychological aspect of the victims for the long time after their occurrence.

Regarding trauma studies, Geoffrey H. Hartman contends:

There is something very contemporary about trauma studies, reflecting our sense that violence is coming ever nearer, like a storm that may already have moved into the core of our being. The reality of violence not simply as external fate, but intrinsic to the psychological development of the human species, and contaminating its institutions.

(91)

Traumatic Theory is applicable to describe situations or experiences that are emotionally painful and distressing, and that overwhelm individuals' ability to cope with, leaving the sufferers mentally damaged and powerless. In the same regard, Hartman posits:

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[T]rauma Theory introduces a psychoanalytic skepticism as well, which does not give up on knowledge but suggests the existence of a traumatic kind, one that cannot be made entirely conscious in the sense of being fully revived or communicated without distortion. (76)

Therefore, 'Trauma Theory' sheds an insight on figurative or symbolic language other than an enhanced imaging or prominent repetition of a prior experience. It gives us an insight that one or more than one past event could give a person an emotional shock resulting into regression.

'Experiencing Trauma' can be understood as a sociological process that defines a painful harm to the collectivity, establishes the victim, attributes responsibly, and distributes the ideal and material consequences. Insofar as traumas are so experienced, and thus imagined and represented, the collective identity becomes significantly revised. This identity revision means searching or re-remembering of the collective past, for memory is not only social and fluid but also deeply connected to the contemporary sense of the self. Identities are continuously constructed and secured not only by facing the present and the future but also by reconstructing the collectivity's earlier life.

Gender based trauma prominently falls under the umbrella of cultural trauma.

In this context, Jeffrey C. Alexander contends:

[C]ultural trauma occurs when members of a collectivity feel they have been subjected to a horrendous event that leaves indelible marks upon their group consciousness, marking their memories forever and changing their future identity in fundamental and irrevocable ways.(1)

The females undergo traumatic experience due to the unexpected events on them from the part of males in male dominated society. For example, rape is one of the

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prominent causes of female trauma by which a lasting horrendous wounds imprint in the psychology of female suffers due to the unexpected and unwanted sexual exploitation.

It is important to keep in mind that the notion of African American is not itself

~~It is important to keep in mind that the notion of African American is not itself a~~

natural category but rather a historically formed collective identity that first of all required articulation and then acceptance on the part of those it was meant to incorporate. It was here, in this identity formation, that the memory of slavery would be central, not so much individual experience, but as collective memory.

In Morrison's *Love*, the speaker says, "[T]he women's legs are spread wide open, so I hum. Men grow irritable, but they know it' all for them. They relax. Standing by, unable to do anything but watch, is a trial, but I don't say a word" (4). Vida says, "[Y]ou know what my mother's hands looked like. Because of Bill Cosey, none of us had to keep doing that kind of work" (18). From these lines it is obvious that the female narrator has undergone through torturous events caused by males. These events are the causes of their trauma and hence they express their traumatic experience through the above lines.

Traumatic events become more affective and serious because of their abrupt presence and such events present unexpectedly denying the victim for any preparation to cope with become more traumatic. In the same context, Alexander says, "[P]eople have spoken continually about being traumatized by an experience, by an event, by an act of violence or harassment, or even simply, by an abrupt and unexpected [. . .]" (2). In *Love*, traumatic experience of the female characters is depicted in the following extract:

Naturally all of them have a sad story: too much notice, not enough, or the worst kind. Some tale about dragon daddies and false-hearted men, or mean mamas and friends who did them wrong. Each story has a monster in it who made them tough instead of brave, so they open their legs rather than their hearts where that folded child is tucked. (4-5)

Above lines are sufficient to express the traumatic experience of females sexual intercourse that attempted forcefully by the males. This shows that females in the novel are not prepared emotionally for love making rather they are compelled to legs apart forcefully for the sake of males. This means that there is not emotional attachment between male and female in love making and hence this type of intercourse for them is mere mechanical giving them torture and ultimately resulting in traumatic experience.

Trauma occurs and traumatizing event interacts with human nature when love, peace, order, and security of an individual are shattered and hence the victim's life becomes traumatic. In the same context, Alexander posits:

The trauma experience occurs when the traumatizing event interacts with human nature. Human beings need security, order, love, and connection. If something happens that sharply undermines these needs, it hardly seems surprising according to lay theory that people will be traumatized as a result. (3)

The argument of Alexander regarding trauma exactly fits in the following lines from the fiction:

Sometimes the cut is so deep no woe-is-me tale is enough. Then the only thing does the trick, that explains the craziness heaping up, holding down, and making women hate one another and ruin their

children is an outside evil. People in Up Beach, where I'm from, used to tell about some creatures called Police-heads—dirty things with bid hats who shoot up out of the ocean to harm loose women and eat disobedient children. (5)

From the above lines it is clear that human relation becomes strong due to the

~~From the above lines it is clear that human relation becomes strong due to the~~

attachment between or among the family members and love is one of the elements that bind their relations. But in the fiction there is hate between the women characters Heed and Christine that resulted in their psychological disorder and ultimately turning it into trauma. Similarly, detachment of children from their mothers is also resulted in trauma in suffered mothers due to breaking the connection of love between mothers and children.

Trauma is referred as the response to an unimagined event. Cathy Caruth posits:

[T]rauma is described as the response to an unexpected or overwhelming violent event or events that are not fully gaped as they occur, but return later in repeated flashbacks, nightmares, and other repetitive phenomena. (10)

In *Love*, regarding traumatic situation of Heed, Junior says, “[S]o she had endured the nightmares, even entered them, for a glimpse of the stranger’s face. She never saw it, and eventually he disappeared along with the upright snakes” (29-30).

Regarding Christine’s sexual tension originated by activities in Manila’s whorehouse, Junior says:

She hadn’t escaped from anything. Maple Valley, Cosey’s Hotel. Manila’s whorehouse—all three floated in sexual tension and

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resentment; all three insisted on confinement; in all three status was money. And all were organized around the pressing needs of men. [. . .] For those reasons alone she believed she would never have stayed at Manila's, but she will never know because, being a colored girl in the 1940s with an education that suited her for nothing but wifehood. (92)

In the fiction, Junior is chased by uncles or Vosh for sexual purpose which causes psychological trauma to Junior which becomes clear through:

a bumpy ride in the bed of the truck, a place on Vivian's cot, whiskey in her mouth, camphor in nose—nothing woke her until the pain ratcheted down to unbearable. Junior opened her eyes to fever and a hurt so stunning she could not fill her lungs. (59)

From these lines it is obvious that the unwanted and unexpected sexual attempts for Junior are traumatic for her. Due to this traumatic experience Junior is even fail to take breathe at the moment.

Regarding the Junior's trauma due to male sexual urge, Heed further says:

~~He stood behind her, placed his hands behind her knees, and opened her legs to the surf. Skin might forget that in the company of a sassy girl whose flesh was accumulating its own sexual memories like tattoos. [. . .] They would merge finally into a lacy net covering her whole body, making indistinguishable one image from another, one boy from another. (78)~~

The gender trauma in the fiction is clear through the Heed's statement that males do not understand females' trauma that occurs due to the unexpected events on them.

Heed says, "[T]hey didn't understand that winning took more than patience; it took a

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brain. A brain that did not acknowledge a woman who could summon your husband anytime she wanted to” (79). From these lines it is obvious that males are not sensitive to the pain and suffering of females and hence males’ activities that are unaccepted and unwanted to females affect their psychology adversely.

### **Trauma and Memory in *Love***

Memory is belief which is contingent in nature if the past is presented in term

Memory is belief which is contingent in nature if the past is presented in term of

present of present as everything changes. Thus, memory is not knowledge about the past but knowledge from the past. If memory is about the past, it becomes disciplinarily or monolithic history. Memory is a purely political act as it is based on ethics of community, time, and place. Therefore, human thinking about memory is in the grip of powerful images or primitive models, like the memory as prison or as store house. In this regard, Avishai Margalit says, “[T]hose who suffer from repressed traumatic memories might overreact to events in the present” (3). She further posits:

–“[M]aking the traumatic repressed communal memories open explicitly and conscious is said to have healing power. We are asked to believe that this is the only way to overcome the irrationality that springs from past traumas, and the only way to gain peace of mind.” (5):

Transmitted as collective memory, they organized experience, providing cognitive maps that guided present actions: As such they could be transmitted from one generation to the next and in the process, reworked and revived to fit near situations and needs.

In *Love*, Vida’s memory reveals through the following lines:

Vida thought he would deduct the cost from her pay, but he never did.

His pleasure was in pleasing. “The best good time,” he used to say.

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That was the resort's motto and what he promised every guest: "The best good time this side of the law." Vida's memories of working there merged with her childhood recollections of the hotel when famous people kept coming back. (33)

From The above lines it is clear clarifies that a common memory aggregates the memories of all of all the characters in the fiction who remember a certain episode which each of them experienced individually.

In this context, Margalit contends, "A shaded memory on the other hand, is not a simple aggregate of individual memories. It requires communication. A shared memory integrates and calibrates the different perspectives of those who remember the episode" (51). In *Love*, regarding the Christine's traumatic memory and her state of confusion due to the traumatic events in the past, Junior mentions:

Unlike the memory and-junk-jammed rest of the house, the uncluttered quite there was soothing. Except for pots of plants rescued from violent weather, the apartment looked much the same as it had some fifty years ago when she hid there under L's bed. Misting begonia leaves, Christine found herself unable to decide on a new line of action, so she decided to consult her lawyer. (89-90)

From the above lines it is obvious That an essential element of nostalgia is sentimentality is obvious. And trouble with sentimentality in certain situations is that it distorts reality in a particular way that has moral consequences. Nostalgia distorts the past by idealizing it. People, events, and objects from the past are presented as endowed with pure innocence. In the fiction Christine's nostalgia of the past turned into traumatic memory which is clear through the Junior's statement.

Margalit says, “[I]ndeed collective memory has a great deal to do with retaining the sensibility of the past and not just its sense. By sensibility I mean here the systematic way by which emotions were and are tied to the events remembered” (62). In *Love*, Christine’s collective memory becomes obvious from the following statement:

Again, Christine felt the sheer bitterness of the past two decades tramping up and down the stairs carrying meals she was too proud to ruin, wading through layers of completing perfumes, trying not to shiver before the “come on” eyes in the painting over that grotesque bed, collection soiled clothes, washing out the tub, pulling hairs from the drain—if this wasn’t hell, it was the lobby. (97)

Above lines show Christine’s two decade long bitter traumatic collective memory of the different activities both favorable and unfavorable through that she has undergone. It means that the nostalgia of good events of the past is the cause of trauma in the present. This traumatic experience in the present comes through the collective memory of the past. The collective memory of the past is the result of Christine’s trauma in present.

Similarly, Junior’s memory of romantic activities of Bill Cosey and Heed reveals from the following extract:

They recognized each other the very first night when he gazed at her from his portrait. But it was in dream they got acquainted. No fuss, no bother, no recrimination—he lifted her up to his shoulders, where she rode through an orchard of green Granny apples. When she woke in a bright, cold room, the dream-warmth was better than the blanket. (118)

From the above extract, it is obvious displays that the first recognition of Bill Cosey and Heed was very exciting since they looked at each other with the desire for each other. It is further revealed that the time of carnality of Cosey and Heed was the romantic and carefree. This all comes in the present through the memory of Junior and ultimately this memory is the cause of Junior's trauma since she was tempted by the ecstatic and erotic activities of Cosey and Heed.

Heed, remembering the pain of losing two brothers, tells him that his room, as long as he likes, will be free. And if there is anything alls she can do . . . He sat on the bed and wept. She touched his shoulder rising and falling in unmanageable grief. She had never seen a sober man cry. Heed knelt down, gazing at the hand covering his eyes, and took the one on his knee. His fingers clutched hers and they held that position until he quieted. (171)

From the above lines it is obvious that Due to the memory of pain of losing two brothers, Heed got the psychological disorder ultimately turning it into deep trauma. From this evidence we can say that memory of painful events that went in the past causes trauma in the present and their narrativization helps to lessen the burden of trauma in the present.

In *Love*, Junior memorized the bitter relationship between Heed and Christine.

It comes through the following statement:

Heed and Christine were the kind of children who can't take back love,

~~Heed and Christine were the kind of children who can't take back love,~~

or park it. When that's the case, separation cuts to the bone. And if the breakup is plundered, too, squeezed for a glimpse of blood, shed for the child's own good, then it can ruin a mind. And if, on top of that,

they are made to hate each other, it can kill a life way before it tries to live. I blame May for the hate she put in them, but I have no fault Mr. Cosey for the theft. (199-200)

The sweet and lovely relationship between Heed and Christine ultimately ~~turned~~ changes into bitter after Bill Cosey got married with ~~made~~ Heed as his second wife. The separation between Heed and Christine is the cause of breaking the bond of lovely relationship between them. It ultimately turned into antagonism between them and hence caused psychological disorder in both of them. This all comes through the memory of Junior. According to Junior May is responsible for the hatred between Heed and Christine since she put the seed of conflict between them. Similarly, another reason of antagonism produced between Heed and Christine is their claim on Cosey's old mansion as inheritor. This all events have come in the present through the memory of Junior who has witnessed all these in the past. Therefore, memory of bitter past events in the present is of the prominent causes of trauma in the present.

#### **Narrativization of Trauma in *Love***

Narratives are not just simply telling a story rather they are medium through which lost identities are created. In this regard, Willemijn de Ridder says, "A narrative includes a plot, the perspective of the narrator and the perspective of the actors. In a way, creating a narrative is creating an identity" (16). In this sense, narratives are used to rebuild the individual's shattered sense of identity as well as give meaning.

~~In psychoanalysis the creation of life narratives—and storytelling in general—~~

~~In psychoanalysis the creation of life narratives—and storytelling in general—~~

is a precondition for the patient's 'recovery'.<sup>2</sup> In the same context Crossley contends,

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“[H]uman psychology has an essentially narrative structure” (19). It means that speaking about unspeakable terrible truth would help the victim to release the burden of trauma. This truth then has not only a “personal therapeutic but a public or collective value as well” (20). He further posits, “[N]arratives are used to rebuild the individual’s shattered sense of identity and meaning” (21).

*Love* is a story about the pain and trouble endured by Heed and Christine since their present lives move around the passed Bill Cosey and his property. In this context, Junior says:

“Look, Mrs Cosey. I can read; I can write, ok? I’m as smart as it gets. You want handwriting, you want typing, I’ll do it. You want your hair fixed, I’ll fix it. You want a bath, I’ll give you one. I need a job and I need a place to stay. I’m real good, Mrs Cosey. Really real good.” She winked, startling Heed into a momentary recall of something just out of reach, like a shell snatched away by a wave. (27)

Morrison’s *Love*, a painful narrative of trauma of female characters, not only makes an attempt to define gender-based trauma but also documents the nature of pain and the attempts to heal the pain of the victims by ~~by~~ narrativizing their story. This process of narrativising help them and reviving their identity. Emphasizing the same issue, various trauma theorists contend that the response to the trauma is a way to reduce the traumatic gravity and narrativization of trauma is the means to heal the victims. In this context, Jeffrey C. Alexander mentions:

Political scandals are cause for indignation; that economic depression are cause for despair; that lost wars create a sense of anger and aimlessness; that disaster in the physical environment lead to panic; that assaults on the human body lead to intense anxiety; that technical

disaster creates concerns, even phobias, about risk. The response to such traumas will be efforts to alter the circumstances that caused them. (3)

From the above extract, it is obvious that trauma generates different sorts of reactions from the victims who are directly or indirectly affected from trauma. They respond in different ways as they attempt to cope with trauma.

In *Love*, regarding the death of Bill Cosey and suffering of Heed due to the death of Cosey, Vida narrates:

She had surprised herself at the supper table, bringing up that old gossip about Cosey's death. Hating gossip bred of envy, she wanted to believe what doctor said: heartattack. Or what L said: heartache. Or even what May said: school busing. Certainly not his enemies said: syphilis rampant. Sandler said eighty-one years was enough; Bill Cosey was simply tired. (37)

Above lines show that Heed surprised about the unexpected death of her husband Bill Cosey. The various possible causes of his death came in the present through the narration of different people. This narration helps reduce traumatic burden of Heed and other characters who were near to Cosey. In the novel, Morrison employs the narrative technique to narrate the past bitter events to construct the life of suffered ones and adjust them in the present situation.

Similarly, Arthur Neal says, “[T]raumatic events typically lead to progress: the very fact that a disruptive event has occurred” (18). To make his argument strong he further says, “[P]ermanent changes were introduced into the [American] nation as a result of the Civil War, the great Depression, and the trauma of World War II” (5). In

this context, Neal relates the traumatic memory of Civil War and World War II and narrates this memory at present to reduce the traumatic burden.

Through the narration of *Junior*, Morrison in the novel reveals the sweet relationship between Cosey and Heed as follows:

Bill Cosey would have done more. Invited her into warm herself, offered to drive her where she wanted to go, instead of barking at her, doubting her accuracy. Cosey would have succeeded, too; he almost always did. Vida, like so many others, had looked on him with adoring eyes, spoke of him with forgiving smiles. Proud of his finess, his money, the example he set that goaded them into thinking that with patience and savvy, they could do it too. (40)

Bill Cosey kept Heed as his second young wife with adoration and let him go where she wanted. The adoring relationship between them and their sensual activities were witnessed by other characters including Vida. The memory of such activities create trauma in other characters and they narrated such traumatic memory to reduce the ~~trauma in other characters and they narrated such traumatic memory to reduce the~~ burden of trauma.

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Experiencing trauma is loss of identity of the victim who suffers either directly or indirectly but bringing back the lost identity rebuilding the collectivity's earlier life is very important. In the same context, Alexander contends, "[I]dentities are continuously constructed and secured not only by facing the present and the future but also by reconstructing the collectivity's earlier life" (22). He further posits, "[O]nce the collective identity has been so reconstructed, there will eventually emerge the period of calming down" (22). In Morrison's *Love*, Heed narrates the events when she first met Cosey near to sea side as:

It's noteworthy, I suppose, that the first time I saw Mr. Cosey, he was

~~It's noteworthy, I suppose, that the first time I saw Mr. Cosey, he was~~  
 standing in the sea, holding Julia, his wife, in his arms. I was five, he  
 was twenty-four and I'd never seen anything like that. Her eyes were  
 closed, head bobbing; her light blue swimming dress ballooned or  
 flattened out depending on the waves and his strength. (64)

Above lines shows that the first meeting of Heed with Cosey was noteworthy and exciting. From the narration of Heed it is known to us that the romantic situation in which Cosey and Julia involved tempted Heed towards Cosey at the age of five years. By narrating such unforgettable events, Heed tries to lessen her burden of trauma long after the death of Cosey. But it is also seemed that Heed cannot adjust her life completely in a peaceful situation due to deep psychological disorder resulted from unexpected death of Mr Cosey. From this argument it is clear that traumatic events once befall in individual's life do not leave the victim easily.

A prominent trauma theorist Dominic LaCapra mentions the concept of 'working through' and 'acting out' of the traumatic experiences by taking them from Freudian psychoanalysis and then develops them especially for the application in historical studies. He says, "'Acting out' or 'working through' are interrelated modes of responding to loss or historical trauma" (713). He further posits:

This [acting out and working through] kind of approach has applications elsewhere, but it's especially important with respect to events (or series of events) – often traumatic events that are heavily charged with emotions and that always bring out the implication of the observer in the observed. This is what I understand as transference.

(141)



LaCapra applies the approaches of 'acting out' and 'working through' to tackle the traumatic memory in order to get relief from the aftermath of trauma of the  
~~LaCapra applies the approaches of 'acting out' and 'working through' to tackle the traumatic memory in order to get relief from the aftermath of trauma of the~~  
 traumatized characters.

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In *Love*, L acted out the traumatic events of the past to get relief from the burden of trauma. She narrates:

I had been cooking for Bill Cosey close to fifty years when he died, and his funeral flowers were still fresh when I turned my back on his women. I'd done all I could for them; it was time to quit. Rather than starve, I took in laundry so I wouldn't have to. But having customers running in and out of my house was too bothersome, so I gave in to Maceo's pleading. (64-65)

Above lines are the narrated statements of L (probably indicates lover of Bill Cosey) revealing her deep attachment to Cosey. By narrating the past memories of events she tried to forget the events that disordered her psychology. She has a kind of jealousy to other female characters who were near to her lover Bill Cosey. This situation is also the cause of her psychological trauma. L recalls the funeral process of Cosey and narrates the related events in the present in order to adjust her present life being herself relieved from trauma if possible. This is a kind of acted out of her events to reduce her traumatic experience. The process of acting out means bringing our past experiences into the surface of our life.

LaCapra ~~writes~~ of the opinion that traumatized victim can make further step in the past by 'acting out' which means repeating his/her traumatic memory and

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through 'working through' where one works through trauma and becomes able to distinguish past, present and future. In this regard, he contends:

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 be haunted by ghost or even to exist in the present as if one were still in the past, with no distance from it. (142).

From the above lines it is obvious make us clear that the victims of trauma repeat their traumatic memory because it is their compulsion to do in order to come out from the effects of trauma. It means that the victims' tendency to revisit the past and even to live in the present by adjusting their life in the current changed situation.

In *Love*, Heed revisited the past by recalling her past events that happened to her and live in the present by lessening her degree of trauma. She narrates:

White people liked that idea because Negroes with money and sense made them nervous. Coloured people liked it because, in those days, they trusted poverty, believed it was a virtue and a sure sign of honesty. Too much money had a whiff of evil and somebody else's blood. Mr. Cosey didn't care. He wanted a playground for folk who felt the way he did, who studied ways to contradict history. (103)

In the above lines, Heed narrates the bitter reality of the conflict between the whites and non-whites. From her narration it is revealed that whites did not tolerate the prosperity of non-whites in terms of money and knowledge. But non-whites used to take the honesty as their virtue and much money as evil and somebody else's blood.

The view of Bill Cosey did not believe in either view. He just moved on building the

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playground for folks and he studied ways to contradict history. But the death of such a role model character caused psychological disorder in Heed and hence she narrates the painful past events even long after the death of Cosey to adjust herself peacefully at present.

According to LaCapra, traumatic victims desire to relive in past events through flashbacks or in nightmares or words to live their present lives in less

~~According to LaCapra, traumatic victims desire to relive in past events through flashbacks or in nightmares or words to live their present lives in less~~ traumatic experience. In the same context, he posits:

Victims of trauma 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 are taking on different connotations from another situation, another. (143)

The traumatic effects of the victims exist in their lives and affect their present. Thus, the victims try to recall and narrate the past traumatic events in order to relieve the traumatic situation and to create a favorable situation in present.

In *Love*, Christine narrates her memory of the second marriage of her grandfather, Bill Cosey, with Heed which was the major cause of her trauma due to the hatred arises between her and Heed. In her own words:

“Twelve. My grandfather married her when she was eleven. We were best friends. One day we built castles on the beach; next day he set her in his lap. One day we were playing house under a quilt; next day she

slept in his bed. One day we played jacks; the next she was fucking my grandfather.” (131-32)

From the above narrative lines of Christine it is clear that the antagonism between Heed and herself is due to the Bill Cosey’s marriage with Heed who was deeply attached to Christine. At first Christine and Heed were closely attracted to each other but this attachment was adversely affected and the knot of love was broken after Cosey married child Heed, took her in his lap, and slept with her. This bitter reality caused a kind of psychological trauma in Christine and hence she narrates this event in order to get rid of the burden of trauma and live in present at least in less traumatic situation.

Actually Actually, ‘acting out’ is of vital significance to act out the past for those who have been severely traumatized. In addition to, only after acting out, the traumatized people can work through trauma by gaining the critical distance to distinguish past, present and future and make sure in which state one is and what efforts s/he can make for the future. In this context, LaCapra opines:

Working through is an articulatory practice: to the extent one works through trauma (as well as transference relations in general), one is able to distinguish between past and present and to recall in the memory that something happened too one (or one’s people) back then while realizing that one is living here and now with openings to the future. (21-22)

Above lines show that traumatized victims are in confused state when they act out their traumas where they cannot make any distinction between past, present, and future. Actually, ‘working through’ does not mean avoiding the past or simply

~~Actually, 'working through' does not mean avoiding the past or simply~~ forgetting it by engaging oneself more in the present. LaCapra says, "[. . .] coming to terms with the trauma, including its details, and critically engaging the tendency to act out the past and even recognize why it may be necessary" (144). In the fiction, in the same context Christine narrates, "I wanted to be with you. Married to him, I thought I would be. I wanted to go on your honeymoon. Wish you had. How was the sex? Seemed like fun at the time. Couldn't tell. Nothing to compare to it" (193). These lines show the narration of Christine's past events in the present to come out of the trauma that she has undergone traumatic experience due to the past events in present.

Regarding the meaning of 'working through', LaCapra further mentions:

The ability to say to oneself: "Yes that happened to me back then. It was distressing, overwhelming perhaps I can't entirely disengage myself from it, but I am existing here and now and this is different from back then. There may be other possibilities, but it's via the working through that one acquires the possibility. (144)

In the fiction, regarding the attachment or detachment, love or hatred, like or dislike, positive views or negative views of the individual, L narrates:

Mr. Cosey would know. You could call him a good bad man, or a bad good man. Depends on what you hold dear—the what or the why. I tend to mix them. Whenever I see his righteous face correcting Heed, his extinguished eyes gazing at Christine, I think Dark won out. Then I hear the laugh; remember his tenderness cradling Julia in the sea [. . .]. He was an ordinary man ripped, like the rest of us, by wrath and love. (200)

From the above L's narration, it is obvious that different people have different views

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~~From the above L's narration, it is obvious that different people have different views~~ about the nature of Bill Cosey. But L has deep attachment to the life of Cosey and hence it is impossible for Christine to totally come out from the trauma deeply rooted in the psychology of L due to the death of Cosey. Therefore, she tried her possible effort in order to become free from the trauma at least by narrating the events related to Bill cosey.

Regarding the 'acting out' of traumatic events, LaCapra further posits:

In acting out, one relives the past as if one were the other including oneself as another in the past—one is fully possessed by the other or the other's ghost; and in working through, one tries to acquire some critical distance that allows one to engage in life in the present, to assume responsibility. (148)

~~The views of LaCapra presented in above lines exactly fits in the Christine's~~

~~The views of LaCapra presented in above lines exactly fits in the Christine's~~

following narration:

Oh, Christ, he thought, that was fifty years ago. What was the point in remembering the good old days as though past was pure? He knew for a fact it was simply stifled. Vida, in her tale of wickedness, had not said a word about Bill Cosey. She acted as though Heed had chased and seduced a fifty-two –year- old man, older than her father. (147)

From the above lines it reveals that when traumatized victims express their traumatic memory, it helps the victims to reduce the traumatic burden and hence it heals the pain of trauma. Christine recalls her memory of past in the present in order to heal her pain of trauma and live in present in less traumatic situation.

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Regarding the trauma, memory, and narration of trauma, Avishai Margalit mentions:

Making the traumatic, repressed communal memories open, explicit,

~~Making the traumatic, repressed communal memories open, explicit,~~

and conscious is said to have healing power. We are asked to believe that this is the only way to overcome the irrationality that springs from past traumas, and the only way to gain peace of mind. This belief, based on the prison metaphor, is at the heart of Truth and Reconciliation Committee in South Africa. (5)

From the above lines, it is obvious that the traumatized character by 'acting out' and 'working through' express their traumatic memories to the other which finally helps them to make 'everything peaceful again' because with their constant acting out and working through, they ultimately come to know how to tackle their present rather than continue traumatized by the past. In this connection Neil J. Smelser says, "[T]he occurrence of the disorder results from an accretion of excitation caused by the trauma, first blocked by repression, stored up, expressed in a symptom. And then ~~trauma, first blocked by repression, stored up, expressed in a symptom, And then~~ relieved by catharsis and verbal working through" (33).

In *Love*, all female characters built their healing power by bringing their repressed memories in the light of consciousness. Christine narrates her traumatic experience for the purpose of her healing:

I can tell when me and my boy friend go there. I feel you all over the place. Heed wants me to do something in there. She won't tell me what, but I know it's something to fix Christine for good. Dream on. The game they're playing? Both lose. I just have to make sure it's not

me. Or you. I don't know why I said that. Sorry. I'm still not used to it.

Sometimes I forget you're my good man. (157)

The traumatized characters in *Love* 'act out' where they repeat the past traumatic experience as if it were fully enacted and 'work through' to engage their life more in the present by being able to make distinction between past, present and future to assume responsibility. The traumatized victim build up their critical faculty to perceive their present in a different way and do not allow their past spoil their present. They in order to adjust push themselves to the periphery of the cultural structures of African American society.

Morrison, in making her protagonists become more alive to the reality of other people's lives, and urging her readers to overcome a certain state of ignorance presents fiction that is in accordance that is in accord with the basic ethics of humanism. By engaging self-consciously with the ethics of writing often through the portrayal of the conscience-stricken non-white writer, Morrison has chosen to enter the long running and expansive debate about the ethics of intellectualism and the authority of the writer. Morrison shows how protagonists Heed and Christine works in accordance of ethical principles who give more importance to Bill Cosey. This shows ~~accordance of ethical principles who give more importance to Bill Cosey. This shows~~ their feeling of responsibility and moral duty towards 'other'.

The narrative technique of the novel aptly matches the technique that should be used in trauma novel. The split narrative of the novel juxtaposes the snippets of memory of the characters. The novel is designed in nine sections: Portrait, Friend, Stranger, Benefactor, Lover, Husband, Guardian, Father, and ~~Fantom~~ Phantom. In each section, the central absent character; dead a decade long, is remembered by different narrators.



Through these ~~anecdotes~~anecdotes of narration, Bill Cosey is exposed to the rear ~~parallally~~parallel along with other characters.

### Chapter III. Conclusion

Toni Morrison's *Love* is a story of ~~of protagonist~~protagonist Bill Cosey, a charismatic central figure among all other female characters L, May, Christine, Heed, Junior, Vida in the fiction. These all female characters are affected by Cosey's life even long after his death. In the fiction, Bill Cosey shapes the desires for the female characters as a father, husband, lover, guardian, and friend. The major characters, Heed and Christine, in the fiction are of the same age and used to befriend but some forty years after Cosey's death, Heed and Christine became enemies to each other, but yet they share Cosey's mansion.

Morrison's *Love* deals with the deep effect of traumatic events on the female characters especially Heed and Christine and hence it is a trauma novel. Therefore, the present researcher analyzed it in the framework of Cultural Trauma Studies and explored traumatic experience of the major female characters Heed and Christine in the fiction. In the fiction, female characters expressed the traumatic experience of sexual intercourse that was attempted forcefully by the males. This shows that females in the novel are not prepared emotionally for love making rather they are compelled to involve in love making forcefully for the sake of males desire. This means that there is not emotional attachment between male and female in love making and hence this type of intercourse for them is mere mechanical giving them torture and ultimately resulting in traumatic experience. In the fiction, trauma occurred and traumatizing event interacted with human nature when love, peace, order, and security of the female characters were shattered and hence the victims' life became traumatic.

The gender trauma in the fiction is clear through the Heed's statement that males do not understand females' trauma that occurs due to the unexpected events on them.

In the novel, memories of past events of female characters are explored and that memory is proved to be the cause of their trauma. The first recognition of Bill Cosey and Heed was very exciting since they looked at each other with the desire for each other. It is further revealed that the time of carnality of Cosey and Heed was the romantic and carefree. This all comes in the present through the memory of Junior and ultimately this memory is the cause of Junior's trauma since she was tempted by the ecstatic and erotic activities of Cosey and Heed. Similarly, the sweet and lovely relationship between Heed and Christine ultimately turned into bitter after Bill Cosey married Heed and slept with her. The separation between Heed and Christine is the cause of breaking the love of knot between them and ultimately it turned into antagonism between them and hence caused psychological disorder in both of them. This all comes through the memory of Junior in the fiction. According to Junior May is responsible for the hatred between Heed and Christine since she put the seed of conflict between them. Similarly, the present researcher explored that another reason of antagonism between Heed and Christine is their claim on Cosey's old mansion as inheritor. These all events have come in the present through the memory of Junior who has witnessed all these in the past. Therefore, memory of bitter past events in the present is of the prominent causes of traumatic experience of female characters in the present is of the prominent causes of traumatic experience of female characters in the present.

Morrison's *Love*, a painful narrative of trauma of female characters, not only made an attempt to reveal gender-based trauma but also documented the nature of pain and the attempts to heal the pain of the victims by narrativizing their story and

revive their identity. In the fiction various female characters responded to the trauma as a way to reduce the traumatic gravity and narrated the traumatic experience as the means of healing their psychological disorder.

Bill Cosey kept Heed as his second young wife with adoration and let her go where she wanted. The adoring relationship between them and their sensual activities were witnessed by other characters including Vida. The memory of such activities create trauma in other characters and they narrated such traumatic memory to reduce the burden of trauma. Experiencing trauma is loss of identity of the victim who suffers either directly or indirectly but bringing back the lost identity rebuilding the collectivity's earlier life is very important. By narrating such unforgettable events, Heed tried to lessen her burden of trauma long after the death of Cosey. But it is also seemed that Heed could not adjust her life completely in a peaceful situation due to deep psychological disorder resulted from unexpected death of Mr Cosey. From this argument it is clear that traumatic events once befall in individual's life do not leave the victim easily. In the fiction, the researcher explored that the traumatized female characters by 'acted out' and 'worked through' the past events in order to express their traumatic memories to the other that finally helped them to make 'everything peaceful again' because with their constant acting out and working through, they ultimately came to know how to tackle their present rather than continue traumatized by the past.

In Love, all female characters built their healing power by bringing their <sup>36</sup>  
~~In Love, all female characters built their healing power by bringing their~~ repressed memories in the light of consciousness. Christine narrates her traumatic experience for the purpose of her healing. The traumatized female characters repeated the past traumatic experience as if it were fully enacted and engaged their life more in the

present by being able to make distinction between the past, present and future to assume responsibility. The traumatized victims build up their critical faculty to perceive their present in a different way and did not allow their past spoil their present.

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