

I. Memory as the Shaping Force behind Julia Glass' *Three Junes*

This research work explores the role of memory of the painful incidents in the individuals in Julia Glass' *Three Junes*. This research focuses on the role of memory in characters, trauma, historicity of trauma and the recovery process in the novel. This research examines the trauma, its historicity and recovery with the trauma theorists like Cathy Caruth and Kellerman. Memory is basically the factor that makes the sufferings of the past to resurface. The death has been presented as a major cause of the pain and the gradual healing process of the shocking experience of the death shapes Glass' novel. Thus, death serves as the core theme of *Three Junes*. The novel begins after the death of Paul's wife Maureen. Paul has traveled to Greece on a tour in order to grieve and recover in his own space and time. Glass' narrators present actions in flashbacks techniques. Paul recalls when he met Maureen, the early days of their marriage, and other moments throughout their life as their family grew. Paul also remembers when Maureen became ill with lung cancer.

A core theme of *Three Junes* is death and it seems rooted in memory and reflection of Paul. Simple moments in the present draw him back into the past, so do the people he meets. He recurrently compares Fern, the young American artist, to Maureen, and the passive role that he used to play with Maureen affects his relationship with Fern. Maureen's death makes Paul evaluate his life with her; it also inspires him to think about what he wants from his future life.

Paul's death definitively anchors the second part of the novel, narrated by Fenno. Paul's children gather at the family home, Tealing, to prepare for the funeral. Paul's death inspires Fenno, to examine himself within. Paul's death, which occurred in Greece, as opposed to Maureen's death at home pushes Fenno to examine the relationships in his family. The death of his parents also prompts Fenno to reflect on

the death of his close friend, Mal, whom he once brought to Scotland for a visit.

Neither Paul nor Fenno live at the moment. They are caught in thoughts of the past in order to hold on to someone they have lost.

Three Junes is a musical novel set on both sides of the Atlantic during three fateful summers in the lives of a Scottish family. In June of 1989, Paul McLeod, the widowed patriarch, has been infatuated by a young American artist while traveling through Greece and is compelled to relive the secret sorrows of his marriage. Six years later, Paul's death reunites his sons at Tealing, their idyllic childhood home, where Fenno, the eldest, faces a choice that puts him at the center of his family's future. A lovable, slightly repressed gay man, Fenno leads the life of an aloof expatriate in the West Village, running a shop filled with books and birdwatching gear. He believes himself safe from all emotional entanglements - until a worldly neighbor presents him with an extraordinary gift and a seductive photographer makes him an unwitting subject. Each man draws Fenno into territories of the heart he has never braved before, leading him toward an almost unbearable loss with the moments of the relations, love and life.

Fenno is exposed to love in its limitless forms - between husband and wife, between lovers, between people and animals, between parents and children. This relationship moves these characters' lives, which is further exposed, in yet another June, over a Long Island dinner table. This time it is Fenno who captivates Fern with love, the same woman who infatuated his father in Greece ten years ago. Fern becomes pregnant and like her subsequent lovers Fenno and Paul, she has to establish peaceful harmony with her past to embrace her future.

The novel is well-detailed and full of emotional suspense. As a perfect blend of comic and sadness, *Three Junes* is a wonderful triptych about how we learn to live

fully in the family beyond incurable grief and betrayals of the heart. How family ties, both those we are born into and those we make, can offer us redemption and joy are presented in the novel.

The major traumatized characters of the novel are Paul Macleod and his son Fenno. Paul is tormented with the painful memories of his wife after her death. He tries to recover keeping himself busy in a tour to Greece where he starts to see his wife's image in American artist named Fern. The novel opens with Paul McLeod on a tour of Greece. Paul becomes captivated by a young American artist named Fern, on holiday with her college friend Anna. Fern reminds him slightly of his late wife Maureen, but she also appeals to him in her own way. Paul flashes back to meeting Maureen after World War II. She told him her dream of raising a kennel of collies. Once they married, after his father's death, they sold his family home and used the proceeds to buy a house outside Edinburgh which they called Tealing. Maureen raised dogs, as was her dream, alongside their three sons. Paul ran the newspaper his father owned.

Paul remembers Maureen's funeral when Fenno asked him if Paul was selling the family house. Fenno told Paul he could sell the house but not the collies. He suggested that David take two and Fenno take the one named Rodgie. Paul spends time with Marjorie, with her talking and him listening. He wonders what it would be like to be unpredictable like Jack. He imagines what it would be like to retire or travel, maybe tell Fenno to be responsible for the house. He encounters Marjorie again and is inspired by the way she changed her life's direction when her horse farm burned down.

He recalls the moment when he found the lipstick from the Lockerbie site in his pocket, two days after Maureen's funeral. In the present, Fern gives Jack a gift to

give to Paul: her sketches of an olive tree and of a mother and child.

Fenno McLeod flies to Scotland for his father's funeral. Paul McLeod had a heart attack in a house on Naxos, a small island in Greece. Fenno recalls his mother's death, when he and his brothers were by her bedside. In the present, when he arrives at the family home, he finds his brother Dennis cooking for the family. The house smells delicious and takes on a new identity, like something from "a dream, where everything yet nothing is the way it should be, where the best of what you have and what you wish for are briefly, tantalizingly united" (70). He reminisces with Dennis and feels content to be home under adverse circumstances.

Fenno thinks about the inheritance he and his brothers received from his grandfather, who was a publishing magnate. David had attended veterinary school and was working for a dull practice. He used the money to begin his own work back in Scotland. Dennis had moved from job to job, but his share prompted him to relocate to Paris and become a pastry chef. Fenno did not use the money right away. Instead, he lingered through graduate school at Columbia University. He became friends with Ralph Quayle, a professor of English, and upon Quayle's suggestion and encouragement, Fenno thought about starting his own business. Fenno begins to rediscover his family. He recalls how he first met David's wife Lil, when they were both undergraduates at Cambridge. Despite his homosexuality, he was captivated by her and admired her performance in a solo modern dance. He is traumatized because of death of his parents, his homosexual friend Mel and the horror of AIDS epidemic on the homosexuals.

This research work examines what the main character's attitude to the death of a loved one is. In order to answer the question, it focuses on memory – the way in which people struggle to heal emotional scars from the past that recurrently haunt

them. The current study transposes a family's hope in trauma that is inflected through the language of the memory of the dead loved ones in *Three Junes*. This work also examines how the novel embraces the life by drawing attention to the details of its physical and emotional reality and how theme of life after loss regulates purposefully with life in the world of AIDS. It is assumed that as the three protagonists of the novel learn how to experience intimacy after the death of the loved ones, Glass shows the truth as an old maxim that 'time heals all the wounds.' This research work closely scrutinizes the politics of memory in Glass' narrative. Moreover, this work does not require the field research rather it encompasses the secondary materials related to the novel.

Three Junes has been studied from various perspectives since its publication. It has received praise from both the literary critics and readers. Few reviewers including Edward Hower have identified some flaws in the novel. In Hower's perception, the story of the novel has "a lack of dramatic tension. All the characters are sensitive, nice people, and they are always nice to each other . . . Never do conflicts arise in the story, and it contains no real suspense" (239). However, Hower applauds the strength in the novel in its projection of "two skillfully developed characters, Fenno and Mal, and the author's ability to set scenes evocatively" (239).

Other reviewers have complimented Glass for her splendid characterization and richly textured and thematically resonant plot. The novel uses the multiple narrators, and multiple ways in which the life can suffer. *Los Angeles Times Book Review* contributor Mark Rozzo comments that the novel "goes after the big issues without a trace of the fustiness and gives us a memorable hero" (14). The flow of the plot is smooth exploring the big issues of the life simply.

Similarly, Walter Wadas of the *Lambda Book Report* all the *Three Junes* is a

subtly textured, emotionally rich tale written in language equally affective. Glass has in Fenno McLeod created a major character, a gay male protagonist with a complete melodrama of a life. And that's very satisfying to read. *New York Times* Book Review contributor Katherine Wolff reaches an equally positive conclusion. She comments that "masterfully, *Three Junes* shows how love follows the circuitous path, how its messengers come to wear disguises. Julia Glass has written a generous book about family expectations – but also about the happiness, luck, and she puts it, the 'grandiosity of genes' (16). None of the reviewers has delineated the theme of the life after loss, the life full of the pain due to the memory that ever accompany the characters, which is the focus of this research.

Memory is central to *Three Junes*, as it goes hand in hand with mourning. Early in the novel, a conversation between Fern and Paul introduces the idea of a person's memory as inauthentic. However, the only way Paul and Fenno can cope with the present is to search deep within themselves and examine the past. Paul escapes to Greece after Maureen's death and immediately begins seeing her in various women he encounters. Paul also tries to associate the tour guide Jack with his son Fenno, but cannot see much similarity. In trying to deal with his parents' deaths, Fenno retreats into memories of his days in New York during the 1980s. Fenno thinks about his mother and his childhood, as well as the birth and progression of her certain relationships. Paul and Fenno look to these memories to discover meaning in their lives and a better understanding of who they are. In the third part of the novel, Fern tries to deal with the memory of her husband Jonah, whose unexpected death came during a lonely marriage. She turns to the events before and after Jonah to come to terms with her feelings and to mourn the person she was when she was with him. Her memories intersect with Paul's as she thinks back on her trip to Greece, and with

Fenno's as Fern's connection to Fenno's friend Tony is revealed. Paul, Fenno, and Fern use memories to take stock of who they are without the person they lost and to envision who they want to become.

The study of memory has become popular in recent years, as socially significant incidents have made it relevant to scholars and critics responding to the debates on postmodernist representations. This interest in memory builds on the work of Maurice Halbwachs, a French Sociologist and student of Emile Durkheim from the interwar period. Unlike Henri Bergson and Sigmund Freud, Halbwachs argues that collective memory is socially constructed, and that "the idea of an individual memory absolutely separate from social memory, is an abstraction almost devoid of meaning" (Quoted in Paul Connerton, 37). This assumption has since been backed up by evidence from a variety of fields and is usually taken for granted in contemporary memory studies.

Despite these early foundations, there was a little interest in Halbwachs and his work until after he died at Auschwitz in 1944, and it was not until late in the twentieth century that memory became an important topic of interest in European society and among academics. The ground for this interest was prepared by the events of May 1968, the rise of anti-colonial struggles, and as Resina puts it in the book *Disremembering the Dictatorship: The Politics of Memory in the Spanish Transition to Democracy*, "the resurfacing of suppressed national concerns among subjugated European peoples on both sides of the Iron Curtain" (1). This change was also driven by a growing interest in family trees, autobiographies and museums, as well as the publication of Pierre Nora's *Lieux de mémoire* and other socially and culturally significant works such as Yosef Yerushalmi's *Zakhor: Jewish History and Jewish Memory*, which identified memory as a more primitive and even sacred form of

progression, remembrance different from the modern historical consciousness.

This movement signaled a turn towards memory as a crucial paradigm for understanding the world. However, as German Holocaust, Judaic studies and media historian Wulf Kansteiner, in his book *In Pursuit of German Memory: History, Television, and Politics After Auschwitz* observes: “though memory has obviously become a central concept in the humanities and the social sciences, it remains unclear to what extent this convergence reflects actual common intellectual and methodological interests.”(11) While psychologists and neuroscientists have made a substantial progress in understanding how memory is encoded in the brain, the difficulties surrounding the study of memory as a social issue abound.

Memory subsumes many larger categories, as it is a foundation both of our personal identities and public allegiances and affiliations. Thus, it comes to be connected with ethnicity, nationalism, linguistic groups, minorities and other social phenomena, which build on common understandings of the self over and against the other or Alter. Social constructivist and international relations scholar Alexander Wendt examines similarities in the role of memory in individuals and collectives and further he draws an analogy between an individual and the state: “People are distinct entities in virtue of biology, but without consciousness and memory – a sense of ‘I’ – they are not agents, maybe even not human. This is still more true of states, which do not even have ‘bodies’ if their members have no joint narrative of themselves” (225) This observation about states can be fruitfully expanded to encompass any self-conscious group of individuals.

An important avenue for further research in the future, memory studies will have relevance in multiple discipline. It is still “an ingenious intellectual hybrid that integrates seemingly contradictory epistemologies from classical hermeneutics to

postmodern theory....” (Fogu and Kansteiner 293) However, in order to live up to its possibilities, it will have to overcome some of the difficulties that have plagued it until now. Up to this point, the term memory has been used as a catch all, to describe new movements in academia, broadly reacting to the rise of postmodernism and the linguistic turn. Most importantly, Kansteiner argues that students of memory have to, “focus more aggressively on identifying sources and developing methods that allow us to describe with more precision how [memories] emerge....”(11) Additionally, scholars must identify interactions by which memory is mediated through intellectual and cultural background or frames, to elites who assume, “forget” and manipulate traditions about the past, and finally to “memory consumers,” who adopt, reject or ignore the traditions that appear in discourse. The use of replicable selection criteria for which phenomena and processes are included under the rubric of memory.

Avishai Margalit has connected the memory to the ethics and discusses the need of memory to carry out morality and has given the new dimension to the politics of memory:

Though I confine memory predominantly to ethics, there are cases when morality should be concerned with memory as well. These cases consist of gross crimes against humanity, especially when those crimes are an attack on the very notion of shared humanity. Nazi crimes carried out by an ideology that denied our shared humanity are glaring examples of what morality requires us to remember. Yet, humanity is not a community of memory. (9)

Margalit sees memory beyond humanity; however, she tends to explore the common humanity when the ideological battles shatter the humanity. Thus, she clearly indicated to a necessity in constructing the human values and morality. An individual

or a social or a cultural group can be traumatized due to the shock they receive and the shock keeps repeating because of the painful memory. Trauma can be physical, psychological, cultural and national. Ron Eyerman clarifies the nature of some of the trauma categories:

As opposed to psychological or physical trauma, which involves a wound and the experience of great emotional anguish by an individual, cultural trauma refers to a dramatic loss of identity and meaning, a tear in the social fabric, affecting a group of people that has achieved some degree of cohesion. In this sense, the trauma need not necessarily be felt by everyone in a community or experienced directly by any or all. While it may be necessary to establish some event as the significant “cause,” its traumatic meaning must be established and accepted, a process which requires time, as well as mediation and representation.

(2)

Physical trauma is the result of the outward injuries or shock while the psychological trauma is the psychological suffering caused by some heart shattering factors like deaths, accidents and so on. As opposed to them, cultural trauma is the result of shock on particular cultural group like genocide, holocaust and so on. This research makes an effort to examine the possible traumatic features and the recovery processes in Julia Glass’ novel *Three Junes*.

The present research work has been divided into three chapters. The first chapter fundamentally deals with introductory outline of the present study. It introduces critical review and the characters in relation to their memory, painful losses, their social standings and their positions. The second chapter encompasses the methodology and analysis, aiming at providing the theoretical methodological

reading of the text briefly with both the textual and theoretical evidences. It examines how memory operates in varied circumstances the characters involve in it. This chapter further sorts out some extracts from the text to prove the hypothesis of the research. This part serves as the core of the present research. The final chapter concludes the ideas put forward in the earlier chapter, focusing on the outcome of the entire research.

II. Trauma and Recovery in Julia Glass' *Three Junes*

This research work investigates trauma of the characters, analyzes their traumatic memories and the recovery or the healing from them in Julia Glass' *Three Junes*. Central to Glass' narrative, death and memory embody the root of the trauma of the lead figures. Paul McLeod, a newspaperman mourns at the death of his wife Maureen at the start of the novel. He travels to Greece, where he gets attracted to a young woman, Fern, who in turn has the feelings for the tour guide. Paul decides to reside in Greece in order to start a brand-new life, a fresh and renewed life leaving the painful memories of the death of his wife. Cautious to adverse circumstances, Paul remains reluctant to connect to people emotionally. But his wife's death turns him to an emotional man. Often haunted by the painful memory of his wife Maureen, Paul sees the impression of Maureen in Fern. Fenno is also cautious like his father. He is the eldest son of Paul and Maureen McLeod. Fenno is a bookstore owner in Greenwich Village. He was inspired to open the bird-watching themed shop after graduate school following a conversation with his literature professor, Ralph Quayle. He is lonely, observant, and cautious. He does not like to stay emotionally connected to people. Fenno is also affected by the painful memory of the loss of his mother, Maureen and later his father Paul.

Cathy Caruth examines the trauma of Paul and Fenno as "an overwhelming experience of sudden or catastrophic events in which the response to the event occurs in the often delayed, uncontrolled repetitive appearance and other intrusive phenomena" (11). The keystone of this definition is that the response to trauma is delayed, a phenomenon that Freud calls latency. Moreover, it interrupts the victim's ability to live in the present. The trauma of loss has intruded Paul, Fenno and Fern's present life, making it difficult and complex.

The memory of death of Maureen recurrently haunts Paul. He recalls his past when he visits Greece in the very opening of the novel. He remembers his first meeting with Maureen, the early days of their marriage, and other moments throughout their life as their family grew. His memory of Maureen is evident in the narration as the painful one in Greece: “Even this far from home there are reminders, like camera flashes or shooting pains. On the streets, in the plazas, on the open-decked ferries, he is constantly sighting Maureen: any tall lively blonde, any sunstruck girl with a touch of the brazen” (9-10). Paul sees Maureen everywhere, on the ferries, streets and plazas. She was a blonde woman whom he describes further:

Maureen was not one of the girls from school. She worked at the Globe, sometimes as cook or barkeep, sometimes as a maid for the upstairs rooms. Always variety, she said. Always good company. Maureen flowered in the company of men. On nights she took the bar, she’d smoke, pour tall whiskeys, and hold her own on politics and farming. She told Paul without hesitation exactly what she thought of his father’s editorial opinions. (14)

Paul describes the positive qualities of Maureen, recalls her nice company, her compatibility with the men’s company. She enjoys parties and she talks about the politics and farming like men. She was accurate to detail the opinion of the editorials written by Paul’s father in the newspaper. These positive qualities of Maureen leave Paul in tormented state longing for her and thus, he keeps on narrating her illness that is more painful for him to remember:

MAUREEN BECAME SICK – or her sickness chose to show itself – almost a year ago, in the summer. Despite her jesting about the surgery (“Just a long-overdue rearrangement of my soul!”), her sons all came

home: Fenno from New York, Dennis from Paris, David from two counties north. Fenno's homecoming was the most momentous, because he had traveled the greatest distance and came home least often, but it was marred for Paul by Fenno's unexpected traveling companion, a young American named Mal. (23)

Paul remembers when Maureen became ill with lung cancer. To Paul her death seems rooted in memory of the past and reflection of the present. The people Paul meets and very minor events in the present seem to draw Paul back into the past. From time again he helplessly compares the young American artist Fern to Maureen. The only difference in his relationship to Maureen and Fern was that he used to play passive role in his relationship with Maureen. This affects his relationship with Fern, he is hesitant when he deals with her. Maureen's death forces Paul to evaluate his life with her. It also inspires him to think about what he wants from his future life.

The sudden suffering of Maureen from lung cancer and her unnatural death can be seen as the trauma of the accident or the trauma caused by the departure of somebody closer one. Cathy Caruth points to the nature of trauma of the accident:

The trauma of the accident, its very unconsciousness, is borne by an act of departure. It is a departure which, in the full force of its historicity, remains at the same time in some sense absolutely opaque, both to the one who leaves, and also to the theoretician, linked to the sufferer in his attempt to bring the experience to light. (190)

As Caruth claims that the trauma of the accident is born by an act of departure.

Departure suggests the death the accidentally occurs. Such trauma remains in unconscious of the victim of trauma with its historicity, the time frame during which it occurs.

Paul, after the loss or the departure of her wife Maureen, tends to miss her very much and is the victim of traumatic memory. This research concentrates on the nature of the shock in Paul and his son Fenno after the loss of Maureen and later Paul himself. It examines its impacts on her psychology, analyzes the impacts in the lights of trauma theories, it further explores how an individual internalizes trauma before totally recovering from it. Various stages of trauma are examined and the personal, cultural or the postcolonial facets of her trauma are unraveled. The unusual involvement of Paul in past memories of Maureen, lack of control and senselessness about her body, persistent haunt and recurrence of painful memories and so on are some of the features in which the trauma is manifested in different degrees. Many of the symptoms of the trauma Paul undergoes can be studied under Post-Traumatic Stress Disorder (PTSD).

Trauma has been defined by many of the scholars. Jon G. Allen in *Coping with Trauma: Hope through Understanding* elaborates overwhelming experience of trauma:

By definition, traumatic experience overwhelms us when it occurs.

Sadly, trauma does not necessarily end when the traumatic situation is long past. Many traumatized persons continue to re-experience the trauma whenever memories of the event are evoked. Along with the memories come painful emotions and the sense of helplessness. (79)

Along with the characteristic of the overwhelming nature of trauma, Allen points to the other characters like recurrence and re-experience of the traumatic experiences and the painful memories and sense of helplessness coming out of the memories. They are all seen in Paul and Fenno, so we can easily term them as the traumatized character. Fern's trauma on the death of her husband Paul has less impact on her

psychology in comparison to both. She recovers from it from the trauma after she marries Fenno.

The second part of the novel, entitled 'Boys' is narrated by Fenno. Paul's death is the motivating force behind the second part of the novel. Paul's children gather at the family home, Tealing, to prepare for the Paul's funeral. Paul's death forces Fenno to look inward, to look back at the past to examine himself and who he has become. The death of the mother, Maureen and the father Paul are different. Paul's death happened in Greece while Maureen died at home. The circumstances of two different kinds of death and the loss force Fenno to evaluate the relationships he had with his parents and other members of the family. The death of his parents also prompts Fenno to reflect on the death of his close friend Mal, whom he once brought to Scotland for a visit. Neither Paul nor Fenno can seem to live in the moment. They are often caught in thoughts of the past in order to hold on to someone they have lost. Both of them are traumatized and digress in the past from the present.

The traumatic memory is presented in flashbacks technique. Glass uses flashbacks to connect and gel the stories of Paul, Fenno, and Fern. Flashback generally interrupts the narrative chronology and takes the readers back to an incident that happened before the main time frame of action. In the first section of the novel, Paul's Greek holiday makes him think back to his life in Scotland, the days spent with Maureen and his memories of the death of his wife Maureen. When he sees young Fern and other women, he remembers his relationship with his wife that continued over many years earlier. The flashbacks in the novel are not in chronological order, but jump from time to time, from one event to another. In Jon G. Allen's observation of flashbacks, "Like other memories, flashbacks vary in historical accuracy and may blend memory, emotion, imagery, and fantasy. At worst, in a full-blown flashback,

you may lose contact with current reality, superimposing traumatic images on the current situation” (84). The flashbacks may blend memory, emotion, imagery, and fantasy but they connect the narrative to the past and present.

In the flashbacks, Paul thinks back to the past when Maureen got sick and their sons came home to visit her. Their eldest son Fenno brought his friend Mal as a guest, and Paul wondered if the thin and frail Mal was ill as well. Paul tried to connect with Fenno but knew there was too much distance between them, figuratively and literally, as Fenno lived in New York City. Paul questions his son’s sexuality, believing that he and Mal were homosexual lovers. Paul’s memory of the lost wife becomes intense when he is in Greece that reveals the traumatic nature of mind after Maureen’s death:

Paul had always assumed that at the end, whenever it might be, he and Maureen would have great stretches of time together, alone. They would talk about everything. But why should this have been so? Even while Maureen was in hospital, there was still the paper to print, the dogs to feed and exercise, the friends to reassure: more occupations than ever. And his sons’ presence in the last weeks, however welcome, created yet more tasks, more diversions. At times, they seemed to move about the house – fondling objects, appraising pictures – as if they were about to divide its possessions and take them all away. Though Paul knew they were only drawing memories from their surroundings, he sometimes wanted to shout, “*I am still very much alive! You’re not about to be orphaned!*” (28)

Paul has been presented here as a person who is brooding over the past, the time when Maureen was sick. The workload of the paper was same as he used to run the

newspaper, there were many daily chores for him to do but Maureen was lying on the bed in the hospital.

At this point, he recalls the week before Maureen died, when a plane exploded over Lockerbie, Scotland. The plane crash is dreadful and haunting that related in his psychology to the dying wife whom he cannot tell its dread. As a newspaperman, he went to the crash site and experienced its horror that he could never tell his wife as she died soon after his visit to the crash site.

A week before Maureen died, the jetliner with the bomb on board shattered in the air over Lockerbie. When the news came, Paul was sitting beside her, reading aloud from *My Dog Tulip*. By then, Maureen rarely spared the breath it took to speak, but as Paul crossed the room to take the call, he heard her say hoarsely, “Rodgie boy, my little king.” She was looking past Paul to where the dog stood, returning her look. She touched an ear, one of so many signals whose precise meanings Paul had never summoned the interest to learn, and Rodgie shot past him and jumped up beside her. When Paul rang off, she did not ask what the call was about. Her hands were buried in the dog’s coat, teasing out a burr. Paul knew then that they would not really talk to each other, not intimately, not even idly, ever again. (28-29)

It is evident that Paul is traumatized due to the loss of Maureen. His mental condition is unsettled and shocked because of the historical plane crash in Lockerbie. A plane explodes in the sky in Lockerbie, Scotland where Paul had visited recently to collect the news.

Paul’s traumatic experience makes him act mindlessly. He wants to wipe out the memories of Maureen, and he hides himself behind the door of his room carrying

the lipstick Maureen once used:

Two days after Maureen's funeral, Paul removed the lipstick from his overcoat pocket. He had carried it there for a week, like a sputtering coal, waiting for the first moment when he would have Tealing all to himself (not counting the collies). Hands trembling, he locked himself in the bedroom. (55-56)

In the acute memory of Maureen in his mind, he recalls the connection Maureen and cosmetics, including the lipstick. He contemplates upon her make up habits and the first meeting with her. Paul keeps on connecting her make up interest to present his depth of love to her. At one point, he recollects his travel together with her when he was driving her home from the Globe:

It was an ovoid tube, expensively made, with four subtle furrows at the base where the kind of woman who could afford it would press her manicured fingertips. The hue of the lipstick itself was gratifyingly bright, the waxy scarlet of tulips, a color someone had christened Ingénue. It had yet to be used. Paul wondered if this had been the "signature color" of the woman . . . Paul has seen baskets or shelves holding six or seven perfumes, half a dozen lipsticks. But Maureen, on the occasions she wore lipstick, wore only one color, that same dark red which in certain light looked nearly purple. She had worn it for as long as he knew her; it had startled him that first night they spoke, the night he had driven her home from the Globe. (56)

Paul's memory of the plane crash and the aftermaths have the historical connection based on the real plane crash that had really happened in Lockerbie. His mental state is similar to the plane crash and traumatized of the blast. Each of the traumatic event

and traumatic memory has its own history, it has its direct connection to an evidence in the past. *Three Junes* is also grounded in the painful past as Sara Constantakis points out:

Three Junes takes place in three separate years: 1989, 1995, and 1999, and the characters often refer to events that took place throughout the 1980s and 1990s. For example, a week before Maureen died, Paul visited the crash site in Lockerbie, Scotland, of Pan Am flight 103, which exploded on its way from Heathrow Airport in London to New York's John F. Kennedy Airport. (318)

Constantakis further describes Paul's actions and reactions at the crash site. Paul's present has connection to the plane crash in the past and death of his wife adjacent to the plane crash:

He pocketed a tube of lipstick from the wreckage, an object that has personal resonance and reappears in the novel when, after his death, he bequeaths the lipstick to his son Fenno. The Lockerbie tragedy took place on December 21, 1988, the result of a terrorist plot by Abdel Basset Ali al-Megrahi, a Libyan man, who was convicted in Scotland in 2001 and sentenced to life imprisonment. Al-Megrahi was released in 2009 for "compassionate" reasons (he was terminally ill) and sent back to Libya. (318)

Paul's visit to the site of plane crash in Scotland in Glass' narrative is based on the actual plane crash in Lockerbie, Scotland. The relevance of the events presented in relation to this as the cause of Maureen's death are thus historically situated in Glass' narrative design.

Numerous critics connect the plane crash to Paul's personal emotion. He

makes sense of his love and passion with the lipstick she uses in past but is now just a debris of the crash. An ordinary cosmetic object embodies his affection to his wife and sense of loss when she dies. The historicity is presented in Constantakis' reading of the novel further in the narrative of Fenno in the novel:

During Fenno's narrative, he mentions the bombing of Libya by the United States on April 15, 1986. After rising tensions with Libya, which the United States had linked to terrorist activities, the United States ordered an air strike to deter Libya from further support of terrorism. The air strike killed one hundred people. The explosion of Pan Am 103 over Lockerbie, Scotland, was seen by many as a retaliation for this air strike. (318)

The shocks the historical accidents give to the individuals or particular groups are responsible for the traumatic memories that recur time and again.

Pioneer of trauma studies, Caruth, in her interview with Aimee L. Pozorski defines trauma that trauma has the historicity and it has different symptoms like appearing, disappearing, returning and so on:

Trauma . . . has a history, that it appears on the scene, disappears, returns, etc.– and perhaps changes in nature – is important to think about and raises the question of which conceptual framework would be able to account for such a history. Since the notion of trauma, as a delayed experience, is itself a rethinking of the relation between history and temporality, it is quite possible that we could not understand the concept's own vicissitudes without at the very least taking into account the framework provided by trauma theory itself. (78)

Basically, Caruth focuses on the historicity, changing nature and delayed experience of trauma. It is rethinking of a relationship between history and temporality and the need of its own methodology to understand it.

She clarifies the methodology of the inquiry into the trauma in the interview further:

This inquiry would involve examining the history of trauma in (at least) two somewhat different ways: on the one hand, in the context of various empirical, cultural, and ideological events . . . and, on the other hand, as a conceptual event in itself, the shock to thinking occasioned by the introduction of this strange notion of temporality that does not seem integratable into traditional philosophical . . . conceptions of time. (CR 78)

The historicity of trauma could be seen, according to Caruth in two ways: the first, according to their cultural, ideological significance and the second the philosophical conception of time.

In *Three Junes*, the ideological and cultural conception of time/historicity is very plausible as the writer roots the trauma to the history of the AIDS epidemic and the horror it has created among the homosexual minority cultures and the apathy of the state over them as Constantakis draws this historical and cultural connections:

The novel also makes reference to Ronald Reagan's presidency (1981–1989) and its “AIDS legacy.” Although AIDS was first identified in the early 1980s, Reagan did not address the AIDS issue publicly until the Third International AIDS Conference held in Washington, D.C., in 1987. Craig Rimmerman, writing on the treatment of AIDS during the administrations of Ronald Reagan and Bill Clinton, says, “The Reagan

administration treated AIDS as a series of state and local problems rather than as a national problem,” which “helped to fragment the limited governmental response early in the AIDS epidemic.”

Furthermore, the conservative political climate of the Reagan White House may have hindered any positive step toward the public understanding of and response to AIDS. (318)

The White House’s responses to AIDS epidemic remain ineffective. American presidents, including Bill Clinton and Ronald Reagan took the issue of AIDS differently. Indeed, the Clinton Administration’s initiative seems more constructive than that of the Reagan Administration. Constantakis further elaborates the American presidents’ responses to AIDS in the lights of American cultural connections:

Because many of the early victims of AIDS were homosexual men, religious leaders such as the Reverend Jerry Falwell, a Reagan supporter, declared that “AIDS is the wrath of God upon homosexuals.” In 2003, Michael Cover, former associate director for public affairs at Whitman- Walker Clinic, an AIDS health-care organization in Washington, claimed, “In the history of the AIDS epidemic, President Reagan’s legacy is one of silence. It is the silence of tens of thousands who died alone and unacknowledged, stigmatized by our government under his administration.” (318)

The confusion and the frustrating statement made by the religious authorities like Jerry Falwell created the panic among the minority homosexuals. President Reagan’s response was also very frustrating as he kept maintaining silence.

Tens of thousands people died of the epidemic in the confusion and haplessness of the administration creating the panic and traumatizing people to the

limit. The Republican George H. W. Bush made some significant progress in America's response to AIDS:

In 1989, Republican George H. W. Bush became the 41st president of the United States. During this year, scientists made important discoveries about the AIDS virus: it could be transmitted through sexual intercourse or blood transfusions; by intravenous drug users; and from pregnant women to their unborn children. Despite these conclusions, the disease was still primarily considered to be a "gay" disease, concentrated within the homosexual community. Scientists began to work on various treatments and vaccines but did not devise effective treatments until the mid-1990s. In 1989, 1.4 million Americans had contracted AIDS. (318)

The AIDS epidemic and its trauma, the subsequent death of the people is seen in the American history. In *Three Junes*, the subsequent deaths of Maureen, Paul, and Mel are presented in flashback techniques. Eventually, the trauma after loss is presented giving the novel the historical and ideological dimension. The historicity of trauma in Glass' narrative, goes exactly where Caruth points out that trauma has "a history, that it appears on the scene, disappears, returns, etc.– and perhaps changes in nature" (78).

As a trauma novel, the recurrent painful digression of the characters to the past is evident in the novel *Three Junes*. Memory persistently haunts the characters at the time mourning proceeds. In the novel, Fern introduces the idea of a person's memory as inauthentic and unavoidable:

Fern does not think of herself as someone who dwells in the past, yet it does preoccupy her, and no one leaves her more uneasy about that preoccupation than Stavros. She feels as if he has perceived this

tendency in her and will be determined to root it out. This is what he offers, and what he threatens. (Glass 336)

It is clear that the memory cannot be avoided; one is bound to detour to the past. She remembers her American friend Stavros who is closer to her at the time she is lost in the memory of Paul. Memory is pervasive and haunting. The past keeps on returning to present.

It is evident that the only way Paul and Fenno can cope with the present is to search deep within themselves. Paul escapes to Greece after Maureen's death and immediately begins seeing her in various women he encounters. Paul also tries to associate the tour guide Jack with his son Fenno, but cannot see much similarity. In trying to deal with his parents' deaths, Fenno retreats into memories of his days in New York during the 1980s.

Fenno thinks about his mother and his childhood, as well as the birth and progression of certain friendships. Paul and Fenno look to these memories to discover meaning in their lives and a better understanding of who they are. In the third part of the novel, Fern tries to deal with the memory of her husband Jonah, whose unexpected death came during a lonely marriage. She turns to the events before and after Jonah to come to terms with her feelings and to mourn the person when she was with him. Her memories intersect with Paul's as she thinks back on her trip to Greece, and with Fenno's as Fern's connection to Fenno's friend Tony is revealed. Paul, Fenno, and Fern use memories to take account for who they are without the person they lost and to envision who they want to be. They are traumatized and are trying their best to come out of the painful past and the traumatic memories given by the death.

Based on discoveries into trauma's inner workings, Laurie Vickory asserts that

the goal of much recently published literature is to “help readers to access traumatic experiences,” particularly through the use of fictional trauma narratives. However, Vickory also points out that the authors of such narratives do more than simply write about trauma: “They [also] internalize the rhythms, processes, and uncertainties of traumatic experience within their underlying sensibilities and structures” (3). In her analysis, Vickory establishes several broad aims and characteristics of trauma narratives. The most crucial of these is that they “raise important questions and responsibilities associated with the writing and reading trauma as they position their readers in ethical dilemmas analogous to those of trauma survivors (1).

In their readings, both the readers and writers should be conscious of the traumatized characters ethically because they are in the ethical dilemma. The actions of characters in the novel may lead us to questions to address ethically. The narrative structure imitates intrusive trauma symptoms and the childlike perceptions represent the nature of pre-narrative, unintegrated traumatic memories. Additionally, victims of trauma “carry an impossible history within them, or they become themselves the symptom of a history that they cannot entirely possess” (5). So the first part of the story is narrated by omniscient non-participant narrator because this is the only sort of narrator who would have access to those specific memories from which trauma has disconnected the characters, as well as the historical perspective and implications of the trauma.

Glass uses two different types of point of view to tell the story of *Three Junes*. The first section, “Collies,” and the last section, “Boys,” are told in third-person limited or subjective point of view, in which the author uses pronouns such as “he,” “she,” and so on, to chronicle the actions and thoughts of the character in focus. The perspective is of a single character the writer does not identify to the readers only

giving access to the thoughts of that character. In the second section, “Upright,” Glass allows Fenno to tell his own story in first-person point of view, using the pronouns “I” and “me.” These changing unlimited and limited insights are crucial because it is through the narrator’s ability to move freely between various sorts of memories and histories, including those that have not yet been processed in the mind of the characters while shaping up a trauma novel.

Fenno is very responsible and practical man who is not easily affected by the past and emotion at the beginning. However, he turns to be the emotional man haunted by the memory of his parents and his best friend Mel when he returns to Tealing, his ancestral home. He narrates the time after his return to the house:

I recall in fugue like detail, with perfect pitch, but as for the next few months, the autumn and early winter before my mother’s death, I remember only snatches of a superficial tune. Mal, just as his doctor had promised, rebounded with a new choreography of drugs – though he slept a great deal, often in the day, to keep himself alert for working at night. I did not visit him much in those months, but he came by the shop every few days. Mum’s doctor, on the other hand, proved wrong, even if his optimism was guarded, but I knew about her decline only from Dad. Mum sounded, despite the worsening cough she could not control, as energetic as ever when we spoke. (Glass 189)

Fenno cannot be blamed for his ethics of remembering or forgetting. He has long forgotten the death of his mother but the subsequent deaths of his father and his best friend Mel have turned him emotional do that he has to reside in the past memories for them. He did not have a direct contact to the mother while she was sick too and he got the development of health to the worst only from his father.

Remembering and forgetting both are ethically correct and forgetting is even more helpful for the recovery of the trauma but Fenno cannot help remembering.

Talking about the ethics of memory Margalit underscores:

Remembering names is a clear case of memory. It is also clear that forgetting names can be very annoying. But I shall ask, how can our forgetting of personal names be morally or ethically wrong? I do not want to add insult to injury about not being able to remember names, but I do want to draw some implications from our not remembering the names of persons who, in some important sense, we should have remembered. (15)

Margalit supports even the ethics of the forgetting even if it can be annoying. She raises the question against those people who regard forgetting a wrong idea. It is evident in the case of Paul, Fenno and Fern in the novel that they would be far better sound human beings if they could manage to forget the trauma of the deaths of their closer ones. The ethics of forgetting suggested by Margalit is very crucial to come out of the trauma. Fern, through her marriage with Fenno, in the latter part of the novel recovers from the death of Paul.

Trauma is pervasive and the forgetting plays crucial role for the recovery of the victim from the traumatic memory. Sharing traumatized people's sufferings, Margalit shares with readers the importance and the ethically correct edge of forgetting. Jon G. Allen has pointed to the pervasiveness of trauma around the world:

Trauma happens. Traumatic events are ubiquitous. Just turn on the news. A typical day's fare may include floods, tornadoes, earthquakes, fires, car crashes, plane crashes, train wrecks, rapes, kidnappings, assaults, murders, school shootings, terrorist attacks, and war-related

mayhem. (5)

Since the accidents and natural disasters, are pervasive and ubiquitous, trauma is bound to be ubiquitous. The ubiquitous, pervasive nature of trauma, Paul's susceptibility being entrapped with the past memory of his wife's death and the scattered state of Paul's mind after the death of his wife are vividly presented in the novel:

Seen from every angle, the week was a tragedy, a crippling chaos. Divine vengeance, thought Paul, worse than anything he had seen or felt in the war. The morning after the crash was the only day he left Maureen, driving to Lockerbie with a detective whose daughter had long ago, for a summer, captivated Dennis. Together, the two men pressed through crowds and crossed barricades to walk through scatterings of oily, singed debris. In many places there was little to see but fragments – their smallness a horror in itself – and they looked so consistently obscure to Paul that he saw a kind of visual frolic in the wreckage: a sonata of quirky shapes, dark against the newly frosted ground, like a painting by Miró. (Glass 29)

Glass's narrative projects Paul's painful week after the death of Maureen. It is worse than the ruins the war has created. It is a kind of vengeance of the god the phrase used by an American religious leader to describe the AIDS epidemic.

Paul had left Maureen just for a day during her last days of her life when he had visited the plane crash in Lockerbie. The historical connection has been clearly drawn in his traumatic shock. The images of destruction float to describe his dismantled mental condition. The scattering debris after the plane crash he sees when he visits the crash site with a detective and the horror he feels are the horrors for his

life after the death of his wife:

As the detective stopped to speak with one of the men collecting the pieces and placing them in numbered, zippered plastic bags, the toe of Paul's boot uncovered a glint of gold. Turning his back to the policemen, he squatted, shielding the object from their view. Slowly, he lifted a shiny cylinder and held it in his gloved palm. It was a bright gold tube of lipstick, fallen intact from the sky. Without hesitating, he slipped it in a pocket. Walking alongside the detective again, he focused on the fog of his own breath, reminding himself to inhale, exhale, inhale, exhale. When he got home, he went straight to the scullery sink and vomited. (29)

The symptoms of Paul's trauma are described in this narration; he picks a lipstick from the debris and keeps it in his pocket. The charm and decoration of life, the cosmetics are overthrown at the time the plane crashed. His breath is heavy like the dense fog, he finds difficult to stand and he vomits when he returns home.

Paul is so traumatized that he wanted to tell about the plane crash to his sick wife but to no avail. She was too ill to read the newspaper, "For five days he did not sleep. He forbade everyone who entered the house to mention the crash in front of Maureen. She no longer read the paper. From a mask, and then from plastic tendrils that snaked up her nostrils, she drank oxygen like an elixir whose magic was fading" (29). His witness of the trauma and telling the story of trauma would help him recover and come out of the trauma but he has nobody there to hear his story. This is further instigated by another shock, the death of his wife totally shattering him and losing his touch with present and reality overpowering him.

As Judith Lewis Herman explains, "Traumatic events produce profound and

lasting changes in physiological arousal, emotion, cognition, and memory. Moreover, traumatic events may sever these normally integrated functions from one another” (34). The result of this “severing” is that trauma victims behave “as though their nervous systems have been disconnected from the [psychological] present” (35), and their memory of trauma remains unintegrated, thus making the past functionally inaccessible. While these characteristics of trauma are exhibited primarily in individuals, trauma theory is also largely connected to historical, cultural, and mass traumas, such as holocaust.

Trauma victim must recover from the trauma. These individuals are closely connected to their societies. The problem in the recovery of trauma victims is the negative cultural representation of the nature of their trauma. Wulf Kansteiner and Harald Weilnböck “Against the Concept of Cultural Trauma” have raised the issues of and its relevance with cultural representation:

Our culture produces indeed many dubious representations of trauma that might have unwelcome or even negative effects on their audiences. But the indiscriminate rejection of narrative renders the deconstructive trauma paradigm incompatible with the results of clinical research which has shown consistently that integrating traumatic experiences within narrative frameworks is an indispensable tool of psychotherapy and that narrative forms of representation help groups and collective entities to come to terms with events of violence and its mental and social consequences. (233)

According to Wulf Kansteiner and Harald Weilnböck, integrating traumatic experiences within narrative frameworks is an indispensable tool of psychotherapy but our culture tends to indiscriminate rejection of narrative and thus, leads the

recovery dysfunctional and useless. The repression of trauma is the basic cause why the trauma remains and the victims of the trauma do not recover. Their stories of the trauma need witnessing but our culture does not allow them to tell their stories of the sufferings. Stories which are repressed in their unconscious are highlighted in *Three Junes* in reference to the trauma and the loss created by AIDS epidemic in America. In the novel, the horror and trauma highlighted as the panic among the people. Fenno is shown weary only with the mention of the AIDS epidemic:

Fern has always been appalled by that infelicitous term; before AIDS, didn't drugs come in protocols and regimens, with appropriately military connotations? . . . "people are still dying all over the place. Perhaps fewer people we know, but they are." Fenno says this wearily and not unkindly, as if it's something he's obligated to say. (Glass 314)

As Constantakis points, "Because many of the early victims of AIDS were homosexual men, religious leaders such as the Reverend Jerry Falwell, a Reagan supporter, declared that "AIDS is the wrath of God upon homosexuals" . . . President Reagan's legacy is one of silence" (318). This highlights how the dominant culture and the religious and political institutions politicize and repress the trauma.

The stories of the trauma victims or the trauma survivors are politicized by the church authorities and the administration maintains silence as the repressive strategy:

The speech of survivors, then, is highly politicized. If "telling it like it was" threatens the status quo, powerful political, economic, social forces will pressure survivors either to keep their silence or to revise their stories. If the survivor community is a marginal one, their voices will be drowned out by those with the influence and resources to

silence them, and to trumpet a revised version of their trauma. Less marginal trauma survivors can sometimes band together as a community and retain a measure of control over the representation of their experience. (Tal 7)

It is clear that trauma is culturally repressed. The trauma survivors are forced to maintain their silence. It is more visible if the trauma victim is marginalized or the individual with no other person to share his/her trauma too as is the case with Paul in the novel. Paul comes traumatized from the debris of the plane crash but his wife Maureen is very sick in the bed of hospital, she is unable to read the newspaper or listen to and feel the story of her husband's trauma. She adds to his trauma further as she dies that forces Paul to lose the touch with his present and die without recovery from the trauma. In his desperate attempts of the recovery, he travels to Greece and tries to keep himself busy. He tries to see Fern as the embodiment of Maureen but he cannot establish the touch with reality again. The painful past keeps haunting him.

In contrast, the mourning is very important both culturally and personally to recover Fenno and Fern from the traumatized state. As "[t]raumatic memories lack verbal narrative and context; rather, they are encoded in the form of vivid sensations and images," they often "resemble the memories of young children" according to Herman (38), they are necessary to address with the cultural means like memorials and bid the cultural farewell to the lost person to come out of the trauma. It gives the victim the sense of solace and the feeling of cultural communion. To address the cultural issues heal the trauma is very important because the memory is not only individual rather it also has the sense of the collective identity according to Eyerman:

Memory is usually conceived as individually based, as residing inside the heads of individuals. Theories of identity formation, socialization,

tend to conceptualize memory as part of the development of self and personality. Notions of collective identity building around this model (like the collective behavior school) theorize a 'loss of self', and thus of the constraints of memory (as super ego or ingrained habit) in accounting for collective behavior and the formation of new collective identities. (161)

Rituals performed for the dead person are very important to establish the collective identity with him/her and the victim haunted by his/her traumatic memory. Fenno participates in the mourning of his father with his brothers, and thus, becomes successful in recovery establishing the tie with his parents and acceptance of reality.

The death, mourning, and grief serve as the thematic foundation for *Three Junes*, the story also emphasizes the idea of recovery and renewal, particularly during and after a period of personal tragedy and heartache. Paul travels to Greece to renew his spirit and discover new pleasures in an exotic setting. However, Paul cannot completely recover and renew himself, especially in the wake of his wife's death; he has too many memories. Ultimately, he moves to the Greek isles to live out the rest of his life, in hopes that he can change his usual habits and preoccupations, like fixating on the wrinkles in his own shirt.

Lil and David's desire for a child lends the possibility of hope and recovery and renewal to a family absorbed in the pain of loss. Lil and David ask Fenno to supply the sperm to fertilize her eggs. Although their longing to involve him in their creation of a new life makes him uncomfortable and a bit resentful at first, Fenno decides to help. He gradually comes to see the possible child as symbolic of life and as a sign that his family, his memories, and he himself, will live on. Another sign of renewal and hope for Fenno resonates with Laurie when she takes the box of his

father's ashes because she does not want them thrown in the sea. Fenno realizes that he has the same feelings – he cannot let go of his father or the memories. But in easing Laurie's mind, he eases his own, particularly as he thinks back to spreading the ashes of his friend Mal over a lake, in accordance with his final wishes. Fenno recognizes that he can move on. In the death of his friend Mal, he finds a way to move forward, and at the end of Fenno's narrative, he learns how to live. The characters accept the reality and are ready to begin their life with roles and responsibilities in their societies.

Social, cultural and familial role play is crucial for the recovery that can be seen as a sociodrama. As per Kellerman's concept of sociodrama, the performance of the socio-cultural mourning of the dead can be seen as sociodrama that is very important to come out of the cultural trauma in the novel:

Sociodrama focuses on the collective aspects of the roles we play.

Because it does this, sociodrama can help a group to explore cultural roles and how they feel about them. An enactment can occur in which group members play roles of cultural leaders interacting with each other or with members of the community regarding a specific issue.

Thus, in a sociodrama, a person is not acting out his/her own life story.

He is playing a role as it is codetermined by group members. (17)

Everybody, at the end of the novel, participates in the sociodrama and their familial and cultural role play signifying the recovery and renewal. Fern finds recovery of her life through her relationship with Fenno. For Fern, renewal comes in the form of security, as becomes clear at the end of the novel. Like Fenno, she reviews her past in order to discover who she is in the present, but fears moving forward. Fern's recovery is underway as she agrees to marry Fenno and becomes happy once again after the

loss, “The sensation is extraordinary, like testing the ocean in May, feeling the icy cold rush up your legs and thrill its way into your bloodstream. She feels as if she’s just waking up, glad to be in this kitchen with this man—and not looking forward to joining the others again” (313). The images of renewal are present in the quote. May is the spring season; there is the thrill of the new, renewed life in Fern. Beginning a happy life is seen here. Mourning accordance with the cultural norms, taking responsibility, acceptance of the suffering and hope for the new life play vital role for the recovery of the characters.

III. Glass' *Three Junes* as Narrative of Memory and Trauma

This research has studied the traumatic memory of the characters and their healing in Julia Glass' novel *Three Junes*. In the novel, death and memory play crucial role both of which act the sources of the trauma of the characters. Dennis, David and Fenno's father Paul McLeod who is also a newspaperman mourns at the death of his wife Maureen when the novel begins and we start seeing into his traumatic memory and its consequences. To get rid of the traumatic memory of his wife's death Paul travels to Greece where he gets attracted to a young woman named Fern. Fern, on the other hand, is attracted to the tour guide instead of Paul. Paul decides to stay in Greece in order to start a fresh life once again. Paul is cautious to come out of the trauma and thus, he does not want emotionally connecting with people. But his wife's death continually haunts him changing him to emotional man. The painful memory of his wife Maureen is always there in him and he looks for the impression of Maureen in Fern.

Paul's son Fenno is also cautious like his father so that he would remain unaffected by the traumatic memory. He is lonely, observant, and cautious in his manner. Like his father, he does not like to get attached to people emotionally. But he is also affected by the painful memory of the loss of his mother, Maureen and later, after the death of his father Paul the painful memory of his father.

The novelist has examined the trauma of the characters minutely. Paul tends to miss his wife very much, after the loss or the departure Maureen. It makes him the victim of traumatic memory. This research has studied the nature of shock in Paul and his son Fenno after the loss of Maureen and later Paul himself. Various stages of trauma are examined in the research. During the analysis, personal and cultural facets of trauma are examined. The unusual involvement of Paul in past memories of

Maureen, lack of control and senselessness about her body, persistent haunt and recurrence of painful memories and so on are some of the features in which the trauma is manifested in different degrees. Many of the symptoms of the trauma Paul undergoes are seen as PTSD.

Further, this research has pointed to the historicity of the trauma depicted in *Three Junes*. The plane crash and AIDS epidemic are two of the historical incidents that have caused trauma in the people of the time. The writer, in this connection, exposes the nature of the current panic and sufferings which give the people of the time a horrible experience and painful memory. Finally, Fenno and the other characters gradually accept their present and become able to start new life in the novel. Thus, the novel is a trauma novel that ends in the optimistic note.

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