“DAEMONIC” FORCES: TRAUMA AND INTERTEXTUALITY IN FANTASY LITERATURE

by

BRANDY BALL BLAKE

(Under the Direction of Hugh Ruppersburg)

ABSTRACT

While the number of critical studies of fantasy has been growing since the 1970s, few critics have focused on the interplay between works of fantasy and trauma, its symptoms, and its theories. In this dissertation, I examine the appearance of trauma in numerous works of the genre, showing the prevalence of traumatic experiences and neuroses and illustrating fantasy’s ability to focus on and significantly address serious real-world issues, including violence, death, and other traumatic events. More specifically, the essays included in this dissertation explore the ways in which the presence of trauma in fantasy stories utilizes, comments upon, and enhances the traditions and conventions of the fantasy genre, which because of the connection between fantasy and psychoanalysis often have a psychological subtext. Focusing on a range of work in trauma theory from Freud and Jung to Cathy Caruth, Donald Kalsched, and Anne Whitehead, I demonstrate that trauma in fantasy stories uses intertextuality, in the sense of both extensive allusions to previous works and the repetition of formal genre conventions, to illustrate the daemonic nature of trauma, particularly the fixation of the hero on a traumatic event and the feelings of helplessness and compulsion that he experiences as he proceeds towards his heroic destiny. In fantasy characters from works such as *The Lord of the Rings*, the *Harry Potter* series, C. S. Lewis’s *Til We Have Faces*, and Lewis Carroll’s *Alice in Wonderland*, this fixation manifests through the repetition of fantasy traditions—such as the ongoing battle between good and evil, the compulsion of the hero to save others, the recurrence of functional characterization,

and the representation of the journey archetype—that mirror the symptoms of trauma. Furthermore, while fantasy has often been considered escapist, the connections between trauma theory, fantasy, and psychoanalysis highlight the serious issues surrounding trauma by illustrating the hero's struggle, allowing the audience to better understand the overwhelming forces of traumatic experience.

INDEX WORDS: Trauma; Trauma theory; Fantasy; Intertextuality; Genre conventions; Sigmund Freud; Carl Jung; Hero; Escapist; Harry Potter; C. S. Lewis; Lewis Carroll; J. K. Rowling; J. R. R. Tolkien; Ursula LeGuin

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BRANDY BALL BLAKE

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BRANDY BALL BLAKE

Major Professor:	Hugh Ruppersburg
Committee:	Roxanne Eberle
	Jonathan Evans
	Richard Menke

Electronic Version Approved:

Maureen Grasso
Dean of the Graduate School
The University of Georgia
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DEDICATION

To my loving husband Matthew, who has taken care of me and supported me throughout my journey.

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CHAPTER 1

INTRODUCTION

The goal of this study is not to define fantasy but to explore a recurring pattern within it. While the number of critical studies of fantasy and the fantastic in literature have been growing since the 1970s, few critics have focused on the interplay between works of fantasy and trauma, its symptoms, and its theories. In this dissertation, I attempt to fill that gap by examining the appearance of trauma in numerous works of fantasy, showing the prevalence of traumatic moments and illustrating fantasy's ability to focus on and significantly address serious real-world issues, including violence, death, and other traumatic events. More specifically, however, the essays included in this dissertation will explore the ways in which the presence of trauma in fantasy stories utilizes, comments upon, and enhances the traditions and conventions of the fantasy genre. Throughout this dissertation, I examine the presentation and manifestation of trauma in fantasy characters and environments and how that manifestation connects to intertextuality, in the sense both of extensive allusions to previous works and the repetition of formal genre conventions.

The meaning of the word "trauma" focused solely on physical wounds until the development of psychology in the mid to late nineteenth century, when the definition expanded to include "psychic injury, esp. one caused by emotional shock the memory of which is repressed and remains unhealed" ("trauma"). Psychological trauma and its various causes have since come under focus through studies on hysteria, train accidents, World War I combat, and more recent examinations of Holocaust survivors, domestic abuse victims, and 9-11 witnesses; after much

research psychologists have expanded and clarified the definition of trauma. According to Judith Herman in her book *Trauma and Recovery*:

> Unlike commonplace misfortunes, traumatic events generally involve threats to life or bodily integrity, or a close personal encounter with violence and death. They confront human beings with the extremities of helplessness and terror, and evoke the responses of catastrophe. According to the *Comprehensive Textbook of Psychiatry*, the common denominator of psychological trauma is a feeling of "intense fear, helplessness, loss of control, and threat of annihilation." (33)

While many different types of events can be considered traumatic, psychologists and critics note that the resulting feeling of powerlessness is a common factor, emphasizing that "[a]t the moment of trauma, the victim is rendered helpless by overwhelming force" (33). Throughout this dissertation, I examine the ways in which works of fantasy present this feeling of helplessness, the "overwhelming force" that causes it, and the aftereffects, which can include a traumatic neurosis such as Posttraumatic Stress Disorder.

Since Posttraumatic Stress Disorder was first defined in the *Diagnostic and Statistical Manual of Mental Disorders* (DSM-III) in 1980, psychological and critical studies of trauma have increased in number and importance. Cathy Caruth emphasizes in *Trauma: Explorations in Memory* that ". . . many people have recognized the urgency of learning more about the traumatic reaction to violent events and about the means of helping to alleviate suffering" (vii). Saturated with media's attention to war, terrorism, and natural disaster and with focus on personal trauma (abuse, death, and accidents) on primetime television shows, people today must learn about trauma in order to avoid becoming insensitive to it. Fantasy provides interesting

opportunities to learn about and relate to trauma through a medium that combines escape and reality, exciting adventure and thought-provoking narrative.

Fantasy has traditionally been categorized as escape literature, allowing its audience to leave the mundane world and its painful circumstances for one of magic and wonder. This is seen as one of the values of fantasy by many of its fans and one of the problems of fantasy by some of its detractors. Even academics who defend the literary merit of fantasy must address its use as an escape—for ill or for good. For example, in her book, *Fantasy and Mimesis*, Kathryn Hume defends fantasy by claiming that not all of it is escapist. In Hume's opinion, escapist fantasy, particularly "tale[s] of conquest and adventure" (59) such as Robert E. Howard's *Conan* series and L. Frank Baum's *The Wizard of Oz*, lacks substance: "Escape literature has seldom fared well with commentators because it needs no explications and provides no opportunity for sophisticated analysis. However, the hostility engendered by simplicity should not be carried over to fantasy at large . . ." (59). While Hume disparages fantasy that is considered escapist, J.R.R. Tolkien emphasizes that escapism is one of fantasy's virtues: "I have claimed that Escape is one of the main functions of fairy-stories, and since I do not disapprove of them, it is plain that I do not accept the tone of scorn or pity with which 'Escape' is now so often used" (79). Tolkien supports fantasy's value, asserting that mankind needs an occasional escape from the world—from the problems of modernity as well as from "hunger, thirst, poverty, pain, sorrow, injustice, [and] death" (83).

Fantasy may provide a valuable escape from the real world and its problems; however, this escape still transports its audience into a world that suffers from problems of its own. Characters in fantasy literature confront particularly harsh realities, including "hunger, thirst, poverty, pain, sorrow, injustice, [and] death" (83), exactly the issues Tolkien says readers are

escaping. As Philip Martin explains in *The Writer's Guide to Fantasy Literature*, in fantasy "[t]he diminutive, somewhat ordinary heroes are forced to battle with forces far more powerful than they" (Martin 34). Consistently in these great struggles between good and evil, characters die, cities are destroyed, and great violence occurs, and many characters of fantasy are traumatized by these events. Often, however, the trauma occurs on a much smaller, more personal level. In fact, while the worlds of fantasy may be very different from reality, they share many of the same sources of trauma with the real world. Traumatic events include battle (particularly during wars), abuse, accidents, and family deaths and injuries. For example, four major fantasy protagonists (from the *His Dark Materials* trilogy, *The Lord of the Rings*, *Earthsea*, and the *Harry Potter* series) experience trauma because of such events. Will Parry is traumatized by his first major battle, Frodo Baggins by two extreme injuries, Ged by a near death experience, and Harry Potter by his parent's murder. These personal traumatic moments resemble real-world trauma, for in each of these examples, the protagonist experiences sudden, violent events during or after which he feels helpless. However, these examples represent only a small sample of similar occurrences in fantasy novels. If fantasy allows a beneficial escape, as Tolkien suggests, then why does it include so many disastrous or traumatizing moments? What does trauma add thematically to works of fantasy, and how does the imaginative medium of fantasy contribute to studies of trauma?

Connections between Fantasy and Trauma: Structure and Psychology

In this dissertation, I draw on the works of modern trauma theorists, such as Laurie Vickroy, Anne Whitehead, Cathy Caruth, Dori Laub, Shoshana Felman, Bessel A. van der Kolk, and Onno van der Hart, and rely on *Trauma and Recovery*, the psychological study by Judith

Herman. However, because of the connection between fantasy and the unconscious, I also employ Sigmund Freud and Carl Jung, as well as Jungian analysts Donald Kalsched and Daryl Sharp. This combination of theorists allows me to focus both on the structural aspects of the literature I examine—how the structure of trauma and its symptoms connect to conventions of fantasy—as well as on the psychological effects of trauma on the characters. I can thereby connect the conventions within the story to the characters' experiences, growth, and fears through my examination of traditional responses to traumatic events. Because fantasy mixes structural conventions and psychological symbolism, this combination of theoretical approaches is necessary for a more complete understanding of the interaction between trauma and fantasy.

No mode has more freedom than the fantastic—literally anything can happen. However, fantasy is bound by a specific set of conventions, to which, ironically, it strictly adheres. In *Other Worlds: The Fantasy Genre*, John H. Timmerman "identify[ies] six traits which must be present *to some degree* to characterize the work as fantasy literature. . . . These six traits are the use of traditional *Story*, the depiction of *Common Characters and Heroism*, the evocation of *Another World*, the employment of *Magic and the Supernatural*, the revelation of a *Struggle between Good and Evil*, and the tracing of a *Quest*" (4). In *The Encyclopedia of Fantasy*, John Clute likewise focuses on the structure of the common fantasy story in his definition of the genre:

> A fantasy text may be described as the story of an earned passage from BONDAGE—via a central RECOGNITION of what has been revealed and of what is about to happen, and which may involve a profound METAMORPHOSIS of protagonist or world (or both)—into the EUCATASTROPHE, where marriages may occur, just governance fertilize the barren LAND, and there is a HEALING. (314)

Both of these definitions note conventions that have been a vital part of the genre since the mid twentieth century; other aspects of the genre have evolved from much older myth and fairy tale traditions. Yet as Timmerman emphasizes, conventions are a necessary part of modern fantasy. In fact, the structure of fantasy is well known—both by its critics and its fans. While many critics disparage fantasy because of this excessive conformity to convention, which they believe leads to formulaic fiction, the use of convention often adds meaning rather than limiting it. As Brian Attebery explains, though much fantasy is formulaic,

> Reliance on traditional motifs can be an easy way to make sure that the reader will respond to the fantastic. . . . However, the vast, unformed realm of the fantastic is limited not only by convention but also by a desire for iconic significance. The freedom it offers is offset by the need to be understood, and that means channeling the fantastic imagination through the psychological and social codes revealed in individual dreams and in collective mythology. (8-9)

Fantasy's motifs, formulas, and traditions, therefore, help its authors to communicate more effectively with its audience by shaping the fantastic into recognizable forms, while also helping its audience to connect to the greater psychological messages inherent in them.

Studies of trauma obviously utilize psychological, and often psychoanalytical, criticism and techniques. Likewise, because fantasy focuses on the imagination, on worlds created and envisioned in the mind alone, scholars also utilize psychological theory, particularly psychoanalysis, to examine the works of this genre. For example, because of the imaginative, improbable, and sometimes chaotic characteristics of fantasy, its stories have often been compared to dreams. In his studies of fairy tales, Bruno Bettelheim claims that "investigators with a depth-psychological orientation emphasize the similarities between the fantastic events in

myths and fairy tales and those in adult dreams and daydreams—the fulfillment of wishes, the winning out over all competitors, the destruction of enemies—and conclude that one attraction of this literature is its expression of that which is normally prevented from coming to awareness" (35-36). The positive aspects of fantasy—its focus on defeating evil, gaining treasure, and rescuing maidens, for instance—express wish fulfillment and contribute to the idea of fantasy as an escape from the harsh realities of life. In addition, numerous Jungian archetypes, including the hero, the wise old man, the great mother, the shadow, and the journey, appear within works of fantasy, to such an extent that they have become fantasy conventions in themselves. Most young heroes in this genre have an older, wizard guide and at some point in their careers have to face a monster that represents their own repressed fears or emotions. More importantly, the heroes of fantasy embark upon a journey, sometimes literal and sometimes metaphorical, striving to find their strengths and to save both the world and themselves from whatever evils beset them. Ursula LeGuin discusses the journey archetype in her essay "The Child and the Shadow" as man's "journey to self-knowledge, to adulthood, to the light" (65), claiming that "most of the great works of fantasy are about that journey; and that fantasy is the medium best suited to a description of that journey, its perils and rewards. The events of a voyage into the unconscious are not describable in the language of rational daily life: only the symbolic language of the deeper psyche will fit them without trivializing them" (65). Fantasy, she believes, is the appropriate medium in which to employ psychological symbolism, which most fantasy authors do to some extent. In particular, many fantasy texts involve this psychological journey projected onto a fantastic landscape, through which the hero and the reader both have to navigate, each ideally learning something about himself, his journey to adulthood or through life, his psychological development, and his inner self.

The usage of structural and psychological conventions can lead to a typical or formulaic story. However, because of the familiarity of these conventions, audiences are frequently drawn to them, recognizing their own psychological journey through dreams, repressed fears, and the "perils and rewards" of life within the pages of fantasy novels. Yet talented authors have discovered ways to make the old traditions new. As Attebery claims: "Paradoxically, the more restricted the genre has become, the more productive it is of new texts. As the rules grow more definitive, the game becomes easier for the novice, and, at the same time, more challenging for the expert, the artist who wishes to redefine the game even as she plays it" (10). The tendency towards formula is strong, but some authors can utilize the conventions to create something new and particularly meaningful.

Combining the conventions of fantasy with concepts of psychological trauma and the structural conventions in trauma narratives can in many cases "redefine the game," as Attebery says, altering the traditional emphasis of fantasy conventions by accentuating the darkness inherent in human life instead of the wish fulfillment expected of fantasy. The symptoms of psychological trauma, which Judith Herman divides into hyperarousal, intrusion, and constriction (35), appear in literature in certain formulaic ways. Anne Whitehead discusses "a number of key stylistic features which tend to recur in [trauma] narratives. These include intertextuality, repetition and a dispersed or fragmented narrative voice" (84). Vickroy adds "the use of multiple voices" (27), "changing subject/narrative positions" (28), and "narrative strategies to represent a conflicted or incomplete relation to memory, including textual gaps (both in the page layout and content), repetition, breaks in linear time, shifting viewpoints, and a focus on visual images and affective states" (29). These stylistic conventions, which "mirror at a formal level the effects of trauma" (Whitehead 84), help the reader to place himself in the

position of a trauma victim and to better understand the effects of trauma. In their use of trauma, many works of fantasy utilize these structural forms, particularly repetition and intertextuality; in fact, the conventions of fantasy themselves are both repetitious and intertextual.

Because of its strict use of conventions and its tendency to reference other works, fantasy, more than many genres, incorporates intertextuality. According to Anne Whitehead, intertextuality can mimic trauma symptoms by acting like memory, which recalls both the inability of a victim to access traumatic events and the intrusive repetition of the events themselves. Whitehead claims that the use of intertextuality in trauma narrative "can suggest the surfacing to consciousness of forgotten or repressed memories" (85), as well as the feelings of helplessness and inevitability that accompany the trauma. Specifically, Whitehead explains that intertextuality "can also evoke a literary precedent which threatens to determine or influence the actions of a character in the present. The protagonist seems bound to replay the past and to repeat the downfall of another, suggesting that he is no longer in control of his own actions" (85). Fantasy can also evoke these same concepts through the dominance of its conventions. For example, fantasy stories follow traditional paths, as discussed in Joseph Campbell's *The Hero with a Thousand Faces*, Northrop Frye's *The Mythos of Summer: Romance,* Otto Rank's *The Myth of the Birth of the Hero*, Vladimir Propp's *Morphology of the Folk Tale*, and Max Lüthi's *The European Folktale: Form and Nature*, and many fantasy quests have similar goals and outcomes—heroes develop as they face certain monsters, discover their powers, and learn truths about themselves as they attempt to save their world from approaching doom. Because the protagonist's actions and the outcome of the story follow set patterns, the quest can seem to be a compulsion, particularly if the characters recognize that they are in a story, as some do. Frodo Baggins and Sam Gamgee from *The Lord of the Rings*, Rand al'Thor and Mat Cauthon from *The*

Wheel of Time, and Schmendrick the Magician from *The Last Unicorn* note the similarities (or differences) between their activities and the stories of myth and legend: “Haggard and Lír and Drinn and you and I—we are in a fairy tale,” says Smendrick, “and must go where it goes” (Beagle 95). Once the call to adventure occurs, the hero inevitably follows.

However, if the characters experience a realistic or metaphorical trauma during the course of the story—the hero loses someone, hurts someone, or simply loses control of his own life because of destiny, fate, and prophecy—the “compulsion” of the convention becomes indicative of repetition compulsion. During his studies of repetition compulsion related to trauma, Sigmund Freud noticed that “[t]he manifestations of a compulsion to repeat . . . when they act in opposition to the pleasure principle, give the appearance of some ‘daemonic’ force at work” (41). He saw the symptoms of trauma, repetition compulsion in particular, as destructive to the human psyche—controlling and possessing the victim. The daimonic, an unconscious driving force within man, can be either negative or positive, creative or destructive. The problem, according to Rollo May, comes when it “take[s] over the whole person. . . . When this power goes awry, and one element usurps control over the total personality, we have ‘daimon possession’ the traditional name through history for psychosis” (Diamond 65). This daimonic compulsion manifests in various trauma symptoms. According to Judith Herman: “Long after the danger is past, traumatized people relive the event as though it were continually recurring in the present. They cannot resume the normal course of their lives, for the trauma repeatedly interrupts” (37). With this constant interruption and because of symptoms of hyperarousal—the tendency of the trauma victim to have “an intense reaction to specific stimuli associated with the traumatic event” (36)—the trauma victim often seems to be fixated negatively on the trauma itself (37), making it seem to possess the “‘daemonic’ force” that Freud noticed, as if the victim

has been "pursued by a malignant fate or possessed by some 'daemonic' power" (23). This force comes to the forefront in fantasy as evil, enchantment, and destiny contribute to the compulsion. For the traumatized fantasy character, the conventions can represent the effects of trauma.

In addition to the compulsion of intertextuality, the traits identified by Timmerman that characterize fantasy can also be used to indicate trauma or its effects. The dream-like setting of many fantasy worlds may reflect wish-fulfillment, but they also evoke nightmares and the accompanying emotions fright and helplessness. Dream-like worlds are also structurally reminiscent of trauma. These settings may undergo sudden alterations—in landscape or in time—as they do in dreams, which recall Vickroy's examples of "narrative strategies [representing] a conflicted or incomplete relation to memory" (29). Alterations in setting can represent "textual gaps" and "breaks in linear time" (29). In Lewis Carroll's *Alice in Wonderland*, for example, Alice often experiences sudden, confusing changes in her environment that modern adaptations have used to indicate trauma. In George MacDonald's *Phantastes* Anodos re-experiences a childhood trauma emphasized by a sudden shift of place, his transportation through a magical door. Another common convention, magical enchantment such as trances, possession, and transformation—into ice, stone, animals, and in some cases into human beings (as in *The Last Unicorn* and "The Little Mermaid")— often mimics constrictive symptoms of trauma, particularly its dissociative and numbing effects. In numerous fairy tales, the heroine falls into a magical sleep or is transformed, and these motifs represent constriction or other types of entrapment felt by trauma victims. Fantasy characters, such as Lucy in *Dracula*, Lissar in *Deerskin,* and Peter Beagle's last unicorn, continue this tradition. Furthermore, the stories of fantasy often focus on traumatic events, as characters' lives are disrupted by violence and acts of evil. The daimonic compulsion of trauma appears particularly when fantasy heroes

learn that they have a great destiny, a fate that has been prophesied long before their birth. The hero in these stories feels compelled to follow his destiny yet helpless in the wake of it. Similarly, while many characters have repetitive nightmares after traumatic events in fantasy, others foresee their trauma instead through repetitive dreams and visions. Finally, evil in fantasy, though often represented by fantastic beasts that need to be slain or distant Dark Lords that have to be overcome, can represent the people, actions, and events in the world that bring about human suffering, symbolizing any realistic form of human evil—abuse, death, war, hatred, the atomic bomb—and the effects it has on man. In numerous works of fantasy, evil always appears as an overwhelming force, powerful and terrifying, and those who must face this threat, as Philip Martin explains, are "diminutive, somewhat ordinary heroes . . . forced to battle with forces far more powerful than they" (34). Throughout the story, the monster, Dark Lord, agent of chaos, or symbol of negative emotions either directly or indirectly works to break down the characters, wound them, tempt them, or destroy them.

Each of these conventional examples can be used in fantasy works to emphasize trauma—the hero/heroines' terror, helplessness, and suffering. However, the overall story and structure of fantasy novels, particularly those which focus on the struggle between good and evil, also parallel the feelings of many trauma victims. In his definition of fantasy, Clute explains: "The initial state of bondage, of REALITY-distorting constriction, is normally signaled in fantasy by WRONGNESS, by a sense that the world as a whole has gone askew, that the story of things has been occluded" (314). The language used in Clute's description, particularly in the sense of wrongness in the world at the beginning of the tale that accompanies the approach of evil, appears often in studies of trauma. For example, when Judith Herman describes trauma victims who experience constriction, she says they feel as though "events have been

disconnected from their ordinary meanings. Perceptions may be numbed or distorted . . ." (Herman 43). In addition, Laurie Vickroy emphasizes "the extent that trauma can devastate individuals and preclude their own and others' futures" (xiii), while Herman describes traumatized children experiencing constriction as having "a foreshortened sense of the future" (47). Therefore, the wrongness in fantasy that distorts the world and subverts its intended future parallels the constriction of trauma victims. However, this is only the beginning of the story. The fantasy quest itself, the journey during which the hero defeats a monster, finds a treasure, or saves the world, leads the heroes through what Joseph Campbell describes as a series of trials meant to test the hero's worthiness as he becomes the redeemer of the world. However, because of the connection between fantasy and psychology, psychoanalysis in particular, the quest often symbolizes a journey into the individual unconscious, testing the hero by forcing him to face his own fears, desires, or even former (or current) psychological trauma. The quest, often a journey into the darkness, may represent the process of confronting past trauma, for in many works of fantasy, as a character saves the world, he also attempts to create or save his own sense of self. The hero, who often experiences trauma early on in the story as his normal life is disrupted by the sudden appearance of evil, is compelled to undertake the quest because of this incident—perhaps because of the trauma itself. Thus the beginning of the adventure sets the hero on the path to recovery, though he will face many difficulties along the way: Campbell's "trials." Yet as the hero develops through the process of the quest, he comes to understand that the terrible events in which he has participated—witnessing (or causing) harm to his loved ones, fighting in battles, killing other beings in order to stop evil, even running for his life—have a greater meaning, either to himself and to the world. By the end of the adventure, the hero's transformation, his victory over evil, his retirement to a peaceful life, or his acceptance of what

has happened over the course of the story represent his recovery. Therefore, the ideas of trauma and recovery show how the trials of the hero help not only the world but himself. Ultimately, the use of intertextuality in fantasy to indicate trauma emphasizes the devastation experienced by the characters, and often the world, accentuating their humanity, their depth, and their need to find some answers for the terrible events they have experienced.

How does the use of trauma in the Fantasy genre adds to trauma studies?

Because fantasy is considered escapist, critics may not believe that studying its relationship to trauma could significantly add to trauma studies. What does escapist fantasy have to do with true human suffering? How could the recurrent theme of trauma amongst fantastic characters allow us to understand the significance of trauma in reality? While on the surface, fantasy has little to do with the real world, both its connection to the human unconscious and its common themes can help contribute to an understanding of trauma and its effects on humankind.

Recent critics have applied the psychological theories of trauma to a variety of literature and film. Shoshana Felman examines testimony and trauma in the works of Camus, Paul de Man, and Claude Lanzmann. Cathy Caruth discusses the film *Hiroshima mon amour* (1959). Anne Whitehead studies such authors as Pat Barker, Binjamin Wilkomirski, and Toni Morrison. All of these critics have found that literature and film offer new ways of looking at trauma, at the symptoms of trauma, and at trauma theory. Anne Whitehead explains: “Rather than simply illustrating the theory, the readings are an extension of the theory’s own silences” (4), filling in blanks that the theory alone cannot fill. However, Whitehead also discusses difficulties in presenting trauma in purely realistic literature. Because of the nature of trauma as “an event or experience which overwhelms the individual and resists language or representation . . . ” (3),

authors attempting to illustrate not only moments of trauma but its symptoms have discovered that pure mimesis cannot adequately represent the depths of the experiences. Whitehead believes that postmodern, postcolonial, and contemporary fiction have the tools to do it because these works do not have to rely strictly on realism. She emphasizes that "[t]rauma fiction often demands of the reader a suspension of disbelief and novelists frequently draw on the supernatural . . ." (84), which can sometimes more effectively illustrate the strange and disorienting effects of trauma. Whitehead discusses the use of ghosts as representations of the way in which trauma "requires a literary form which departs from conventional linear sequence. The irruption of one time into another is figured by Caruth as a form of possession or haunting. The ghost represents an appropriate embodiment of the disjunction of temporality, the surfacing of the past in the present" (6). For example, the ghost in Toni Morrison's *Beloved*, the deceased daughter from Sethe's past who appears in the present, represents the haunting trauma of slavery faced by each of the characters (6). Here the fantastic mode of the story and its use of the supernatural provide an impact similar to that of real trauma—the ghost represents the haunting characteristics of the trauma, as well as its intrusive and disturbing effects. This emphasis on the benefits of using the supernatural in trauma fiction indicates that fantasy can be a strong medium for illustrating both trauma and its symptoms.

While I claim that trauma recurs in fantasy and that the supernatural elements of fantasy allow it to present trauma and trauma symptoms in an unusual way, I do not claim that most works of fantasy are trauma narratives. According to Laurie Vickroy, "[t]rauma narratives . . . go beyond presenting trauma as subject matter or in characterization; they also incorporate the rhythms, processes, and uncertainties of trauma within the consciousness and structures of these works" (xiv). These works use new literary techniques from modern and postmodern literature

that reflect the symptoms of trauma and PTSD, including "interior monologues and surrealism" as well as "the fragmentation of narrative and identity common to the postmodern period" (xi). The goal of fantasy, however, is not to represent trauma but to tell a story, usually a story in which a small band of heroes fight against a powerful and overwhelming foe. However, the prevalence of trauma in fantasy literature—in plot, characterization, and structure particularly—indicates its importance in this type of literature as a recurring theme and perhaps implies the ways in which it can contribute to our perception of trauma.

In "The Child and the Shadow," Ursula LeGuin discusses the presentation of evil in fantasy, indicating that "[m]ost great fantasies contain a very strong, striking moral dialectic, often expressed as a struggle between the Darkness and the Light" (65). The highly symbolic conflict between good and evil in these works, in LeGuin's opinion, offers a more effective way to teach children about evil in the real world than mimetic fiction:

> But what, then, is the naturalistic writer for children to do? Can he present the child with evil as an insoluble problem—something neither the child nor any adult can do anything about at all? To give the child a picture of the gas chambers of Dachau, or the famines of India, or the cruelties of a psychotic parent, and say, "Well, baby, this is how it is, what are you going to make of it?"—that is surely unethical. If you suggest that there is a "solution" to these monstrous facts, you are lying to the child. If you insist that there isn't, you are overwhelming him with a load he's not strong enough yet to carry. (70)

Fantasy, on the other hand, can "safely" present evil both for children and for adults, representing it through its conventions. The range of forms that evil takes in these works—corrupt men and women, tainted objects or magic, monsters, armies of monsters, and all-powerful Dark Lords—can represent all manner of human evil: social, psychological, cultural,

and even political evil. Therefore, fantastic evil also can illustrate the evils in the real world that cause trauma. In the *Sword of Truth* series, Richard Cypher's mother dies because two men fight over money; the characters in modern adaptations of *Alice in Wonderland* face child molestation or accidental death. In the *Harry Potter* series, Voldemort, like Hitler, wants to eradicate an entire cultural group, while in *The Lord of the Rings*, Sauron wages war and slaughters thousands of people in an attempt to gain power and rule over others. Disguising human evil in the form of fantasy fiction allows authors to discuss trauma using a particular code, making its audience aware of trauma and its effects while also discussing it in a "safe" medium.

More importantly, as in the real world, many characters in fantasy experience moments of despair and helplessness when faced with evil and trauma, often responding with the belief that a future is no longer possible. However, in fantasy, there is always hope. Attebery explains that

> the characteristic structure of fantasy is comic. It begins with a problem and ends with resolution. Death, despair, horror, and betrayal may enter into a fantasy, but they must not be the final word. Much fantasy does not have what we could call a 'happy ending.' Indeed, the fantasist often seems to start with the idea of such a resolution and then to qualify it, finding every hidden cost in the victory. . . . But in each case the problem initially posed by the narrative has been solved, the task successfully completed. (15)

In other words, while fantasy may emphasize the devastation caused by evil and the trauma experienced by its characters, the story, as Tolkien emphasizes, ends in eucatastrophe—for certain characters and for the reader.[1] The seemingly weak hero has grown, developed, and

[1] According to J.R.R. Tolkien, happy endings are necessary to fairy stories. He uses the term *eucatastrophe*: "the good catastrophe, the sudden joyous 'turn'. . . . In its fairy-tale—or otherworld—setting, it is a sudden and miraculous grace: never to be counted on to recur. It does not deny the existence of *dyscatastrophe*, of sorrow and

overcome hardships, often even recovering from earlier traumatic neurosis as shown by fantasy conventions such as transformation or rebirth. On a larger scale, good overcomes evil, the monster is destroyed, the quest successful—though the cost is often high. Beloved characters die, homes are destroyed, sacrifices have to be made: nothing is easy, but victory comes. In addition, while evil may rise again, peace exists for a time; hope and confidence gain strength. In circumstances of real trauma, the road to recovery is hard. To the victim it may seem endless, and recovery is never assured. However, through symbolic representations of trauma and recovery, their difficulties and rewards, fantasy offers a metaphor of hope, illustrating the possibility that evil, no matter how personally devastating, can be faced.

Fantasy literature provides numerous possibilities for ways to interpret the world. While it can be formulaic and escapist, it also has much to say about reality that reality cannot say about itself. As Ursula K. LeGuin construes in her National Book Award Acceptance Speech: "Sophisticated readers are accepting the fact that an improbable and unmanageable world is going to produce an improbable and hypothetical art. At this point, realism is perhaps the least adequate means of understanding or portraying the incredible realities of our existence" (57-58). Fantasy, on the other hand, utilizes its speculative and improbable nature to illustrate an imaginative version of the world, filled with positives—wonder, beauty, and magic—as well as negatives—darkness, monstrosities, and evil. More than any other literature, fantasy examines struggles between good and evil, showing what is wrong in the worlds whose stories are told and telling great stories of the heroes who make a difference in those worlds. In the real world, terrible events occur, large powers struggle against each other in hopeless battles, and mankind wonders at the meaning of it all. Reading fantasy stories provides hope because, in these tales,

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failure: the possibility of these is necessary to the joy of deliverance; it denies (in the face of much evidence, if you will) universal final defeat . . ." (Tolkien "On Fairy-Stories" 86).

good always wins, even though there are often great losses. Examining the relationship between fantasy and trauma may help to illustrate how trauma can be overcome—how, even when it feels like the repetition will never end, people and worlds can heal, and darkness can be conquered.

CHAPTER 2

OVERCOMING EVIL: TRAUMA AND THE HERO

The prevalence of trauma in fantasy literature becomes apparent when examining the actions and motivations of its most recurrent archetype—the hero. In this essay, I will explore connections between trauma and the conventions of the hero, focusing particularly on the struggle between good and evil. While critics such as Joseph Campbell, Northrop Frye, Erich Neumann, Lord Raglan, and Max Lüthi have thoroughly analyzed the conventions connected to the hero, a review of some of these conventions will clarify the connection between fantasy heroes and trauma, particularly indicating the differences between modern fantasy heroes and mythic ones.

Jungian analyst Daryl Sharp defines the hero as "[a]n archetypal motif based on overcoming obstacles and achieving certain goals" (59), a vague description that accounts for any hero but that emphasizes his most important role—to overcome whatever obstacles he faces in order to succeed in his quest. However, the fantasy hero has much more complexity, taking his roots from a combination of mythological and fairy tale heroes, a split between divinity in one and humanity in the other. In "The Mythos of Summer: Romance," Northrop Frye discusses the ritualistic characteristics of the hero as sun-god, whose cycle of birth, death, and rebirth mirrors the seasons (109-110) and links his rebirth to spring—the rebirth of the world. Both he and Joseph Campbell recognize the mythic hero as a divine world redeemer, someone with phenomenal power who must bring society together, purge it of its evil (in whatever form), and

heal the land or the people. Campbell explains: "the tendency has always been to endow the hero with extraordinary powers from the moment of birth, or even the moment of conception. The whole hero-life is shown to have been a pageant of marvels with the great central adventure as its culmination. This accords with the view that herohood is predestined, rather than simply achieved . . ." (319). Alternately, while the mythic hero is called to adventure, the fairytale hero often stumbles into it or is rewarded with an adventure for being patient, good, or otherwise virtuous, but as Max Lüthi contends, he does not possess a divine nature: "He appears as a dumbbell or . . . as underestimated, despised, or disadvantaged" (Lüthi 136). In addition, this hero often feels uncertain in his adventures: he "does not know what means he can use to overcome the difficulties which he encounters. . . . The fairytale hero, even if he is a dragon-slayer, is time and again shown as one in need of help, often as one who is helpless, who sits down on the ground and weeps because he has no idea what to do" (137), until the traditional fairytale donor steps in to help. Seemingly total opposites in presentation, the mythic and fairytale hero also differ in purpose—in the scope of the quest they undergo:

> Typically, the hero of the fairy tale achieves a domestic, microcosmic triumph, and the hero of myth a world-historical macrocosmic triumph. Whereas the former—the youngest or despised child who becomes the master of extraordinary powers—prevails over his personal oppressors, the latter brings back from his adventure the means for the regeneration of his society as a whole. (Campbell 37-38)

While the mythic and fairytale heroes, then, seem to be at opposite ends of the spectrum, fantasy heroes blend their traits, adopting or interweaving elements of the human and the divine as best fits the story. Their goal may be to save the world or to destroy personal oppressors, to defeat Dark Lords or overcome personal evil. As for their power, in *Other Worlds: The Fantasy Genre*,

John H. Timmerman states that "[s]ince he possesses intelligence or physical powers seemingly beyond the grasp of common man, the hero is considered partly divine" (44). However, Timmerman emphasizes that, in contrast, the hero's commonality, his naiveté, and his "child-like trait of wonder" (30) draw the audience to him and his adventures. We may *admire* him for his power and for his willingness to pursue his quest, no matter what the outcome, but we *relate* to him because he is ultimately human:

> First of all, as common character he is all too well aware of his frightful mortality. He knows he is not a god. The deeds to which he is called are engaged with mortal fear and trembling. Second, he is often lonely, terribly lonely. . . . Ultimately he must rely on nothing more than human imagination and intelligence. The wonder of fantasy is thus what *we might do*; not what others do for us. (45)

Fear, mortality, loneliness—these traits do not ensure a successful adventure, but every man, woman, and child can relate to them. So while we can laugh at the fairytale hero and admire the mythic one, we can understand the fantasy hero, relating to the problems that he faces and feeling inspired when he overcomes them. However, through fantasy heroes, we also recognize the truth, that man has a lot to overcome and that doing so takes a lasting toll on him. "The heart of modern fantasy," says Timmerman, "is this premise: that a very ordinary character is tested beyond expectation or human hope for success" (45). As in life, fantasy shows us that overwhelming events have a tremendous impact on us; therefore, while the mythic, godlike hero may be immune to trauma and the fairytale hero unaware of it, the fantasy hero, placed between divine responsibility and human limitation, is particularly susceptible to experiencing trauma and its effects.

Trauma originates in feelings of helplessness and terror, its victims often overwhelmed by a sudden passivity. Fantasy heroes, in contrast, must be active: fighting, traveling, saving the world. When a character becomes the story's hero, he assumes a life of hardship, pain, and weighty responsibility—the lives of others and the fate of the world hang on his shoulders. Because of the constant danger, heroes in their travels may experience any number of stressors that cause trauma. Many witness the deaths of friends and family, as in the *Harry Potter* series, are tortured, as in the *Sword of Truth* and the *Wheel of Time* series, or face knowledge of their own approaching death, as in William Morris's *House of the Wolfings*. Numerous heroes are forced to kill others or to run in terror of their lives. Each of these situations may result in trauma—because each of these events can invoke the "feeling of 'intense fear, helplessness, loss of control, and threat of annihilation'" that the *Comprehensive Textbook of Psychiatry* indicates as the "common denominator of psychological trauma" (Herman 33). In numerous fantasy novels, these experiences bring about traumatic symptoms that the hero must face or overcome during the course of the story, symptoms such as hyperarousal, intrusive dreams or flashbacks of the trauma, numbness or detachment, amongst others. However, in fantasy, these symptoms may be symbolized in other ways—including magical enchantment or compulsion, the intrusion of magic, and prophetic dreams and visions. The hero's symptoms, in realistic or symbolic form, can be seen to correspond to the traditional trials faced by the hero in his quest, described by Joseph Campbell and other critics. Donald Sharp explains: "Mythologically, the hero's goal is to find the treasure, the princess, the ring, the golden egg, elixir of life, etc. Psychologically these are metaphors for one's true feelings and unique potential. In the process of individuation, the heroic task is to assimilate unconscious contents as opposed to being overwhelmed by them" (59-60). When trauma appears in the story, the hero, temporarily at least, feels overwhelmed by

the “unconscious contents” and so cannot reach his “unique potential.” In order to complete his task, he must recognize, understand, and overcome the trauma, as he does with other tasks, to reach recovery, individuation, world redemption . . . or the treasure, the princess—whatever the goal of the story may be. This process of trauma and recovery in fantasy either compounds the victory of the hero if the trauma is overcome or emphasizes the cost of the quest if it is not.

According to Ursula LeGuin, John Clute, Philip Martin, and many other scholars who study fantasy, the central conflict throughout stories of this genre is a struggle between good and evil. Evil may appear as a distant force, lacking definitive presence except through the violence it has inflicted upon the world—like Sauron from *The Lord of the Rings* who is described as an Eye, a Hand, and a Mouth but who never confronts the heroes in the flesh. Alternately, the evil may appear in the form of a monster, whose fleshiness may be emphasized. Tolkien describes Shelob as “a glut of life, . . . swollen till the mountains could no longer hold her up and the darkness could not contain her” (Tolkien *Two Towers* 376), and in *The Faerie Qveene*, Edmund Spenser dwells on the dragon’s massive form, a “body monstrous, horrible, and vaste,/ Which to increase his wondrous greatnes more,/ Was swoln with wrath, and poyson, and with bloody gore” (1.11.8 lines 7-9). Whatever form the evil takes, whether distant and oppressive or terrifyingly present, its goals diametrically oppose those of good, as do the values and cultural norms it symbolizes. Northrop Frye emphasizes the opposition:

> The central form of romance is dialectical: everything is focused on a conflict between the hero and his enemy, and all the reader’s values are bound up with the hero. Hence the hero of romance is analogous to the mythical Messiah or deliverer who comes from an upper world, and his enemy is analogous to the demonic powers of a lower world. . . . Hence the opposite poles of the cycles of nature are assimilated to the opposition of the

> hero and his enemy. The enemy is associated with winter, darkness, confusion, sterility, moribund life, and old age, and the hero with spring, dawn, order, fertility, vigor, and youth. (110)

However, while this opposition seems to divide good and evil, many fantasy works show that these lines can be blurred. Evil in fantasy can be the antithesis of good, or as LeGuin believes, it can be "inextricably involved with it, as in the yang-yin symbol" (66). While many evil forces may be separate from the hero, others represent the inner conflict of that hero, his repressed desire and fears or his sins come to life. Monsters, one particular form of evil common in fantasy, also hold this twofold meaning. Often, they are studied through a dichotomous perspective; for example, critics claim that these creatures represent cultural or psychological Others. Jeffrey Jerome Cohen emphasizes that "[a]ny kind of alterity can be inscribed across (constructed through) the monstrous body, but for the most part monstrous difference tends to be cultural, political, racial, economic, sexual" (7). However, David D. Gilmore offers the alternative position, again showing that the boundaries between good and evil may be blurred: "most authorities agree that imaginary monsters provide a convenient pictorial metaphor for human qualities that have to be repudiated, externalized, and defeated, the most important of which are aggression and sexual sadism, that is, id forces" (4). In both cases, the hero, in facing the monster or the evil, expels or embraces a symbolic manifestation of either his personal troubles or those of his society and, in defeating it, frees the world or himself from the wrongness caused by that evil force. This is the hero's duty: face the monster/evil, save himself/the world.

Trauma, like evil, also causes bondage and a sense that the world has gone wrong. According to Judith Herman, "[t]o study psychological trauma is to come face to face both with

human vulnerability in the natural world and with the capacity for evil in human nature" (7). Man is vulnerable to the evils of the world, to sudden deaths, accidents, catastrophes, and to the evil that man performs—murder, abuse, war, torture, and numerous other offenses. Facing evils such as these can and often does cause a traumatic response, for humans are often overwhelmed and rendered powerless by these realistic evils. However, because fantasy can be a projection of psychological reality into a fantastic landscape, a traumatic response to evil in fantasy can mirror reality—the evil just appears in a different form. The hero of fantasy stories must face the darkness, whether that evil is caused by external forces or internal corruption, whether it manifests as a monster, an army of monsters, a dark lord, or a shadow. Facing or interacting with that evil can overwhelm the hero and lead to trauma. This, however, is less common in myth than in modern fantasy. In myths, legends, and romance, the evil has to be extremely powerful in order to withstand the epic hero for long. Gilmore emphasizes the similarities in monster-slaying heroes: "the young champion marches forth, vanquishes monsters in marathon battles, and returns the conquering hero. And of course these champions in whatever culture have more or less the same character . . . : brave, adventurous, confident dragon-slayers . . ." (11-12). While slaying the monster is problematic, even difficult at times, it never overwhelms this type of hero. Beowulf's success against Grendel is assured—he proves his confident heroism by going unarmed against the monster. Hercules never balks from his labours, and the gods have given Perseus every tool he needs to kill Medusa. However, when Timmerman claims that in modern fantasy "a very ordinary character is tested beyond expectation or human hope for success" (45), the reason is that the discrepancy between the power of the fantasy hero and the evil he faces is much larger. Philip Martin explains: "High fantasy tends to view Evil as a great force, sometimes personified. The Dark Lord wages a relentless campaign against the

beleaguered forces of Good . . . [who] are forced to battle with forces far more powerful than they. They struggle to come to grips with their own role in this great undertaking" (34). Because of this immense difference in power, good often feels overwhelmed by its task and by the evil forces it faces in particular. Some fantasy stories deal with this discrepancy by allowing the hero to prepare to face the Dark Lord or other evil force slowly, often over the course of many novels. He may meet smaller examples of evil, minions of the larger force, as in David Edding's *Belgariad* and Lloyd Alexander's *Chronicles of Prydain*. Defeating them allows him to gain confidence in his abilities, which prepare him for the final battle. In addition, he learns about his enemy's weaknesses so that, when the ultimate battle comes, the hero's intelligence and patience contribute to his victory, as in Terry Goodkind's *Wizard's First Rule* and J.K. Rowling's *Harry Potter and the Deathly Hallows*. However, in some fantasy novels, the hero encounters the evil force near the beginning of the tale and is overwhelmed by it completely. Because the hero must defeat the evil, this meeting repeats again and again throughout the story, and each time, the hero feels helpless. Often, the hero shows some evidence of trauma.

This chapter examines five works of fantasy—*Harry Potter and the Prisoner of Azkaban*, *The Eye of the World*, *A Wizard of Earthsea*, *Phantastes*, and *The Lord of the Rings*. In each of these works, the hero must overcome a monster (or some other manifestation of evil) in order to save society or himself, but this encounter with evil overwhelms the all-too-human hero and traumatizes him, making him feel helpless, weak, powerless, or terrified, shattering his concept of the world or of himself, as encounters with realistic evil do in the real world. In each case, the monster/evil causes the trauma, is symbolic of the trauma, or first appears at the moment of the trauma. It then returns again and again to plague the hero throughout the story. As Jeffrey Jerome Cohen discusses in his essay "Monster Culture (Seven Theses)," the monsters always

return: "They can be pushed to the farthest margins of geography and discourse, hidden away at the edges of the world and in the forbidden recesses of our mind, but they always return" (20). However, this insistent and continuous return of the monster/evil or its pervasive presence in the story corresponds to the intrusive symptoms of trauma—repetitive "flashbacks" of the danger, helplessness, and shame that occurs when a person experiences a traumatic moment. As long as the evil plagues him, the hero cannot progress, cannot save society or himself as he is supposed to, for the trauma interferes with his development, his destiny, or his ability to see a future for himself. The battle with the monster, then, represents both the task the hero must overcome and the struggle with the trauma, the struggle towards recovery.

Trauma and the Hero's Task: Overwhelmed by Evil

Harry Potter experiences two distinct traumatic moments when he is one year old: the murder of his parents and a violent attack against himself,[2] and *Harry Potter and the Prisoner of Azkaban* focuses particularly on the murder and the trauma Harry experiences because of it. When Voldemort breaks into the Potter home to kill young Harry, the Potters are surprised, trapped, and violently killed, while one-year-old Harry can only watch helplessly. J. K. Rowling emphasizes throughout her series that murder is "the supreme act of evil. . . . Killing rips the soul apart" (*Half-Blood* 498). This event is devastating for him, changing his entire future and development and leaving him an orphan, in the care of a neglectful family and unaware of the magical world.

While Harry can vaguely remember "a blinding flash of green light and a burning pain on his forehead" (*Sorcerer's* 29), he knows very little about his parents' deaths at the beginning of

[2] The particular effects of Voldemort's attack against Harry and the way that trauma alters the conventions of fantasy discussed in this chapter are the subjects of chapter three.

Prisoner of Azkaban. However, as he discovers more details of their death, the memory begins to manifest more clearly. As Judith Herman explains in *Trauma and Recovery*: "[w]hile specific, trauma-related symptoms seem to fade over time, they can be revived, even years after the event, by reminders of the original trauma" (48). Harry cannot remember details, but when Hagrid clarifies some of the circumstances of his parents' deaths, more of the memory returns:

> "Never wondered how you got that mark on yer forehead? That was no ordinary cut. That's what yeh get when a powerful, evil curse touches yeh—took care of yer mum an' dad an' yer house even—but it didn't work on you, an' that's why yer famous, Harry. . . ."
>
> Something very painful was going on in Harry's mind. As Hagrid's story came to a close, he saw again the blinding flash of green light, more clearly than he had ever remembered it before—and he remembered something else, for the first time in his life: a high, cold, cruel laugh.[3] (Rowling *Sorcerer's* 55-56)

While previously Harry had struggled to remember, learning of the curse causes this vision to come unbidden. Harry relives the event in a flashback, with more detail than he had previously remembered, and after meeting Voldemort in *Sorcerer's Stone*, he re-experiences the event through nightmares. However, Harry's flashbacks become much worse when he faces the dementors.

Numerous readers have compared dementors, the primary monsters of *Harry Potter and the Prisoner of Azkaban*, to J. R. R. Tolkien's Ringwraiths: both creatures are hooded, cloaked, and wraith-like, and both emanate fear and intensify the terror of their victims. In addition, dementors have the ability to drain happiness from anyone near them. As Harry's Defense

[3] According to Rowling's account of events from Voldemort's perspective in *Harry Potter and the Deathly Hallows*, the laugh occurs just before Voldemort kills James Potter (Rowling *Deathly* 344). This memory, therefore, seems to conflate the death of his parents and the attack on himself, as they occurred nearly simultaneously.

against the Dark Arts teacher, Remus Lupin, explains: "Get too near a dementor and every good feeling, every happy memory will be sucked out of you. . . . If it can, the dementor will feed on you long enough to reduce you to something like itself . . . soulless and evil. You'll be left with nothing but the worst experiences of your life" (Rowling *Prisoner* 187). In an interview with Ann Treneman of *The Times*, J. K. Rowling links the dementors to depression: "Depression is the most unpleasant thing I have ever experienced. . . . It is that absence of being able to envisage that you will ever be cheerful again. The absence of hope. That very deadened feeling, which is so very different from feeling sad" (Trenemen). While Rowling connects the effects of her creatures to depression, other critics, such as Neil Mulholland[4] and Jessica Leigh Murakami, have related them to Posttraumatic Stress Disorder.

Harry's reaction to the dementors is noticeably worse than that of his classmates—he experiences intense flashbacks and faints whenever the creatures come too near him. Although Harry does not know it at first, he reacts more drastically to the dementors than his schoolmates because, as Lupin explains, "there are horrors in [his] past that the others don't have" (Rowling *Prisoner* 187). Here, Lupin refers to the murder of Harry's parents by Voldemort. As Jessica Leigh Murakami explains in "Mental Illness in the World of Wizardry":

> When Harry is in the presence of Dementors, he experiences a more severe reaction than most of his classmates, including flashbacks of his mother's murder at the hands of Lord Voldemort. Vivid flashbacks of traumatic events are common following traumatic experiences and may be indicative of a diagnosis of post-traumatic stress disorder

[4] However, Neil Mulholland seems to have some reservations about this comparison. Mulholland indicates that "Harry does have ongoing past memories or visions from his parents in that special Mirror of Erised, and even more violent flashbacks of his parents' deaths when he is confronted with Dementors. These flashbacks could be a sign that Harry is suffering from a bit of PTSD" (272). However, Mulholland says elsewhere that "Harry doesn't seem to show any signs of trauma" (272), which I disagree with.

> (PTSD). . . . In people who have experienced trauma in their lives, Dementors often have a re-traumatizing effect. (183)

The "re-traumatizing effect" of the dementors illustrates an intrusive symptom of PTSD. According to Judith Herman, "trauma repeatedly interrupts. . . . The traumatic moment . . . breaks spontaneously into consciousness, both as flashbacks during waking states and as traumatic nightmares during sleep" (37). When Harry gets physically close to a dementor, he experiences flashbacks of his parents' deaths, and those flashbacks lead to recurring nightmares of those moments. In realistic traumatic situations, the victim experiences symptoms of trauma because he interacts with stimuli that remind him of the original traumatic event, but the dementors themselves were not present when James and Lily Potter were murdered. However, these creatures symbolize "the worst experiences of [a person's] life" (Rowling *Prisoner* 187); for Harry, that moment is Voldemort's attack. In addition, the actions of the dementors parallel those of Voldemort. They are "soulless and evil" creatures whose goal is to harm Harry's parental figure, Sirius Black—who becomes Harry's father-substitute by the end of the novel. While Harry does not know that Sirius will be like a parent to him, the parallel between Voldemort's attack on the Potters and the dementors' advances upon Sirius acts as a symbolic stimuli—a reminder of Harry's original trauma. This parallel emphasizes that, in this book, Harry is learning about the death of his parents, the trauma it caused him, and the truth about his godfather.

The effects of the dementors act as intrusive symptoms of trauma in several ways. First, the monsters themselves keep appearing unexpectedly. While their movements are supposed to be restricted, they keep intruding into Harry's daily life—in the Hogwarts Express, at the Quidditch match, and at the lake. In addition, the flashbacks caused by the dementors intrude

directly upon his senses, interrupting whatever activity Harry may be immersed in and causing intense auditory flashbacks, which interfere with his normal hearing.

> But something odd was happening. An eerie silence was falling across the stadium. The wind, though as strong as ever, was forgetting to roar. It was as though someone had turned off the sound, as though Harry had gone suddenly deaf—what was going on? . . .
>
> And then he heard it again. . . . Someone was screaming, screaming inside his head . . . a woman . . .
>
> "*Not Harry, not Harry, please not Harry!"*
>
> "*Stand aside, you silly girl . . . stand aside, now. . . ."*
>
> "*Not Harry, please no, take me, kill me instead—"* (178-179)

Though Harry is, at this time, in the middle of a Quidditch match, not thinking about his parents at all, the voices of his flashback override reality. Harry's childhood trauma "breaks spontaneously into consciousness" (Herman 37) without his control. The experiences are also exact. Harry is not imagining his parents' deaths; he is reliving them. According to Judith Herman, traumatic memories and dreams "often include fragments of the traumatic event in exact form, with little or no imaginative elaboration" (39). Whenever the dementors are around, Harry hears, with unerring accuracy, the deaths of his mother and father—the pleading of his parents, the soulless laughter of his enemy, and the horror of the event.

During these encounters with the dementors, Harry also re-experiences the terrible helplessness he felt during the original traumatic moment. His helplessness against the dementors in the present parallels his helplessness as a child. While Harry is no longer a one-year-old, incapable of acting against the foe that killed his mother, he is still incapable of helping

during these flashbacks—which he wants to do. Judith Herman emphasizes that traumatic flashbacks "are often experienced with terrifying immediacy, as if occurring in the present" (39). Harry hears his mother's screaming and acts as though it is currently happening, even though he is in the middle of a Quidditch match:

> Numbing, swirling white mist was filling Harry's brain. . . . What was he doing? Why was he flying? He needed to help her. . . . She was going to die. . . . She was going to be murdered. . . .
>
> He was falling, falling through the icy mist.
>
> "*Not Harry! Please . . . have mercy . . . have mercy. . . .*" (Rowling *PoA* 179)

However, because of the trauma, he cannot help himself, much less the woman who died in his childhood. Because of his total emergence in the experience and his inability to stay conscious whenever a dementor is present, Harry falls from his broom and ends up in the hospital wing. Therefore, his encounters with the dementors are not only humiliating: they seriously endanger him. Throughout his early encounters with these monsters, he cannot stay conscious and face them, nor can he integrate the memories that they force him to relive. Therefore, whenever he sees or thinks of the dementors, he feels shame and powerlessness.

Over the course of the story, Harry becomes obsessed with his parents' deaths, fixating on the traumatic moment, on the dementors, and on Sirius Black. Because he keeps reliving the trauma, he can neither let go of it nor recover from it. Throughout the series, Harry faces dementors again and again, and without recovery, the trauma would continue to overwhelm him—he would not be able to withstand this monster and so could not progress as a hero.

While in *Prisoner of Azkaban*, the "monster" represents the encounter with evil—the murder of Harry's parents—in other stories the "monster" is more closely tied to the traumatic

event, sometimes even causing it. In Robert Jordan's *Wheel of Time* series, Rand al'Thor is traumatized after an attack on his village by Trollocs, monstrous creatures similar to minotaurs, and a Myrddraal, which resembles both a dementor and a Ringwraith in its ability to emanate fear. Rand lives the quiet life of a sheepherder in the small village of Emonds Field until these creatures attack and try to capture him, wounding his father in the process. Throughout the encounter and his attempts to escape from the monsters, Rand feels terrified. Though he successfully kills one of the Trollocs, he knows he did so only by luck and that he cannot survive another fight. However, in the aftermath, Rand learns that the attackers want him specifically—that for an unknown reason, the Dark One, this story's equivalent of an all-powerful Dark Lord, fears Rand and his friends and will continue to send evil creatures to attack their village as long as they remain (Jordan 113).[5] Rand does not want to leave his home, his father, and the only life he has ever known, but he does so in order to protect the village.

The violent and startling elements of this "call to adventure" shake the foundations of Rand's life, but his trauma comes from his fear of the evil creatures and the Dark One, as well as his confusion about the Dark One's interest in him. While he does not actually appear in Emond's Field, the Dark One is the reason that the Trollocs invade—or at least his lieutenant, Ba'alzamon, is the reason, working on the Dark One's behalf;[6] he is the one who wants Rand and who hunts for him relentlessly. Just after both the attack and Rand's discovery of the Dark One's interest, Rand begins to have repetitive nightmares that illustrate his terror and lack of control. In his first dream, his "heart pound[s]" (119), he feels "desperate haste" (119) and "helplessness" (120), and some harrowing but unknown enemy pursues him. This nightmare

[5] Ba'alzamon knows that one of three boys is his enemy, Rand, Matrim Cauthon, and Perin Aybara, but he does not discover which boy until the end of *The Eye of the World* when Rand faces and defeats him.

[6] While the Dark One does fear Rand, he is still trapped during the first book. His lieutenant, Ba'alzamon, orders the attack, but Rand constantly conflates the two villains—he believes that Ba'alzamon is the Dark One.

replays the terror Rand feels as he runs from the Trollocs and the Myrddraal, and these feelings recur in subsequent nightmares, both during the dream and once he awakes. However, while Rand cannot see the enemy that follows him in the first dream, Ba'alzamon plagues him in later nightmares—appearing as a man whose "mouth and eyes [become] openings into endless caverns of flame" (202) and who terrifies Rand. Throughout these dreams, Ba'alzamon taunts him, tells him he cannot escape, and commands Rand to kneel and serve him. Though the details of his dreams change, this theme and his emotional response to it continue to repeat—Ba'alzamon's recurring presence overwhelms Rand, making him feel helpless. Specifically, in all of the dreams, he feels that he cannot escape from Ba'alzamon, often because his enemy tells him he cannot, claiming that Rand will serve him or that Rand belongs to him. In several dreams, the setting denies his escape: he finds himself lost in a maze with Ba'alzamon chasing him, he cannot open a locked door to escape, he cannot avoid walking towards a white tower where his enemies await him. In each of these cases, the inability to escape intensifies Rand's helplessness—to the point that it carries over into his waking life. He worries that the dreams may be driving him mad (226), he wants to discuss them with someone but finds himself unable to talk about them, and he thinks about them constantly. Rand even becomes afraid to sleep at night, knowing that the dream and Ba'alzamon may return again. When his friend Thom Merrilin suggests that he hide from the creatures that chase them, Rand responds: "They'll find us wherever we go. . . . And how do we escape the dreams?" (392) Because of the constant return of Ba'alzamon in his dreams, he remains terrified throughout the book.

The repetitive dreams resemble intrusive symptoms of trauma, as they remind Rand of the original traumatic event and its implications, the attack at Emond's Field and the idea that Ba'alzamon both wants and fears him. In addition, these nightmares cross the boundary of

dreams into reality. In one, Ba'alzamon kills a rat, and the next morning, all of the rats in the inn where Rand sleeps have died. In another, Rand pricks his finger, which still bleeds when he wakes (352). Ba'alzamon infuses reality into the dreams to emphasize to Rand that he can be reached anywhere: "Do you think you are safe from me in your dreams?" (205) This mixture of dream and reality makes the nightmares even more intrusive and terrifying.

For Rand, the cause of the trauma is two-fold. First, he experiences terror from being chased by enemies, through reality and through dreams. Second, the dreams foreshadow Rand's fate: Ba'alzamon, who sends the dreams to the Rand and his friends, does so in order to find the enemy he will face at the end of the novel—the hero of the story. Receiving the dreams means that he may be the hero who is destined to face Ba'alzamon. However, Rand's feeling of helplessness and his inability to escape Ba'alzamon illustrates that, while Rand's trauma controls him, he cannot face his enemy. As long as Rand runs from Ba'alzamon, the dreams will continue, and because Rand does not understand why Ba'alzamon is interested in him, he cannot integrate this trauma. He remains overwhelmed, forced to listen to the taunts of his enemy: "How long do you think you can evade me, boy? How long do you think you can evade your fate?" (351)

In the previous two examples, the hero's encounter with the monster represents a meeting with or representation of external evil in the world—Harry's parents are murdered, and Rand is attacked by monstrous forces. However, in other works of fantasy, the monster is more directly connected to the hero's nature and his actions. Stories such as these often emphasize that even good men have the capacity to do evil. Ursula LeGuin notes in "The Child and the Shadow" that "fantasy is the natural, the appropriate, language for the recounting of . . . the struggle of good and evil in the soul" (68), which may be the reason why one of the most often recurring

archetypes in fantasy literature is the Shadow. John A. Sanford discusses the Shadow archetype in his book *Evil: The Shadow Side of Reality*, explaining that it represents "the dark, feared, unwanted side of our personality. . . . Those qualities that could have become part of this conscious personality, but are not in accord with the person we want to be, are rejected and constitute the shadow personality" (Sanford 49). Some works, such as *The Lord of the Rings*, *Frankenstein*, and *Dr. Jekyll and Mr. Hyde* depend upon this archetype to express their complete complexity, showing the multiplicity of their characters, who have both good and evil attributes, through doubling. Shadows in fantasy often appear as monsters that must be overcome by the hero so that he can gain a true sense of himself and his capabilities—in facing the monster, he recognizes and defeats his own negative characteristics. Therefore, fantasy stories in which the hero faces his shadow often focus on the hero's growth and development—a personal rather than world redeeming quest. In Ursula LeGuin's *A Wizard of Earthsea* and George MacDonald's *Phantastes*, a monstrous shadowy form plagues the hero, and his first encounters with that shadow cause a traumatic response—first because the event in itself is so overwhelming, but second, because the hero must recognize his own capacity for evil. Rather than facing and overcoming the monster, the heroes, Ged and Anodos, become fixated on it, just as trauma victims become possessed by and fixated on their trauma, as noted by Freud, Pierre Janet, Abram Kardner, Judith Herman, and numerous other clinical researchers. Ged and Anodos each allow the monster to control their lives, fearing it and fleeing from it rather than facing it. Throughout the stories, as these men are followed by their shadows, their strengths and heroic attributes are overshadowed by their trauma.

Throughout his adolescence, Ged's pride manifests as he comes to think of himself as an extremely talented and powerful wizard. Twice in his youth, a competitor goads him into

overextending his magical abilities to prove his talent, and in both instances, Ged's shadow appears and fills him with horror. The first time this occurs, the shadow does not completely manifest, and Ged remains unharmed. However, in the second instance during his schooling at the wizard's academy on Roke Island, another student, Jasper, mocks Ged and questions his ability to do powerful magic. As a result, Ged overuses his magic, "ripping open . . . the fabric of the world" and fully releasing the evil force into it: "a clot of black shadow, quick and hideous" that attempts to kill Ged and then escapes (67). Several elements of this event traumatize Ged—the "threat of annihilation" (Herman 32) from both the destructive magic and the shadow creature, the death of the Archmage Nemmerle as a result of Ged's spell, and Ged's realization that his pride brought these events about. Archmage Gensher emphasizes this final point when he tells Ged that the shadow creature "is the shadow of your arrogance, the shadow of your ignorance, the shadow you cast" (LeGuin 72).

In "Ursula K. LeGuin's Earthsea: Rescuing the Damaged Child," Sandra Lindow discusses the trauma experienced by various characters throughout the *Earthsea* books. Lindow recognizes the connection between Ged's shadow and his trauma, suggesting that physical abuse and neglect suffered when he was a child cause his persona to shatter into two—his self and his shadow (10). The shadow, in Lindow's opinion, represents memories of his abuse and the feelings of innate "badness" caused by that abuse. However, evidence that Ged was traumatized by his childhood experiences is scarce. LeGuin does not spend much time discussing Ged's childhood, nor does she present him as terrified or helpless because of his childhood relationships. Therefore, while Ged does show indications of trauma in later life, I believe the cause of this trauma comes not from abuse but from the evil unleashed by his pride and his power, a fragmentation that takes place well after his childhood on Gent. Ged's symptoms of

trauma first appear immediately following the attack of the shadow. At first, he shows indications of severe constrictive symptoms, particularly a state of "profound passivity in which the person relinquishes all initiative and struggle" (Herman 43)—in Ged's case a prolonged period of catatonia. When he finally recovers and must start using magic again, he acts hesitantly, having lost confidence in his power and trust in his motivation. He knows that his shadow wants him; as Gensher explains: "Evil, it wills to work evil through you" (LeGuin 72). Ged fears that his pride will surface again, that he will be tempted by power, and that he will misuse it, causing destruction to himself and others. Even worse, because of their connection, the shadow could possess him and make him a puppet of evil. Therefore, in order to avoid doing further evil, he avoids power and the pride that led to his trauma: "Wizards trained on Roke went commonly to cities or castles, to serve high lords who held them in high honor" (83-84), but Ged no longer wants to be great. Though he finishes his schooling and becomes a mage, he goes out into the world with no aspiration for greatness and no confidence in himself: "Since the night on Roke Knoll his desire had turned as much against fame and display as once it had been set on them. Always now he doubted his strength and dreaded the trial of his power" (84). Judith Herman emphasizes that "[i]n an attempt to create some sense of safety and to control their pervasive fear, traumatized people restrict their lives" (46), often "avoiding any situations reminiscent of the past trauma, or any initiative that might involve future planning and risk" (47). Although it had been foreseen that Ged would "*be greatest of the wizards of Gont, if the wind blow true*" (39), he makes no progress towards his heroic destiny. In lying low, avoiding fame, action, and any significant use of his power, Ged avoids his shadow, but he makes nothing of himself.

As Ged avoids his shadow and his destiny, he experiences constrictive symptoms of trauma, but intrusive symptoms begin to manifest after he leaves school and has to take on responsibilities. In fact, Ged's first assertive action resembles the traumatic event on Roke Knoll. As Judith Herman explains: "[a]dults as well as children often feel impelled to re-create the moment of terror, either in literal or in disguised form" (39), an act that Freud called "repetition compulsion." Ged summons a tremendous amount of power in order to heal a dying child, and as a result, he is drawn into the land of the dead, which symbolically replicates his previous near-death experience. In addition, while Ged's intentions are good, he once again overspends his power, trying to do the impossible by saving someone who is meant to die. Herman emphasizes that "[s]ometimes people reenact the traumatic moment with a fantasy of changing the outcome of the dangerous encounter" (39)—in this case, he is not goaded into showing off; he is trying to save a child. However, as Craig and Diana Barrow explain in "LeGuin's Earthsea: Voyages in Consciousness": Ged "has transgressed limits, casting aside both the lore of the Master Herbal, "'Heal the wound and cure the illness, but let the dying spirit go"'. . . . The shadow of Ged's pride and his desire not to disappoint his friend Pechvarry nearly trap him once again" (29). Finally, because the circumstances of the event echo his actions on Roke Knoll, Ged's shadow returns, and from this point on, it hunts him relentlessly.

The behavior of Ged's shadow further mimics the intrusive symptoms of trauma. First, it repeatedly appears in his dreams. While repetitive nightmares are a typical symptom of trauma, the shadow's manifestation within Ged's dreams is more intrusive, for it actually stalks him there. Because it has no definitive form, it is even dangerous to him in his sleep:

> Soon after, he dreamed of the thing like a bear with no head or face. He thought it went fumbling about the walls of the house, searching for the door. Such a dream he had not

> dreamed since the healing of the wounds the thing had given him. . . . Now began a bad time. When he dreamed of the shadow or so much as thought of it, he felt always that same cold dread: sense and power drained out of him, leaving him stupid and astray. (LeGuin 91)

The thought of the shadow makes Ged feel weak, further constricted, and powerless, and worse, the creeping nature of his shadow in the dreams convinces him that it could come upon him at any moment. Throughout his travels, he keeps having "to steel himself not to keep looking back over his shoulder at what might be coming behind him" (106), and once the shadow becomes stronger, it attacks him suddenly and almost kills him. The repetitive return of this monster makes him re-experience "terror" (91) and believe he is "helpless" (92). He cannot plan for the future because when he tries to do so "each choice, each plan was blocked by a foreboding of doom. Across each way he might go lay the shadow" (107). He cannot act, believing that the monster will reappear again. Fixated on his shadow, Ged allows it to control his life—he does not progress; he can only run.

The hero of George MacDonald's *Phantastes* shares many similarities with Ged, particularly his struggle with his faults. Anodos's highly symbolic journey into Fairy Land focuses on his development from a proud and selfish man to a heroic figure. His purpose there, as stated by a wise old woman in the text, is to learn how to "do something worth doing" (MacDonald 144), yet as numerous scholars have noted, the name "Anodos" means "pathless" in Greek. This name emphasizes his problem. Anodos wanders rather than progressing, which even the creatures of Fairy Land recognize as a weakness: "He has begun a story without a beginning, and it will never have any end" (24), and until he rids himself of the pride and selfishness that keep him from his purpose, Anodos remains susceptible to the evils of Fairy

Land. Until he recognizes and confronts the evils within himself, the creatures of Fairy Land easily distract Anodos from his path—and therefore from his development into a hero.

The repetitive appearance of one monster causes and then represents Anodos's trauma. This creature returns numerous times during his journey, though in different forms: as the shadowy Ash, Anodos's shadow, and Anodos's double. The Ash, which stalks Anodos throughout the forests of Fairy Land, first appears as "the shadow of a large hand" (26) and then becomes "the strangest figure; vague, shadowy, almost transparent, in the central parts, and gradually deepening in substance towards the outside" (27). Seeing the creature terrifies Anodos: "it was horrible. . . . It caused a new sensation. Just as one cannot translate a horrible odour, or a ghastly pain, or a fearful sound, into words, so I cannot describe this new form of awful hideousness" (27). Filled with horror and "extreme terror" (29), Anodos flees from the Ash; worse, when he meets it a second time, he feels helpless against it, "petrified with dismay and fear" (46). However, while the shadowy Ash plagues him throughout the beginning of his journey, it disappears from the novel after Anodos enters the house of the ogre's wife; it is replaced by his shadow, a creature that is worse than the Ash because of its inexplicable but irrefutable connection to Anodos. Though Anodos does not have a near-death experience or any other experience that would traditionally cause trauma, evidence indicates that his connection to the evil shadow does traumatize him. Having already been weakened and helpless because of a shadowy figure, he experiences "a growing sense of horror" when the shadow attaches itself to him, and his reaction to its appearance and connection to him indicates both the suddenness of a traumatic event and the victim's inability to integrate it: "I was so bewildered—stunned—both by the event itself and its suddenness, that I could not at all realize to myself what it would be to have such a constant and strange attendance" (58). Anodos never really knows how to react to

his shadow, and like intrusive symptoms of trauma, it repeatedly interrupts his thoughts and actions. He experiences "a feeling that there was yet something behind me" (57), and often he is "seized with an irresistible desire to look on my evil demon (which longing would unaccountably seize me at any moment, returning at longer or shorter intervals, sometimes every minute)" (59). This compulsion illustrates both the intrusive, haunting nature of the shadow and Anodos's growing possession by and fixation on his trauma.

Both the Ash and the shadow represent the "evil" side of Anodos, and his connection to evil causes his trauma. First, Anodos encounters both the Ash and his shadow because of his pride. Despite the fact that numerous inhabitants of Fairy Land warn him to avoid the Ash, the Alder-tree, and the ogre's wife, Anodos shrugs off the warnings. As Susan E. Howard explains in "In Search of Spiritual Maturity—George MacDonald's *Phantastes*," he does so "because of his unshaken belief in his own power to overcome those things that have defeated other men before him" (285). Therefore, he is easily seduced by the Alder-tree, which turns him over to the Ash, and he allows himself to be drawn to the ogre's cottage. In addition, both the Ash and the shadow represent Anodos's selfishness. Chris Brawley emphasizes in "The Ideal and the Shadow: George MacDonald's *Phantastes*" that the "evil ash tree . . . represents an all-consuming, possessive desire" (101), as seen in its description: "[Ash trees] are all disagreeable selfish creatures . . . but this one has a hole in his heart . . . and he is always trying to fill it up, but he cannot" (MacDonald 30). Therefore, after Anodos tries to possess both a mysterious woman he discovers in the forest and the Alder-maiden, he finds himself susceptible to and helpless against the Ash tree. Likewise, Anodos's shadow emphasizes his selfishness, which is compounded by his first truly evil act. During his forest wanderings, Anodos befriends a young girl who holds a precious, musical globe. His shadow tries to affect her, but when it fails, he

feels an “irresistible” compulsion to “[lay] hold” of the girl’s globe: “the globe trembled, and quivered, and throbbed between my hands. I had not the heart to pull it away from the maiden, though I held it . . . ; yes, I shame to say, in spite of her prayers, and at last, her tears” (62). This symbolic violation of the girl shows Anodos the darkness within himself and indicates how much his selfishness controls him.

The trauma Anodos experienced because of his connection to the shadow and to the evil it represents is emphasized by the monster’s constant presence and by its reappearance. While awareness of the creature repeatedly intrudes upon him, making Anodos compulsively look over his shoulder to see the shadow following him, it intrudes upon his awareness in other ways as well. It envelops other people so that Anodos’s perceptions of them change; specifically, when his shadow touches a person or thing from Fairy Land, that person or thing loses its enchantment, its purity, or its nobility. A young boy with a magical toy becomes a peasant with a kaleidoscope, and the noble knight he befriends appears cold and untrustworthy (60-61). Anodos has no control over the shadow’s actions. However, it could act at any time, disrupting his awareness of his surroundings, and he is helpless against the effects of its intrusion. In addition, he begins to have repetitive nightmares of his most evil deed—his attack upon the girl with the globe: “It lies heavy on my heart to this hour. At night, ere I fall asleep, often, whatever I may be thinking about, I suddenly hear her voice, crying out, ‘You have broken my globe; my globe is broken; ah, my globe!’” (62) Now, both the monster and the memories of his evil act intrude upon Anodos, and the people and events of his journey appear tainted because of his own connection to darkness, forcing Anodos to realize that “the shadow was in my heart as well as at my heels” (64). He cannot escape from it; he cannot control it. It is a visual manifestation of his

own capability for evil, which haunts him throughout his adventures, and while he finds some places where it seems to disappear and some moments of peace, it always returns.

In attempting to wrest the globe from the young girl, Anodos recognizes the danger of his shadow. After this in his adventure, he searches for a way to rid himself of it. Because Anodos is "pathless," he has been overcome by his selfishness and pride, in other words by the monstrosity of his shadow. The old woman's words—"[g]o . . . and do something worth doing" (144)—is an attempt to put him onto a path, specifically the heroic path, which requires him to be both humble and selfless. Therefore, after he meets the old woman, Anodos works toward becoming heroic, through toil and then through giant-slaying, in order to rid himself of his shadow, but in his first attempts, he still retains his pride. Though his shadow has left him alone for a time as Fairy Land forces him to learn more about himself, it reappears after he completes his first heroic deed, for his emotions indicate that, although he is saving a village from a giant, his motivation is hardly heroic. Even as he kills the giant "some feelings of pride arose in [his] bosom" (157). The shadow, reminding him that evil exists within him, reappears and haunts him again, keeping him from being gratified by his actions even as others celebrate them: "I was in a constant round of gaiety and diversion. . . . But I was ever and ever haunted by the old shadow. . . . Even in the society of the ladies of the court, who seemed to think it their duty to make my stay there as pleasant to me as possible, I could not help being conscious of its presence, although it might not be annoying me at the time" (158). Discontented with the celebration, he returns to his aimless wandering. In response, his shadow disappears and takes, momentarily, a solid form. Anodos, however, thinks it has left him: "the Shadow, which had been more than usually dark and distressing since I had set out on this journey, suddenly disappeared. I felt a wonderful elevation of spirits, and began to reflect on my past life, and especially on my combat

with the giants, with such satisfaction, that I had actually to remind myself, that I had only killed one of them" (159). Filled with pride and "count[ing] [himself] amongst the glorious knights of old" (159) for his heroic deed, Anodos is easily captured by his double, the bodily manifestation of his shadow, and is once again made to feel helpless: his "arm tremble[s]," he "[shakes] like a coward" (160), and he obeys the shadow's every command, "for I could not help myself" (161). The return of his fear and helplessness reinforces Anodos's trauma, as does the shadow/double's actions. It imprisons him in a tower and remains with him, a constant reminder of his evil. Therefore, though Anodos has, at this time, finally completed a worthwhile act rather than wandering aimlessly, his pride at doing so reaffirms his corruption, thereby renewing his sense of trauma. Trapped with his shadow, he repeatedly faces his own evil day after day.

With both Ged and Anodos, the return of the monster acts not only as a flashback to the original moment in which the shadow is called into existence but as a recurring reminder of the evil within themselves. The trauma comes from that fact that they must face both inner evil—their pride, selfishness, and corruptibility—as well as an external evil—the monstrous shadow. Frodo Baggins, the hero of the quintessential fantasy series *The Lord of the Rings*, is also imperiled by external and internal evil. Threatened by the distant Dark Lord, the Ringwraiths, and the monstrous spider Shelob, Frodo struggles against numerous terrifying creatures; however, the evil that causes the largest traumatic impact on him is the Ring of Power. Its constant bombardment of temptation and corruption has an even stronger effect on him than his experiences with war, violence, and monsters.

Frodo's behavior at the end of *Return of the King* indicates Posttraumatic Stress Disorder, as discussed by Janet Brennan Croft and Michael Livingston. In his essay "The Shell-shocked Hobbit: The First World War and Tolkien's Trauma of the Ring," Michael Livingston analyzes

Frodo's activity and disposition after the war is over, connecting his "change in demeanor" (85), "shock, sadness, and . . . unwillingness to partake in violence" (86) to trauma, particularly trauma caused by war. Livingston claims that Tolkien's presentation of Frodo after the destruction of the Ring comes in part from the author's experiences in the Battle of the Somme during World War I and his familiarity with shell-shock in many of its participants. Frodo's pacifism during the Battle of Bywater indicates that witnessing and participating in violence causes trauma, and the repetitive illness and weakness that Frodo feels after the destruction of the Ring, which occurs on the anniversary of his wounding on Weathertop and his wounding by Shelob, represents physical and psychological trauma from two particularly violent moments in his journey. However, numerous members of the Fellowship face violence, though few are wounded as Frodo is. The primary difference between Frodo and his companions, Livingston admits, is the Ring, which contributes greatly to the hobbit's trauma:

> As bearer of the One Ring, the Ring of Power that is ever-leeching upon his mind and upon which the fate of Middle-earth itself rests, Frodo exists in [a] psychological state that is unnaturally tenuous: for him, even small moments of trauma carry substantial weight and make substantial impact. In clinical terms, then, we might say that Frodo is under two stressors: the primary stressor of the weight and power of the One Ring and the secondary stressor of life-threatening physical situations at the hands of monster, demon, and man alike. (83-84)

However, Livingston's essay focuses on the "life-threatening physical situations," particularly on Frodo's reaction to war and wounding, and for the most part understates the contribution of the Ring. In her book *War and the Works of J.R.R. Tolkien*, Janet Croft focuses more on the Ring, comparing Frodo's experiences in Mordor to "unrelieved stress" experienced by soldiers in

World War I: “After entering Mordor, he was in effect threatened continually by an invisible enemy for ten days and nights without relief, and in fact, his sense of being under the constant observation of an unseen enemy dates back to the moment he put on the ring on Amon Hen” (135). However, despite the fact that she examines the major role of the Ring in Frodo’s trauma, she does not discuss the effects it has on him throughout his journey. Croft claims: “Frodo exhibits few of the classic physical symptoms of shell shock as observed in World War I except during the flight from Weathertop to Rivendell. But after his return to Hobbiton, his behavior almost perfectly fits the modern diagnostic criteria for posttraumatic stress disorder” (135). Both she and Livingston focus on the end of the trilogy, making note mostly of the repetitive pain, illness, despair, and dreamlike states experienced by Frodo. Neither critic discusses one of the most traumatizing periods of Frodo’s quest, his journey into Mordor with the Ring during which he exhibits numerous symptoms of trauma. These symptoms indicate that while Frodo may be traumatized by his experiences with violence and war, the oppressive evil of the Ring of Power is a primary cause of his trauma.

As he travels closer to Mordor, Frodo declines both physically and mentally. As noted by Judith Herman, “[a]ccording to the *Comprehensive Textbook of Psychiatry*, the common denominator of psychological trauma is a feeling of ‘intense fear, helplessness, loss of control, and threat of annihilation’” (33), all of which are experienced by Frodo and Sam as they cross Mordor. However, Frodo in particular experiences helplessness and loss of control as the Ring begins to dominate him. Throughout his journey, Frodo feels the almost irresistible compulsion to put on the Ring, and his helplessness becomes evident when he declares: “I am naked in the dark, Sam, and there is no veil between me and the wheel of fire. I begin to see it even with my waking eyes, and all else fades” (Tolkien *Return* 229-230). Here, Frodo emphasizes that his

barriers against the Ring have begun to fail and that nothing separates him from being possessed by its evil. The reference to the wheel of fire also illustrates that he experiences intrusive symptoms, in which the trauma "breaks spontaneously into consciousness, both as flashbacks during waking states and as traumatic nightmares during sleep" (Herman 37). Frodo has both. When awake, Frodo explains, ". . . I begin to see [the Ring] in my mind all the time, like a great wheel of fire" (Tolkien *Return* 208), but his dreams are also haunted by this vision of the Ring: "His sleep had been uneasy, full of dreams of fire . . ." (211). In addition, he always feels hopelessness—no belief in success or the possibility of survival—and an intense weariness, as the great weight of the Ring bears down on him, acting as an intrusive and constant reminder of the Ring's presence and of the burden of responsibility on Frodo. He even seems to show evidence of mental fragmentation or hyper-arousal: when Sam offers to take the Ring, he becomes unreasonably angry but then instantly dispassionate again (229). These examples indicate that Frodo experiences symptoms of trauma on the journey to the Sammath Naur and that the closer he gets to the Ring's destruction, the worse the burden, the helplessness, and the loss of control become.

However, the presence of the Ring itself is not the problem. The evil of the Ring and its possessive and corruptive powers cause Frodo's trauma, for as Frodo comes closer to the Cracks of Doom and the Ring's destruction, his desire to claim the Ring grows stronger. Throughout *The Lord of the Rings*, various characters, including Gandalf and Galadriel, confirm the evil nature of the Ring, particularly how overpowering and tempting it is. In his book *J.R.R. Tolkien: Author of the Century*, Tom Shippey summarizes the immensity of any Ring-bearer's struggle:

> . . . Gandalf insists that the Ring is deadly dangerous to all its possessors: it will take them over, 'devour' them, 'possess' them. The process may be long or short, depending

> on how ‘strong or well-meaning’ the possessor may be, but ‘neither strength nor good purpose will last—sooner or later the dark power will devour him’. Furthermore this will not be just a physical take-over. The Ring turns everything to evil, including its wearers. There is no one who can be trusted to use it, even in the right hands, for good purposes: there are no right hands, and all good purposes will turn bad if reached through the Ring. (114)

Gandalf, in supporting Frodo as the Ring-bearer, does not fear that Frodo will fade quickly under the Ring’s influence as other bearers might. First, he knows that Hobbits are stronger than anyone gives them credit for (Tolkien *Fellowship* 53), and he also believes that Frodo, like Bilbo, has good intentions. As Tolkien states in a drafted letter in 1963: “Frodo undertook his quest out of love—to save the world he knew from disaster at his own expense, if he could; and also in complete humility, acknowledging that he was wholly inadequate to the task” (*Letters* 327). However, the constant connection to such an evil power takes its toll on Frodo, and his trauma can, in part, be traced to its corrupting force. Frodo certainly does become fixated on the Ring, and despite his good nature, it also changes him. At the beginning of the story, Frodo’s appearance and demeanor mark him as particularly unique amongst hobbits. The elves call him “a jewel amongst hobbits” (*Fellowship* 92), and Gandalf describes him as “*taller than some and fairer than most, and he has a cleft in his chin: perky chap with a bright eye*” (189). All of these assessments emphasize Frodo’s good nature, and they are important as a point of comparison to what Frodo becomes by the end of the trilogy: hopeless, helpless, and broken down by the Ring’s evil. During the journey, the Ring relentlessly attempts to take control of Frodo. Its evil wears away at him, demanding that he put on the Ring and claim it and its powers for his own.

Upon reaching the Sammath Naur, it completely overcomes him. Sam first notices the change in Frodo when he sees a vision of his master facing Gollum: "A crouching shape . . . ; and before it stood stern, untouchable now by pity, a figure robed in white, but at its breast it held a wheel of fire" (*Return* 237). This moment elucidates the image Frodo has seen in his repetitive dreams and visions—he has been seeing not just the Ring but the wheel of fire, the power of the Ring. While Frodo's statement that he is "naked in the dark" with "no veil between [him] and the wheel of fire" (229-230) implies that he feels helpless against this force, the manifestation of the wheel and the transformation of Frodo indicate that the Ring has prevailed. Moments later, Frodo claims the Ring as his own, finally losing himself to it:

> Then Frodo stirred and spoke with a clear voice, indeed with a voice clearer and more powerful than Sam had ever heard him use, and it rose above the throb and turmoil of Mount Doom, ringing in the roof and walls.
>
> "I have come," he said. "But I do not choose now to do what I came to do. I will not do this deed. The Ring is mine!" And suddenly, as he set it on his finger, he vanished from Sam's sight. (239)

In claiming the Ring, Frodo falters, overwhelmed by evil and unable to complete his quest.

Facing Evil: The Process of Recovery

While the particular "evil" that causes trauma in each of these characters differs widely, the intense force of each traumatic moment becomes embodied in the monster (Dark Lord, Ring) that intrusively returns to or oppresses the hero. Several heroes, particularly Frodo, Harry, and Ged, feel weakened and powerless against their foes. Rand and Ged are desperate for escape, Ged and Anodos feel guilt, and Harry experiences humiliation. All of them are overwhelmed by

and fixated on the trauma and the monstrous force that represents it. Most importantly, because of their trauma, each hero falters, his progress towards his goal or destiny hindered by terror, self-doubt, and helplessness, and for a long time, the hero cannot face his monster. Yet this struggle between the hero and the monster/villain is one of the most prevalent conventions of fantasy, the task that the hero must eventually complete. In *Fantasy and Mimesis*, Kathryn Hume claims that in fantasy, "we find tales of men, many of whom still deal with marvelous adversaries since such enemies are necessary to define the heroes as heroes" (33). Fighting and defeating the villain are the sixteenth and eighteenth functions on Vladimir Propp's list of thirty-one structural elements inherent in folktales. Joseph Campbell insists that the boy-hero must face the ogre-father (137, 147), and Northrop Frye indicates that the death-struggle between the hero and his foe is one of three crucial stages in the structure of Romance (109). Each of these critics emphasizes that fighting the monster/evil is necessary to the development of the hero. However, because the monster can represent a traumatic force, facing it symbolizes recovery. If the hero is able to defeat the villain, face the monster, or overcome the evil, then he can integrate the trauma and begin to recover from it—as Sharp says, "assimilate[ing] unconscious contents as opposed to being overwhelmed by them" (59-60). In *Harry Potter and the Prisoner of Azkaban*, *A Wizard of Earthsea*, and *Phantastes*, the hero successfully achieves this goal.

In order to heal, Harry must learn to integrate the trauma of his parents' death and actively face the dementors—the monstrous representations of his trauma and source of his intrusive symptoms. By the end of the novel, he does both. First, until *Prisoner of Azkaban*, Harry knows very little about his parents or their deaths. Though he relives fragments of their death in the presence of dementors, those brief flashes of memory do not allow him to make

much sense of the event. As Cathy Caruth explains, the problem with traumatic memories is that they have not

> been fully integrated into understanding. The trauma is the confrontation with an event that, in its unexpectedness or horror, cannot be placed within the schemes of prior knowledge . . . and thus continually returns, in its exactness, at a later time. Not having been fully integrated as it occurred, the event cannot become, as Janet says, a "narrative memory" that is integrated into a completed story of the past. ("II" 153)

Because Harry was a year old when his parents died, he was never able to fully understand what happened, so he must find a way to reconstruct the fragmented narrative so that he can integrate it. However, the novel's central conflict revolves around the inaccurate narrative of the events leading up to the Potters' deaths and Harry's trauma—the presentation of Sirius Black as a crazed monster, a murderer, and a traitor. Harry, at first, believes this inaccurate narrative, but it does not help him heal. In fact, his feelings of hatred towards Black positions him as an ally of the dementors instead of their enemy; he supports them, believing that Black deserves the dementors' kiss (Rowling *Prisoner* 247). Over the course of the novel, Harry learns the story of the betrayal and death of his parents, discovering who is responsible and why. Once he does so, converting his traumatic memory into a narrative memory, he gains a greater understanding of his trauma and begins to integrate it. At this point, he recognizes Sirius as a replacement parent-figure and realigns himself against the dementors, wanting to protect Sirius from them rather than allow them to harm him.

Harry must also take an active role in overcoming his trauma by facing and defeating the dementors. According to Judith Herman, "[t]rauma robs the victim of a sense of power and control; the guiding principle of recovery is to restore power and control to the survivor" (159).

The dementors have robbed Harry of this control, and he wants to regain it and lessen his feelings of fear and humiliation. In order to do so, he must learn the Patronus charm, which conjures an animal protector. According to Lupin, "[t]he Patronus is a kind of positive force, a projection of the very things that the dementor feeds upon—hope, happiness, the desire to survive—but it cannot feel despair, as real humans can, so the dementors can't hurt it" (Rowling *Prisoner* 237). In other words, in order to use the Patronus charm, Harry must focus on positive feelings when faced with his traumatic memories. This allows him to regain control of his body, for the presence of the Patronus reduces the power of the intrusive flashbacks of his parents' deaths and keeps him from being overwhelmed by them.

Near the end of *Prisoner of Azkaban*, Harry faces his demons. Almost immediately after learning the true story of his parents' death, Harry and Sirius are overwhelmed by numerous dementors: "And then Harry saw them. Dementors, at least a hundred of them, gliding in a black mass around the lake toward them. He spun around, the familiar, icy cold penetrating his insides, fog starting to obscure his vision; more were appearing out of the darkness on every side; they were encircling them. . . ." (383). In this attack, Harry has no hope. He normally collapses when one dementor comes near; facing one hundred of them seems an impossible task: "A paralyzing terror filled Harry so that he couldn't move or speak. His Patronus flickered and died. . . . His mother was screaming in his ears. . . . She was going to be the last thing he ever heard—" (384). Though Harry collapses here, he neither dies nor has his soul sucked out of his body by the dementors, and though he fails to overcome the dementors in this instance, he has the unique opportunity to try again. In order to save Sirius from receiving the dementor's kiss, Harry and Hermione go back in time using Hermione's Time-Turner. They relive the past three hours of their lives, watching and participating in events behind the scenes. In reliving the

dementor attack, Harry saves himself, Sirius, and Hermione. One method of therapy for trauma victims involves altering traumatic memories. In "The Intrusive Past: The Flexibility of Memory and the Engraving of Trauma," Bessel A. van der Kolk and Onno van der Hart confirm Janet's description of memory as "'the action of telling a story' (1919-25, 2:272)" (175). When the memory is traumatic, retelling and altering the story can help the victim overcome the traumatic nature of the memory: "Memory is everything. Once flexibility is introduced, the traumatic memory starts losing its power over current experience. By imagining these alternative scenarios, many patients are able to soften the intrusive power of the original, unmitigated horror" (178). Although when he first lives through this event Harry is helpless against the dementors and his own trauma, when he re-lives it, symbolically retelling the story, he takes an active role, casts the Patronus charm, and defeats the dementors: "And out of the end of his wand burst, not a shapeless cloud of mist, but a blinding, dazzling, silver animal. . . . He saw it lower its head and charge at the swarming dementors. . . . Now it was galloping around and around the black shapes on the ground, and the dementors were falling back, scattering, retreating into the darkness. . . . They were gone" (Rowling *Prisoner* 411). In the second version of events Harry is not impaired by the "re-traumatizing effect" of the dementors. In fact, he becomes the hero of that story instead of watching helplessly. This new memory of power and control replaces the previous one in which he felt overcome by his trauma, and because he has now mastered his response in an encounter with a hundred dementors, Harry has less trouble throughout the rest of the series when he faces the re-traumatizing effect of one or two.

In addition to regaining control and recovering power through action, Harry makes progress towards healing. He gains a supportive father substitute, Sirius Black, and in addition, he discovers that his Patronus always manifests a stag, the same form his father took when he

transformed into an animal. Now, whenever Harry faces dementors, a form of his father appears to protect him—as a representation of hope. This positive representation of his father helps fight back the traumatic symptoms caused by the dementors, those caused originally by his parents' deaths. Even more importantly, Harry has found a connection to his father. As Dumbledore says later: "You know, Harry, in a way, you did see your father last night. . . . You found him inside yourself" (428).

While the rest of the books in the *Harry Potter* series focus on Harry's battles with Voldemort or his men, in the climax of *Prisoner of Azkaban* Harry faces the monstrous dementors. This differentiation from the rest of the series emphasizes the importance of the monsters. Yet Harry overcomes both the trauma and its manifestation—by learning the truth behind the traumatic event, reconstructing a narrative of that event, and taking action against the trauma rather than feeling helpless in its wake. As with most fantasy novels, the hero faces and overcomes a monster—or in this case, one hundred of them—and his ability to defeat this monster emphasizes his symbolic growth and development. Overcoming this trauma gives him strength for the trials ahead. In fact, though after *Prisoner of Azkaban*, Harry has less contact with dementors, he always has his Patronus to defend him—a symbol of hope and family in his times of need. From this moment on, he no longer has recurring nightmares about his parents; he appears to have resolved these traumatic symptoms. However, as Judith Herman explains, "[r]esolution of the trauma is never final; recovery is never complete" (211). Just because Harry's symptoms have lessened does not mean that his parents' deaths are behind him completely, and while that aspect of his trauma no longer holds him back, Harry has issues with trauma that possess him even more completely. That is the focus of Chapter Three.

Like Harry, Ged has to face his monster and integrate his trauma in order to overcome both. However, unlike Harry, he understands the cause of his trauma—his pride, his desire for greatness, and his desire for power. In order to integrate the trauma, he must resist temptation, resist giving in to those desires and becoming "evil" himself. As Ged's terror keeps him running from his shadow, twice he is tempted by evil with a solution to his problem. Yevaud the dragon offers him the name of his shadow, which would give him power over it, and the Terrenon, an evil stone that wants to corrupt and use Ged, tells him the same. Both of these indicate a moment of re-enactment, in which Ged can choose either good or evil. In both instances, Ged is offered power, but both times, he overcomes the temptation. His responsibility to the people he is supposed to save from the dragon stops him the first time. In the Court of the Terrenon, the temptation is stronger. As Craig and Diana Barrow explain, "[t]he stone, a coldness of spirit at the heart of the tower, is a projection of the blackest part of Ged's own character, his desire for power and dominion" (30). Here, Ged has once again to resist his pride and ambition, though doing so is much more difficult, both because of the intensity of the Terrenon's evil and of Ged's desires. However, he recognizes that his shadow has forced this temptation on him, and he resists: "Ill means, ill end. I was not drawn here, but driven here, and the force that drove me works to my undoing" (LeGuin 128). He turns down the promise of great power, showing that he can resist the evil within him.

Ged allows his fear to control him and lets his shadow drive him into danger throughout much of *A Wizard of Earthsea*. From the moment of his trauma, his shadow haunts him, hunts him, and constricts him, but in resisting temptation and in returning to Ogion, the man who first tried to teach him humility, Ged begins the process of recovery. Ogion offers him food, shelter, comfort, and advice on how to overcome his terror: "If you go ahead, if you keep running,

wherever you run you will meet danger and evil, for it drives you, it chooses the way you go. You must choose. . . . You must hunt the hunter" (138-139). Because of Ogion's support, Ged decides to face his shadow, chasing it instead of allowing it to chase him, and in doing so, he regains a sense of power and control. Some of the restrictive and intrusive symptoms he has experienced throughout the story begin to fade. He becomes more active and speaks no more about the nightmares, though his terror and his fear that the shadow will weaken him remain. However, after the third time he willingly faces his shadow, he even loses this fear:

> All terror was gone. All joy was gone. It was a chase no longer. . . . for the third time they had met and touched, he had of his own will turned to the shadow, seeking to hold it with living hands. He had not held it, but he had forged between them a bond, a link that had no breaking-point. There was no need to hunt the thing down, to track it, nor would its flight avail it. Neither could escape. . . .
>
> But until that time, and elsewhere than that place, there would never be any rest or peace for Ged, day or night, on earth or sea. He knew now, and the knowledge was hard, that his task had never been to undo what he had done, but to finish what he had begun. (160)

The only symptom remaining to him at this time is his compulsion, his need to find shadow and somehow end everything. This compulsion, "the force that drew or drove him" (189), leads him to a meeting with his shadow beyond the farthest reaches of LeGuin's world—in a symbolic land that exists alongside the real world and that exists solely for this meeting. Here, Ged faces his shadow directly, recognizes it, and names it.

> Aloud and clearly, breaking that old silence, Ged spoke the shadow's name and in the same moment the shadow spoke without lips or tongue, saying the same word: "Ged." And the two voices were one voice.
>
> Ged reached out his hands, dropping his staff, and took hold of his shadow, of the black self that reached out to him. Light and darkness met, and joined, and were one. (194)

Barrow and Barrow emphasize that in this moment "Ged names and holds—not seizes—his shadow" (Barrow 32). This gesture of acceptance along with the fact that he now recognizes the shadow as a part of himself allows Ged to recover, to integrate and fully understand his trauma. LeGuin explains "that Ged had neither lost nor won but, naming the shadow of his death with his own name, had made himself whole: a man: who, knowing his whole true self, cannot be used or possessed by any power other than himself, and whose life therefore is lived for life's sake and never in the service of ruin, or pain, or hatred, or the dark" (LeGuin 196). Though Ged does not fully heal from his trauma, the aftereffects of which return again and again throughout the series, he is no longer paralyzed by the evil within him. Instead, he learns from it, understands it, and uses it for good. He controls it rather than allowing it to control him.

In both *The Prisoner of Azkaban* and *A Wizard of Earthsea*, the hero successfully faces and defeats the monster that intrusively haunted him. He integrates his trauma and becomes a better hero. However, though fantasy novels are known for their happy endings, particularly for the eucatastrophe emphasized by Tolkien, not all heroes recover so completely from traumatic neuroses. Harry and Ged fare better than most. While Ged is cautious about his use of power throughout the rest of LeGuin's works and Harry always mourns his family, the fear and helplessness caused by these traumatic experiences dissolve, and these heroes progress towards

their destinies. Not all heroes are so lucky; many still experience various levels of fear and trauma at the end of their adventures, just as many actual trauma victims do throughout their lives.

In *Phantastes*, Anodos, like Ged, must recognize the aspects of himself that lead to corruption: his pride, selfishness, and aimlessness. Most of his journey represents his discovery and acceptance of those faults and his attempts to find a path—the path of the hero. However, unlike most heroes, Anodos does not face his shadow directly; instead, when he learns to be heroic, humble, and selfless, it disappears. Several events indicate this process of recovery. First, after being imprisoned in the tower by his shadow/double, he is freed by the girl he violated, the girl whose globe he broke. In seeing her again, he is able to admit to the wrong he committed and to ask her for forgiveness: "I was ashamed and humbled before her; but a great weight was lifted from my thoughts. I knelt before her, and thanked her, and begged her to forgive me" (165). Second, Anodos puts aside his pride, acknowledging that he is not a noble knight, giving up his "resplendent" armor (165), and recognizing that at best he could be a squire, a lowly servant. After these two events,

> I looked round: the shadow was nowhere to be seen. Ere long, I learned that it was not myself, but only my shadow, that I had lost. I learned that it is better, a thousand-fold, for a proud man to fall and be humbled, than to hold up his head in his pride and fancied innocence. I learned that he that will be a hero, will barely be a man; that he that will be nothing but a doer of his work, is sure of his manhood. In nothing was my ideal lowered, or dimmed, or grown less precious; I only saw it too plainly, to set myself for a moment beside it. (166)

His apology, his penance, and his willingness to humble himself have helped free him from his shadow. He attributes its disappearance to the recognition of his primary fault, pride, which has often led to his negative actions. In coming to understand the cause of his corruption, he is no longer haunted by it—or by the shadow monster and the traumatic symptoms it embodied. However, this is not the end of his recovery. Anodos humbles himself by becoming the squire to a knight, following a good man and no longer wandering aimlessly, and while serving that knight, he sacrifices himself to save others. Unlike the knight, who Anodos recognizes is so "[i]ncapable of evil himself, [that] he could scarcely suspect it in another . . ." (177), Anodos now fully understands his own evil. Therefore, he can recognize an evil act in progress and stop it. He dies in the process, finally acting selflessly instead of selfishly. His heroic act, his self-sacrifice, and his subsequent rebirth indicate that his slate has been wiped clean.

Anodos, now fully aware of his weakness and ability to be corrupted by pride, then returns to the real world. Upon returning home, he has learned the lesson he needed to learn in order to live a good life, but he never completely recovers from his trauma, remaining worried that his evil will return throughout his life:

> Even yet, I find myself looking round sometimes with anxiety, to see whether my shadow falls right away from the sun or no. I have never yet discovered any inclination to either side. And if I am not unfrequently sad, I yet cast no more of a shade on the earth, than most men who have lived in it as long as I. I have a strange feeling sometimes, that I am a ghost, sent into the world to minister to my fellow-men, or, rather, to repair the wrongs I have already done. May the world be brighter for me, at least in those portions of it, where my darkness falls not.

> Thus I, who set out to find my Ideal, came back rejoicing that I had lost my Shadow. (184)

While Anodos has defeated his shadow through humility and selfless acts, his corruption still weighs heavily upon him. Still afraid that he will cause evil in the world, he double checks his shadow frequently to make sure that its dark, Fairy Land counterpart has not returned, which would indicate that he has once again been corrupted. Therefore, he keeps tight control of himself, making sure that he does no more evil, that he "cast no more of a shade" than normal men. However, that he feels like a ghost indicates that he is not living fully, and though his shadow has not returned, he is never free of the trauma and shame that it caused. In losing his shadow and learning his lesson, he has grown to understand himself, but understanding brings the knowledge of inner evil that may once again escape. Yet the book ends with hope, for his conclusion focuses on future good: "Yet I know that good is coming to me—that good is always coming; though few have at all times the simplicity and the courage to believe it. What we call evil, is the only and best shape, which, for the person and his condition at the time, could be assumed by the best good" (185). While this future good may show that he will overcome his trauma, allowing him to focus more on being good than on not being evil, it could also indicate his preparation for the afterlife—that in learning of his own evil, avoiding it, and trying to do good in the world, Anodos has assured himself a place in heaven. The first view indicates hope for Anodos in this world; the second, hope for the next. The first indicates that he has recovered from his trauma; the other, that he will do so only in death.

While psychologists agree that no trauma victim can experience an absolute cure for his experiences, recovery occurs at different levels. Anodos is no longer haunted by his shadow, but he never fully lets go of his fear. Rand al'Thor, however, cannot let go of his trauma because the

circumstances of his life, and his quest, do not allow him to heal. Rand faces Ba'alzamon at the end of *The Eye of the World*, and the meeting echoes elements of his intrusive dreams. The battle takes place in the location of two of his dreams, a room with a fireplace and a locked door, and Ba'alzamon repeats the same ideas in this meeting that he has said again and again to Rand in his dreams—particularly that Rand must kneel and serve him (Jordan 760). However, although the battle seems to be another repetition of the nightmare, Rand does not search desperately for escape as he always had in his dreams. In this encounter, Rand discovers that he can channel magic; infused with power, he decides to face Ba'alzamon, hoping to end his terror and his adventures: "'I am tired of running.' He could not believe his voice was so calm. 'Tired of you threatening my friends. I will run no more'" (759). At the end of *The Eye of the World*, Rand al'Thor fulfills his duty as a hero by defeating Ba'alzamon instead of running as his nightmares compel him to do. However, while he faces and defeats the monster that represents his trauma in this novel, the cycle begins again in the next book. The dreams return, and Rand must face Ba'alzamon for the second, then the third time. Once Ba'alzamon dies, Rand must still overcome the Dark One and his other servants. The persistent return of evil in the following novels indicates that he has not recovered from his trauma, as does the continuation of trauma symptoms: repetitive flashbacks and prophetic dreams, amnesia, and loss of control over his life. To compound his troubles, issues beyond his fear of the Dark One contribute to his trauma—particularly the madness that accompanies his use of magic and his guilt from the countless deaths he causes. Despite his trauma, Rand progresses as a hero, but he never feels free, whole, or happy with his life. He remains overwhelmed.

As Ba'alzamon emphasizes to Rand, the battle between good and evil repeats endlessly: "This contest between us has taken place countless times before. Each time your face is

different, and your name, but each time it is you" (654). Rand has faced Ba'alzamon, the Dark One, and numerous other enemies in other lives and will continue to do so in this one, for Robert Jordan insists throughout his books that the battle between good and evil can never end once and for all. Jordan emphasizes this repetition at the beginning of each novel in the *Wheel of Time* series with these words:

> The Wheel of Time turns, and Ages come and pass, leaving memories that become legend. Legend fades to myth, and even myth is long forgotten when the Age that gave it birth comes again. In one Age, called the Third Age by some, an Age yet to come, an Age long past, a wind rose in the Mountains of Mist. The wind was not the beginning. There are neither beginnings nor endings to the turning of the Wheel of Time. But it was *a* beginning. (1)

Each opening paragraph differs in where the wind blows: in the first book, the Mountains of Mist and in later books the Mountains of Dhoom, the Caralain Grass, the Braem Wood, and numerous other locations. Otherwise, the wording is the same. This repetition indicates that while the first book begins the series, each individual book is a beginning. However, the statement "In one Age, called the third Age by some" indicates that this series is one of many stories, perhaps not even the most important. This endless repetition throws doubt onto Rand's ultimate victory and onto the possibility of his recovery. Even if he defeats the Dark One, good and evil will continue to fight in a different age. Perhaps Rand will be forced to fight again in a different life. To date, the series has not ended; both Rand's commitment to his fate and ability to recover remain uncertain.

Like Rand, Frodo Baggins's ability to recover from his trauma remains doubtful. After all, he fails at his task. In his letters, Tolkien explains that Frodo's position in the Sammath Naur

is one of sacrifice—"in which the 'good' of the world depends on the behaviour of an individual in circumstances which demand of him suffering and endurance far beyond normal—even . . . demand a strength of body and mind which he does not possess: he is in a sense doomed to failure, doomed to fall to temptation or to be broken by pressure against his 'will'" (Tolkien *Letters* 233). Frodo is fated to fail: to be corrupted and possessed by the evil of the Ring. The fact that evil finally overwhelms him completely can be recognized in two ways. First, once the power of the Ring fills him, Frodo is "untouchable … by pity" (237). Tolkien emphasizes the importance of Frodo's pity, both through Gandalf's approval of the virtue in *The Fellowship of the Ring* (65) and in his own letters. According to Tolkien, even though Frodo "fails" in his task when the Ring overcomes him, "the 'salvation' of the world and Frodo's own 'salvation' is achieved by his previous pity and forgiveness of injury" (*Letters* 234): his decision not to kill Gollum in *The Two Towers* because of pity (246) allows Gollum to return and fall into the volcano with the Ring at the appropriate time. The loss of this important element of Frodo's character—the characteristic that previously defined his relationship with Gollum and the reason for his kindness towards him—indicates his change, that evil has overcome him. Second, when Frodo claims the Ring, his wording emphasizes his lack of control, as pointed out by Tom Shippey: "Frodo does not say, 'I choose not to do', but 'I do not choose to do'. . . . Frodo does not choose; the choice is made for him'" (140). This phrasing emphasizes Frodo's helplessness, the fact that the Ring controls him. Despite the fact that the quest succeeds, Frodo does not overcome the evil of the Ring and fulfill he quest, and so he cannot begin the process of recovering from his trauma.

After the destruction of the Ring and the hobbits' return to the Shire, Frodo seems to return to normal, but the symptoms of his trauma reappear. These symptoms, noted by

Livingston and Croft, include Frodo's illness and despair, which always occur on the anniversary of his wounding at Weathertop and in Shelob's lair, events that focus on the connection between violence and Frodo's trauma. However, unlike Livingston, who does not discuss Frodo's traumatic symptoms at the end of the trilogy in relation to his actions in the Sammath Naur, Croft recognizes that the events there have been a significant cause of his trauma: "He 'has been exposed to a traumatic event,' which included 'actual or threatened death,' and his response included 'intense fear, helplessness, and terror.' The climactic struggle at the Cracks of Doom resulted in Gollum's death and Frodo's injury, and in his hopelessness, he was unable to do anything of his own free will to escape the conflagration afterward" (135). Yet Croft focuses, again, on the real-life components of trauma: death, injury, and helplessness—in this case from the fire, not the fact that Frodo was overwhelmed by the power of the Ring, the most significant aspect of the event. However, Tolkien describes Frodo's "failure" in the Sammath Naur as "the breaking of his mind and will under demonic pressure after torment" (*Letters* 327), which indicates that the psychological trauma he experiences afterwards comes from the Ring's "demonic pressure." The phrase itself recalls Freud's description of those who experience trauma, particularly repetition compulsion, whose actions "give the appearance of some 'daemonic' force at work" (41). According to Rollo May, "[t]he daimonic … is any natural function which has the power to take over the whole person. Sex and eros, anger and rage, and the craving for power are examples. . . . When this power goes awry, and one element usurps control over the total personality, we have 'daimon possession'. . ." (Diamond 65). The important point, therefore, is that Frodo carried the Ring for over seventeen years, and in that time, he was, because of his proximity to Mordor and Sauron, bombarded by its evil. He gave in

to the corruption of the Ring, and while its destruction reduced its influence, that influence remains.

Frodo alludes to the Ring as a cause of his illness/trauma in two instances. First, at the Ford of Bruinen on the journey home, Frodo says: "There is no real going back. Though I may come to the Shire, it will not seem the same; for I shall not be the same. I am wounded with knife, sting, and tooth, and a long burden" (Tolkien *Return* 290), indicating that both his wounding at the Cracks of Doom and the burden of carrying the Ring have contributed to his "not be[ing] the same." In addition, as Croft notes, Frodo's guilt over his failure contributes heavily to his malady:

> Frodo's condition after his return to the Shire was complicated by guilt as well….In a draft of a letter to a reader in 1963, Tolkien says that at first Frodo felt no guilt for his fall into temptation, as "he expected to die very soon. But he did not, and one can observe the disquiet growing in him" (*Letters* 327). He suffered from "unreasoning self-reproach: he saw himself and all that he done [*sic*] as a broken failure" (*Letters* 328). Tolkien also felt that Frodo was tempted by two things: the prideful wish to be thought a hero, and regret and desire for the destroyed Ring (*Letters* 328). (Croft 135)

This "regret and desire for the destroyed Ring" is a significant aspect of his trauma, and it explains his words during one of his repeated illnesses: "On the thirteenth of that month [March] Farmer Cotton found Frodo lying on his bed; . . . he seemed half in a dream. 'It is gone for ever,' he said, 'and now all is dark and empty'" (Tolkien *Return* 331-332). Frodo both retains guilt over his fall and simultaneously desires the Ring, showing that he cannot be free of its corruption, and Tolkien indicates that Frodo cannot recover from the Ring's evil in Middle-earth (Letters 328), but only "amid the natural beauty of 'Arda Unmarred', the Earth unspoiled by

evil" (Tolkien *Letters* 328). Unlike the other fantasy heroes, Frodo's situation most resembles a worst-case scenario—mirroring the hopelessness felt by many victims of trauma. As Tolkien explains in a drafted letter, "No, Frodo 'failed'. . . . But one must face the fact: the power of Evil in the world is *not* finally resistible by incarnate creatures, however 'good'" (252). Tolkien's words and Frodo's inability to recover indicate the strength of evil in the world and the difficulty in breaking free of its effects.

Authors and critics of trauma narrative focus on the connection between trauma and realistic events throughout literature. However, the benefit of fantasy is its symbolism—because of which fantasy works can represent aspects of human experience that might otherwise be overlooked. While many fantasy heroes experience trauma because of realistic events, recognizing a symbolic connection between trauma and evil allows readers to gain additional insight into the experiences of trauma victims. Fantastic evil—the immensity of the Dark Lord's power or the terrifying visage of the monster—parallels the intensity of trauma and its symptoms and indicates the scope of the trauma victim's burdens, fears, and feelings of helplessness. The limited human hero of fantasy, as opposed to the mythic and fairytale heroes, struggles as he faces forces beyond his comprehension and the repetitive appearance of evil, yet while this struggle emphasizes the limitations of man—his weakness, powerlessness, and desperation in the face of the darkness inherent in the world or the capacity of evil within man—it also shows the greatness of his triumph when he overcomes it. When the hero defeats the monster, paralleling the victim's successful recovery from trauma, the audience celebrates, and when the hero fails, remaining fixated on the evil, the audience recognizes the cost that evil can have.

If the purposes of trauma fiction are, as summarized by Vickroy, to "[force] us to face difficult human issues: vulnerability and our capacity for evil, bearing 'witness to horrible

events,' and taking sides between victims and perpetrators (Herman 7)" (18-19) as well as "to note commonalities, attack stigmas and isolation, and initiate understanding" (20) then the highly symbolic and conventional nature of the hero's journey can contribute. The experiences of the heroes can help readers to understand the complexity and horror involved with trauma, as any one of his trials, any one of the evils he faces, could be representative of a traumatic event. Throughout his journey, he shows vulnerability because he, unlike his mythic predecessors, is only human, capable of being terrified and overwhelmed both by harrowing events, catastrophic forces, and the evils of man. Yet the diametric tendencies of fantasy indicate that the reader will experience the hero's perspective. As Northrop Frye indicates, "all the reader's values are bound up with the hero" (110), so the audience not only experiences his suffering with him, it roots for him, wanting him to conquer. Finally, while the hero is isolated from the community at first because of his destiny, his difference, and his separation—all feelings common in the trauma victim—by the end of his journey, the members of the same community typically celebrate his successes. Though Frodo remains personally traumatized, his quest succeeds. Those heroes who remain overwhelmed by their trauma—by the unconscious content discussed by Daryl Sharp—do not necessarily fail. Fantasy, unlike other genres, requires wonder and, at least according to Tolkien, eucatastrophe. Even the hero who continues to be plagued by his trauma contributes to his community and makes a positive impact on the world, even when it costs him greatly. Ultimately, the hero overcomes—Sharp identifies that fact as the fundamental characteristic of the archetype. No matter how overwhelmed by his experiences, how lost, confused, and terrified he feels, the hero pushes on—finding purpose and hope to create a better world or a better self. From this struggle, both victims of trauma and those wishing to learn more about it can gain a greater understanding.

CHAPTER 3

THE PROTECTOR AND THE PERSECUTOR:
HEROISM AND TRAUMA IN THE *HARRY POTTER* SERIES

Harry Potter possesses many of the conventional traits of high fantasy heroes—powerful, predestined, and as Joseph Campbell states in *The Hero with a Thousand Faces,* "endow[ed] . . . with extraordinary powers from the moment of birth, or even the moment of conception" (319), yet the novels in the *Harry Potter* series follow the very human problems he faces throughout his life. The *Norton Anthology of Children's Literature* explains that "[i]n works of high or epic fantasy written for children, the hero is generally quite young, and the story is often as much about discovering one's identity, hidden talents, and weaknesses as it is about battles between good and evil" (Zipes 555). The *Harry Potter* series focuses on both the heroic and the human within its protagonist. While predestined for his heroic role and willing to accept his moral duties as the hero, he struggles with identity—his desire to be normal as opposed to his need to defeat Voldemort—as he grows and develops throughout the series. However, Harry's fantastic and heroic endowment with power, inextricably tied to his traumatic near-death experience as an infant, complicates the traditional concept of the hero. In this chapter, I will examine how Harry's childhood trauma connects to his development as a predestined hero struggling against evil forces.

At the beginning of the *Harry Potter* series, moments after the tragic murder of his parents, Harry experiences a different trauma—Voldemort's attack against him. In *Trauma and*

Recovery, Judith Herman explains: "[u]nlike commonplace misfortunes, traumatic events generally involve threats to life or bodily integrity, or a close personal encounter with violence and death. They confront human beings with the extremities of helplessness and terror, and evoke the responses of catastrophe" (33). Helpless, in danger of his life, and experiencing sudden pain because of the *Avada Kedavra* curse, the experience is both terrifying and terrible for Harry. Although he is only a baby, the violence of this attack stays with him as a vague memory: "Sometimes, when he strained his memory during long hours in his cupboard, he came up with a strange vision: a blinding flash of green light and a burning pain on his forehead" (Rowling *Sorcerer's* 29). Besides this reminder, Harry experiences no obvious symptoms of this trauma during his first eleven years. His early life is distant from both the magical world, which the Dursleys do not speak of at all and which Harry does not even know exists, and from Voldemort, who has fled the country and who no longer has a corporeal form. Therefore, Harry is not aware of his trauma until his reintroduction to the magical world, the world in which he was originally traumatized as well as the world in which he has the best opportunity for a normal, happy life. At this point, the psychological damage of the trauma begins to manifest.

Voldemort's attack both traumatizes Harry and shapes his life to come by splitting Harry's developing ego. In childhood, the ego is fragile. According to Donald Kalsched in *The Inner World of Trauma*, when great or consistent trauma "occurs in early infancy before a coherent ego (and its defenses) is formed, a second line of defenses comes into play to prevent the 'unthinkable' from being experienced" (1). Kalsched calls this the self-care system, which he describes in relation to Jungian and Freudian theory on trauma. According to Kalsched, ". . . when trauma strikes the developing psyche of a child, a fragmentation of consciousness occurs in which the different 'pieces' (Jung called them splinter-psyches or complexes) organize

themselves according to certain archaic and typical (archetypal) patterns, most commonly dyads or syzygies made up of personified 'beings'" (3). Often these "pieces" of personality which develop into "personified 'beings'" appear only in dreams and fantasies; however, in works of fantasy, psychological and archetypal symbols often take a more solid and direct form—as monsters and other characters. However, in these novels, these beings appear within Harry, not outside of him.

The way the consciousness splits is important to our understanding of Harry's trauma. As Kalsched explains, once the split occurs, it takes two different forms: "Typically, one part of the ego *regresses* to the infantile period, and another part *progresses*, i.e., grows up too fast. . . . The *progressed part* of the personality then caretakes the *regressed part*" (3). In dreams, the ego would appear in these two forms. The symbolic infancy of the regressed part of the ego emphasizes the person's fragility and victimization, caused by the original trauma. Alternately, the over-protective, caretaking fragment of the ego may appear in two separate ways, usually "represented in dreams by a powerful benevolent or malevolent great being who protects or persecutes its vulnerable partner, sometimes keeping it imprisoned within" (3). That the caretaking fragment of a person's consciousness could be benevolent or malevolent may be confusing until it is understood that this aspect of the personality wants to keep the fragile, traumatized fragment of the ego safe from further traumatization—at all costs; therefore, it takes whichever form, benevolent or malevolent, that would best fulfill that purpose.

Once Harry escapes from life with the Dursleys and returns to the magical world, he learns his own story, rediscovering the trauma of his childhood while simultaneously being introduced to the world he lived in when that trauma originally occurred. He believes at first that re-entering the Wizarding world will be a blessing—allowing him to leave behind the neglect

and abuse of the Dursleys for a society in which he is special. However, as the series progresses, Harry learns of his connection with Lord Voldemort, a connection created by the "curse that failed," and of his destined role in defeating this evil sorcerer. At this point, Harry wants a normal life, a life without Voldemort. However, because of his traumatic experience, he cannot have it; Harry cannot develop normally because the traumatized Self does not act in the way that the healthy Self acts, which according to Jung and Kalsched is supposed to be working towards development, individuation, and wholeness. In contrast, the traumatized Self focuses on survival (97)—particularly on keeping the fragile ego from experiencing further trauma by avoiding development. As Kalsched explains, the self-care system does not function logically. Rather than protecting the traumatized Self only from circumstances similar to the original trauma, the caretaking figure protects it from everything:

> This incipient tragedy results from the fact that the Protector/Persecutor [the benevolent or malevolent figure] is not educable. The primitive defense does not learn anything about realistic danger as the child grows up. It functions on the magical level of consciousness with the same level of awareness it had when the original trauma or traumas occurred. *Each new life opportunity is mistakenly seen as a dangerous threat of re-traumatization* and is therefore attacked. (5; emphasis added)

The caretaking figure protects the psyche from new, unknown experience. Rather than protecting the fragile part of the ego from further trauma, it actually keeps the psyche from healing, from moving beyond the original trauma. That trauma, at least, is familiar, known, "dealt with," while the future and its possible changes represent a frightening unknown. To avoid this change and uncertainty (and all of its terrifying prospects) the caretaking figure tries to keep the person from progressing, even if that means *reinforcing* the original trauma:

> As much as he or she wants to change, as hard as he or she tries to improve life or relationships, something more powerful than the ego continually undermines progress and destroys hope. It is as though the persecutory inner world somehow finds its outer mirror in repeated self-defeating 'reenactments'—almost as if the individual were *possessed* by some diabolical power or pursued by a malignant fate. (5)

Whether benevolent or malevolent, the caretaking figure undermines progress towards the future (and the reunification of the Self which would make the ego whole) and instead forces the regressed part of the ego to re-experience the original trauma, usually through dreams.

In certain dreams, the caretaking figure usually has one identity, either benevolent or malevolent, protecting the regressed part of the ego by convincing it to live in a fantasy world—or at least a static world that offers no progress towards individuation, healing, and hope. The figure may do this in dreams by convincing the ego that it acts in its best interest (benevolent) or by terrifying it into stasis with horrifying imagery (malevolent). In Harry, however, the caretaker is further divided. Both a benevolent and malevolent caretaker "protect" his fragile ego: the benevolent Hero, represented as The Boy Who Lived or The Chosen One, and the malevolent Persecutor, represented as the fragment of Voldemort's soul lodged within Harry.

Both the Protector and the Persecutor figures have great power. Kalsched explains that "this dyadic structure of Protector/Persecutor and innocent child-client is the basic architecture of the self-care system. Its energies are, on the one hand, incredibly inflated, imperious, and 'royal'—a king or a queen and, on the other, equally infantile, innocent and victimized—a divine victim" (195). Therefore, the power of the Protector/Persecutor is inflated in comparison to the fragile psyche. In Harry's case, the benevolent protector is the figure who saved him from Voldemort's original attack, the mysterious Boy Who Lived. Though the inhabitants of the

magical world give Harry this label on the night he defeats Voldemort, no one in this society has a clear understanding of how he survived that attack, including Harry. The Boy Who Lived is a powerful aspect of himself that normal, everyday Harry does not seem to have contact with. In fact, as Harry progresses through the series, he learns that this heroic figure has "power the Dark Lord knows not" (Rowling *Order* 841, reduced emphasis) and that he, in fact, is The Chosen One, the one destined to destroy Voldemort. Harry's only responses to the idea that he is powerful, special, or uniquely equipped to handle Voldemort are doubt and denial. In the first book, when he originally learns that he is a wizard, ". . . Harry, instead of feeling pleased and proud, felt quite sure there had been a horrible mistake. . . . If he'd once defeated the greatest sorcerer in the world, how come Dudley had always been able to kick him around like a football?" (*Sorcerer's* 57). As he learns more about his powers and the circumstances surrounding his original defeat of Voldemort, he denies that he has any powers that his enemy does not have (*Order* 843), denies that he has "uncommon skill and power" at all (*Half-Blood* 509), and calls reports of his "greatness . . . a load of rubbish" (*Chamber* 15). The Chosen One, with all his possibility and his great destiny, seems to Harry to be a very separate figure from himself. Alternately, the Persecutor figure, the fragment of Voldemort's soul, represents the Dark Lord himself, "the greatest Dark sorcerer of all time . . . , whose name most witches and wizards still feared to speak" (4). According to Kalsched, "[m]ost contemporary analytic writers are inclined to see this attacking figure as an internalized version of the actual perpetrator of the trauma, who has 'possessed' the inner world of the trauma victim" (4). Voldemort committed the traumatic act by trying to kill Harry, and a piece of his soul attached itself to Harry in the process. Though Harry does not know about the failed "Horcrux," this fragment of soul acts as a Persecutor figure because, throughout the series, Harry feels and fears a connection to

Voldemort. As the Tom Riddle from the Horcrux diary explains in *Chamber of Secrets*, "[t]here are strange likenesses between us, after all. Even you must have noticed. Both half-bloods, orphans, raised by Muggles. Probably the only two Parselmouths to come to Hogwarts since the great Slytherin himself. We even *look* something alike . . ." (Rowling *Chamber* 317). Harry worries about the significance of these "strange likenesses" and of other evidence of their connection throughout the series, and his worry and fear contribute to his re-traumatization. Therefore, both the Protector and Persecutor figures are a part of Harry yet are separate from him, and because of the magical nature of the fantasy genre, they take a more active role than they would in reality, where they usually appear only in dreams and fantasies.

Throughout the series, Harry tries to have a normal life, but being The Boy Who Lived and being connected to Voldemort isolate him from the real world in numerous ways. Having spent the first eleven years of his childhood neglected, Harry goes to Hogwarts with the hope of making friends and fitting in, but he discovers that the events surrounding his trauma, his survival of the killing curse and the simultaneous downfall of Voldemort, have made him famous: "it had been … disconcerting to find out that everyone in the hidden Wizarding world knew his name. Harry had arrived at Hogwarts to find that heads turned and whispers followed him wherever he went" (*Goblet* 20). At school, people stare at him. Some, like Colin Creevey and Dobby, idolize him because of his "great deeds"; others feel jealous of his fame and constantly insult and undermine him. Newspapers print stories about him to gain readers—his private life is always public interest. All of this attention fills him with embarrassment and shame; "he did not enjoy the sensation of standing in a very bright spotlight" (*Half-Blood* 136), especially during *Chamber of Secrets* and *Order of the Phoenix* when many of the characters suggest that Harry is trying to monopolize off his fame. Harry, however, wants to be known for

something else—to be popular, not famous. For example, he joins the Quidditch team, hoping that by doing well, he could gain the students' respect and admiration for something not connected to Voldemort. When he catches the Snitch in record time, he feels that "[h]e'd really done something to be proud of now—no one could say he was just a famous name anymore" (*Sorcerer's* 225). However, as the series continues, it becomes even harder for Harry to be normal. His association with Voldemort's destruction, both when he was a baby and in the prophecy, makes him a constant target of Dark figures who may want to gain power or prove their loyalty to Voldemort, making Harry a danger to those he associates with. His destiny isolates him even more: "An invisible barrier separated him from the rest of the world. He was—he had always been—a marked man" (*Order* 855-856). Similarly, his connection with Voldemort also makes him feel separated from others, "dirty, contaminated, as though he were carrying some deadly germ, unworthy to sit on the underground train back from the hospital with innocent, clean people whose minds and bodies were free of the taint of Voldemort" (492). Unable to be like everyone else because of his connection to the dark wizard and by being destined to defeat him, Harry cannot lead a normal life.

Throughout the series, Harry exhibits numerous symptoms of Post-Traumatic Stress Disorder; the recurrence of these symptoms indicates the intensity of his traumatic experience but also helps explain Harry's reactions to his heroic destiny—he desperately desires a normal life but cannot stop himself from "playing the hero" (821; emphasis reduced). In applying Kalsched's theory of the self-care system to Harry's actions throughout the series, we can better understand his contrasting motivations and responses. The attempts of the Protector/Persecutor figures to "protect" Harry throughout the series act only to re-traumatize him, drawing him further into the world of his trauma and away from the progress that he wants to make towards a

normal life. In order to individuate and to progress into the normal life that he wants, Harry must find a way to overcome his trauma and to re-integrate the fragments of his ego into a unified Self.

Harry's Symptoms of Trauma and their Connection to the Persecutor/Protector Figures

Daimonic Reenactments

According to Judith Herman, "[l]ong after the danger is past, traumatized people relive the event as though it were continually recurring in the present. They cannot resume the normal course of their lives, for the trauma repeatedly interrupts" (37). Here Herman describes the intrusive symptoms of trauma, in which the victims relive the traumatic moment in flashbacks, in nightmares, and even "in their actions. . . . Adults as well as children often feel impelled to re-create the moment of terror, either in literal or in disguised form" (39). Kalsched adds to this concept, explaining that "*the victim of psychological trauma continually finds himself or herself in life situations where he or she is re-traumatized*. It is as though the persecutory inner world somehow finds its outer mirror in repeated self-defeating 'reenactments'—almost as if the individual were possessed by some diabolical power or pursued by a malignant fate" (5). In this description, Kalsched reiterates Freud's concept of the 'daemonic' power of repetition compulsion in *Beyond the Pleasure Principle*. Throughout the *Harry Potter* series, Harry keeps reliving his original trauma through repeated encounters with Lord Voldemort. However, in the first two novels, Harry does not *have to* face his enemy—in these stories, Voldemort is not purposefully seeking him out. In both cases, Harry shows evidence of compulsion, as though his meetings with Voldemort occur outside of his conscious power.

Once he returns to the Wizarding world, Harry exhibits a powerful curiosity and sense of adventure. When he discovers the mysteries surrounding the Sorcerer's Stone, he and his friends playfully investigate it, until they get caught in a bout of rule-breaking. After this, "… Harry swore to himself not to meddle in things that weren't his business from now on. He'd had it with sneaking around and spying" (Rowling *Sorcerer's* 245). However, his resolution to avoid adventure and trouble fades immediately when he discovers Lord Voldemort's connection to the Stone. Rather than avoiding the situation, Harry feels suddenly drawn to it again, largely because he begins experiencing symptoms of trauma. He repeatedly dreams of Voldemort's attack against him as an infant (263), and these nightmares act as a constant reminder that the dark wizard could be nearby trying to steal the Stone. Rowling's diction in Harry's conversation with Ron and Hermione about Voldemort's possible return indicates a state of hyperarousal, in which the traumatized person experiences intense agitation and an increased "fight or flight" response (Herman 36**):** "Harry couldn't sit down. He paced up and down in front of the fire. He was still shaking. . . . 'So all I've got to wait for now is Snape to steal the Stone,' Harry went on feverishly, 'then Voldemort will be able to come and finish me off'" (260). Feeling as though Voldemort could "come bursting through the door at any moment" (262), Harry remains terrified, yet he simultaneously has "a lurking feeling that there was something he'd forgotten to do, something important" (264). This last feeling is connected to his investigation of the Stone; despite his terror, Harry unconsciously keeps trying to figure out how the dark wizard plans to retrieve it. The moment his unconscious mind puts together the last piece of the puzzle, that Hagrid told Voldemort how to get past the three-headed dog guarding the Stone, Harry decides to steal the Stone himself in order to stop Voldemort from getting it. His unconscious would not

allow him to let go of the investigation, and his need to stop Voldemort from regaining power directly places him in the dark wizard's path.

In *Chamber of Secrets*, Harry discovers numerous "strange likenesses" (Rowling *Chamber* 317) between himself and Voldemort, and he is repeatedly pulled into the adventure because of them. He hears the disembodied voice of Slytherin's monster, the basilisk that keeps attacking students, because he speaks Parseltongue, an ability he received when Voldemort inadvertently transferred powers to Harry when he tried to kill him as a baby (332-333). Because he hears this voice, Harry finds several victims just after the monster turns them to stone; as a result, many students at Hogwarts believe that Harry is the heir of Slytherin, a title that belongs to Voldemort. These connections to the heir, and the fact that the Sorting Hat almost put him in Slytherin House when he first got to Hogwarts, make Harry worry about his own identity throughout the story, which in turn drives him to find the heir, prove his innocence, and prove that he would rather help others than harm them. He wants to be the hero, not be mistaken for the villain. However, what leads him to the answer and his encounter with Voldemort is Tom Riddle's diary, which Harry feels inexplicably drawn to:

> Harry couldn't explain, even to himself, why he didn't just throw Riddle's diary away. The fact was that even though he *knew* the diary was blank, he kept absentmindedly picking it up and turning the pages, as though it were a story he wanted to finish. And while Harry was sure he had never heard the name T. M. Riddle before, it still seemed to mean something to him, almost as though Riddle was a friend he'd had when he was very small, and had half-forgotten. (233-234)

Obviously, the piece of Voldemort's soul within Harry recognizes that the diary is a Horcrux, though Harry does not know this. Instead, he converses with Riddle in the diary, which leads him to discover the location of the Chamber of Secrets, where he meets Voldemort again.

In *Sorcerer's Stone* and *Chamber of Secrets*, the Protector and Persecutor figures already compel Harry to re-enact his trauma. In both cases, Harry could, as any normal boy would, ignore the mystery, avoid the dangerous situation, or tell the teachers about his suspicions—then hope everything works out for the best. Instead, Harry, a mere child, decides to tackle adult obstacles and face magically superior wizards without taking his own safety into consideration—in part because his connection to Voldemort drives him into the action and in part because he wants to act the hero by stopping Voldemort/the heir of Slytherin and by rescuing Ron's younger sister, Ginny. In both books, Harry risks himself and as a result reenacts his trauma: Voldemort tries to kill him, and Harry narrowly escapes. These reenactments re-open the wounds of his trauma, causing Harry to have nightmares and to feel the terror of Voldemort once again:

> Voldemort might be a ruin of his former self, but he was still terrifying, still cunning, still determined to regain power. Harry had slipped through Voldemort's clutches for a second time, but it had been a narrow escape, and even now, weeks later, Harry kept waking in the night, drenched in cold sweat, wondering where Voldemort was now, remembering his livid face, his wide, mad eyes— (8).

However, despite his terror, the return of his traumatic symptoms, and the danger he places himself in, Harry still returns to face Voldemort—because he feels that he has to.

Voldemort's Return

After his previous encounters with Voldemort, Harry experiences symptoms of re-traumatization, which Judith Herman acknowledges as a problem with reenacting traumatic moments: "Reliving a traumatic experience, whether in the form of intrusive memories, dreams, or actions, carries with it the emotional intensity of the original event. The survivor is continually buffeted by terror and rage" (42). After each encounter, Harry has recurring nightmares of his original trauma (Rowling *Sorcerer's* 263) or of Voldemort specifically (Rowling *Chamber* 8); however, his daimonic reenactments become even more traumatic beginning in *Goblet of Fire*, when Voldemort lures him into the graveyard in order to both kill Harry and regain a body, reversing the effects of the original event, which stripped him of it. In this case, Harry does not feel inexplicably drawn to his enemy; Voldemort, who is regaining strength, arranges the encounter, his plan so well executed that Harry cannot avoid the series of events that lead him to re-experience his trauma: In the graveyard at the end of the tournament, he has to watch as the *Avada Kedavra* curse is used to kill Cedric Diggory, his fellow Tri-Wizard Tournament competitor. Cedric's death occurs with no warning, with no meaning, and though the moment of death seems to last an eternity, Harry has no time to grasp and integrate the event before being captured by Wormtail (Rowling *Goblet* 638). These properties of the experience all indicate trauma; however, the repetition of the curse, the pain in Harry's forehead, and Harry's feelings of helplessness throughout the event parallel Voldemort's original attack directly. In that attack, baby Harry could do nothing. In the graveyard, that feeling is accentuated once again. Incapacitated by the pain in his scar, Harry cannot help his friend, just as he could not help his parents. In the following scene, wandless and bound tightly to the headstone, he can do nothing as Wormtail hits him, gags him, cuts his arm, and takes his blood, nor can he stop

Voldemort from regaining a body. As in previous re-enactments, Harry remains defiant and angry in Voldemort's presence and narrowly escapes him. However, beyond that, his time in the graveyard differs greatly from both of the earlier re-enactments. In neither encounter does Harry feel so hopeless or so certain of death as now—even when he was dying of Basilisk poison in *Chamber of Secrets*. His terror and pain are worse, his friend dies instead of being rescued, and by the end of the experience, Harry has only escaped from Voldemort, not stopped him.

Because Harry's re-enactment has more similarities to his original trauma and has a greater "emotional intensity" (Herman 42) than his previous re-enactments, the symptoms of his trauma are much worse following this incident. In the immediate shock after those events, Harry feels disoriented, disconnected, and emotionally detached: "A kind of numbness and a sense of complete unreality were upon him, but he did not care; he was even glad of it. He didn't want to have to think about anything that had happened since he had first touched the Triwizard Cup. He didn't want to have to examine the memories, fresh and sharp as photographs, which kept flashing across his mind" (Rowling *Goblet* 693). He fears the memories and wants to avoid "[having] to think or feel anymore" (694). Judith Herman refers to this behavior as constriction (42), though with Harry, this particular type of symptom does not last long. By the beginning of *Order of the Phoenix*, Harry's constrictive symptoms have abated, replaced by additional intrusive symptoms and extreme hyperarousal.

In *Sorcerer's Stone* and *Chamber of Secrets*, Rowling points out Harry's recurring nightmares; however, after the graveyard, the intrusive nature of his traumatic memories worsens. First, they no longer remain in his dreams; he now dwells on his memories while awake, even though he obviously wants to avoid them: "*Don't think about that*, Harry told himself sternly for the hundredth time that summer. It was bad enough that he kept revisiting the

graveyard in his nightmares, without dwelling on it in his waking moments too" (Rowling *Order* 8). Second, these thoughts recur often—he has tried to avoid them a hundred times during the short time since he left school. Even more telling, however, are Harry's nightmares, which apparently cause him so much distress that, according to his cousin Dudley, he cries out in his sleep (15). Yet the most intrusive of all of Harry's symptoms occurs when he interacts with a dementor, a creature whose very presence forces the victim to re-experience the worst moments of his life. Previous to *Order of the Phoenix* Harry has always relived his parents' deaths while under the power of the dementors; that has changed: "The dementor's icy fingers were closing on his throat—the high-pitched laughter was growing louder and louder, and a voice spoke inside his head—'*Bow to death, Harry. . . . It might even be painless. . . . I would not know. . . . I have never died . . .*'" (18). Rather than his parents' screams, Harry now hears Voldemort's taunting words in the graveyard, indicating that the traumatizing effects of this re-enactment currently affect him more than his parents' deaths.

In addition to more intense intrusive symptoms, from the first pages of *Order of the Phoenix* Harry's behavior also shows evidence of the third category of traumatic symptom that Judith Herman discusses in *Trauma and Recovery*, hyperarousal, in which the victim constantly expects danger, "startles easily, reacts irritably to small provocations, and sleeps poorly" (35). Early in *Order of the Phoenix*, Harry certainly acts out of self-preservation, fear, and anger. Even the loud Crack of someone Apparating nearby does more than just startle him. He responds instantaneously and as if he is in danger: ". . . as though Harry had been waiting for the signal, he jumped to his feet, at the same time pulling from the waistband of his jeans a thin wooden wand as if he were unsheathing a sword. But before he could draw himself up to full height, the top of his head collided with the Dursleys' open window . . ." (Rowling *Order* 4).

Here, Harry's quick action illustrates that his fear of attack makes him respond automatically, yet without caution. In addition, the fact that he responds to such a minor provocation indicates that Harry does not feel safe anywhere, even in the flower-beds of Privet Drive. He knows that Voldemort has regained a body as well as followers; he feels sure that he is the evil Wizard's primary target.

The most telling sign of Harry's hyper-arousal, however, is his irritability. Throughout *Order of the Phoenix*, intense emotion, particularly anger, overruns Harry. His temper flares constantly, which is consistent with Judith Herman's observation that survivors have a "difficulty modulating intense anger" (56). The traumatic event itself triggers some of his anger. When Dudley taunts him about his dreams of the graveyard, Harry nearly attacks his cousin, though doing so would get him expelled from Hogwarts: "Harry could feel fourteen years' hatred of Dudley pounding in his veins—what wouldn't he give to strike now, to jinx Dudley so thoroughly he'd have to crawl home like an insect, struck dumb, sprouting feelers—" (Rowling *Order* 15). Later, when Ron and Hermione compliment Harry's abilities in Defense against the Dark Arts, abilities that helped him overcome Voldemort, Harry responds angrily, feeling that he had been largely helpless in many of his encounters with his enemy:

> "I didn't know what I was doing half the time. . . . And I didn't get through any of that because I was brilliant at Defense Against the Dark Arts, I got through it all because—because help came at the right time, or because I guessed right—but I just blundered through it all, I didn't have a clue what I was doing. . . . *You don't know what it's like!* You—neither of you—you've never had to face him, have you? You think it's just memorizing a bunch of spells and throwing them at him, like you're in class or something? The whole time you know there's nothing between you and dying except

> you own—your own brain or guts or whatever—like you can think straight when you know you're about a second from being murdered, or tortured, or watching your friends die—" (327-328)

In both of these situations, Harry feels directly confronted by his trauma—the dreams of the trauma itself and memories of his powerlessness during the event—and in reaction, he loses control of his emotions, even though in one situation he could be expelled and in the other he is being complimented.

As Harry's symptoms emphasize, the re-traumatizing effect of this most recent re-enactment of his trauma has been severe. Because of the intensity of his symptoms and the fact that he cannot escape from the memory and aftereffects of this trauma throughout *Order of the Phoenix*, Harry's desire to be normal fades during this story; fixated on his trauma, he becomes even more susceptible to the influence of the Protector/Persecutor figures.

Trauma and the Hero/Protector Figure

Unfortunately for Harry, the trauma of "the curse that failed" has relevance beyond his psychological health. It is also connected to his identity as a fantasy hero—after all, Harry would have never been The Boy Who Lived without that curse. Therefore many of his symptoms following the attack at the graveyard and the return of Voldemort—the most violent and shocking of his reenactments—do not simply illustrate his personal psychological damage. Instead, they force him to become a better hero, as if the Hero within him wants to keep Harry from focusing on himself and his own wounds. For example, Harry's anger is not simply a response to his personal danger. Most of Harry's early anger in *Order of the Phoenix* surfaces because he does not know what either his enemy or his allies are doing, and he feels that his

friends purposefully withhold that information from him. He wants to join them and fight Voldemort; in fact, Harry believes that he not only deserves to know what is happening in the magical world, but that his past actions and recent trauma make him more deserving of receiving news and of participating in plans against Voldemort than Ron and Hermione: "And what were Ron and Hermione busy with? Why wasn't he, Harry, busy? Hadn't he proved himself capable of handling much more than they? Had they all forgotten what he had done?" (8). Therefore, when the adults actually try to keep information from Harry, he responds that he wants to be involved in the Order: "I'll join, I want to join. I want to fight—" (96). Harry's early symptoms of anger, then, make him want to fight Voldemort rather than focus on his own safety. While Harry's specific anger at being isolated and left out of plans diminishes somewhat as he rejoins his friends and returns to school, he remains on edge. Throughout the year, Harry's anger easily returns, especially when others seem to cast doubt on the truth of the traumatic events—which, unfortunately, happens quite often.

Harry's anger and motivation deepen as this doubt spreads. Throughout the series, the Wizarding world has generally treated Harry as a hero, denying him the normal life that he generally desires. When Harry first enters The Leaky Cauldron in *Sorcerer's Stone*, his first trip back into the Wizarding world, all of its patrons stand in line to shake his hand. In *Chamber of Secrets*, Harry must deal with the hero-worship of other students, such as Colin Creevey who wants autographed pictures of Harry. Hermione tells Harry that he has appeared in numerous books, including "*Modern Magical History* and *The Rise and Fall of the Dark Arts* and *Great Wizarding Events of the Twentieth Century*" (*Sorcerer's* 106). However, in *Order of the Phoenix*, the Wizarding world turns against him. First, Harry has this problem of doubt—few people in the Wizarding community actually believe that he witnessed the return of Voldemort.

Even just after the event, he "guessed that many of them had believed Rita Skeeter's article about how disturbed and possibly dangerous he was. Perhaps they were formulating their own theories about how Cedric had died" (*Goblet* 717). However, over the summer Harry's environment changes from one of suspicion to one of open hostility. Rather than having the support of the Wizarding community, Harry finds himself in a hostile environment in which the public not only doubts him but actively condemns him. He faces friends (such as Seamus Finnigan and Lavender Brown) who think he is either crazy or making up his tale, first-year students who are afraid of him (*Order* 215), and as Heather Debling points out "a government that is actively attempting to discredit him and anyone who publicly supports him" (74). None of this helps Harry progress towards recovery. Judith Herman explains:

> The response of the community has a powerful influence on the ultimate resolution of the trauma. Restoration of the breach between the traumatized person and the community depends, first, upon public acknowledgment of the traumatic event and, second, upon some form of community action. Once it is publicly recognized that a person has been harmed, the community must take action to assign responsibility for the harm and to repair the injury. (70)

The Wizarding community, however, will not acknowledge that the event occurred (maintaining that Voldemort has not returned) or that Harry experienced any harm from it. In fact, the criticism of the Ministry of Magic and *The Daily Prophet* not only opens Harry's trauma to the public, but also turns the story of his traumatic experiences into a joke. As Hermione clarifies: "If some far-fetched story appears they say something like 'a tale worthy of Harry Potter' and if anyone has a funny accident or anything it's 'let's hope he hasn't got a scar on his forehead or

we'll be asked to worship him next—" (Rowling *Order* 74). This mocking condemnation leads the entire Wizarding community to treat Harry more as the wrongdoer, not the victim.

Because of the hostile environment of the Wizarding world, Harry's teachers and friends, those who believe him, want Harry to lay low, act like a normal boy, and not talk about Voldemort. As Professor McGonagall explains: "Do you really think this is about truth or lies? It's about keeping your head down and your temper under control!" (249). This is the safe course of action, one that will keep Harry from further harm and condemnation—the course a normal boy should take. Harry, however, reacts to the mockery and condemnation with further anger, and in response to their denial, he continually insists upon Voldemort's existence. Not allowed to join the Order, Harry begins his own secret society, Dumbledore's Army. Not allowed to fight against Voldemort, he fights at Hogwarts, against Dolores Umbridge, the woman who represents the cover-up of Voldemort's return and who harshly punishes Harry for standing up for his story. Harry gains some satisfaction from acting, from resisting, from trying to be the hero of Hogwarts, which he does become after his interview about Voldemort in *The Quibbler*. Had Harry's goals at this time been his own recovery and a return to a normal life, acting quietly in this situation might have helped him reach them. If talking about Voldemort's return makes everyone think he is crazy, not discussing it may have helped them believe him to be sane and normal. However, Harry cannot allow Voldemort's return to go unnoticed. His attempts to fight Umbridge and to break the silence surrounding Voldemort's return may not be an official reenactment of his original trauma, but he does once again put himself into a dangerous situation in order to defeat Voldemort. This time, the danger comes from the Ministry and from Umbridge, but by talking about Voldemort, Harry can prevent the dark wizard's plan of returning unnoticed. Because of Harry's traumatic experiences, he is unable to lie low. He

remains confrontational, wanting the Wizarding world to know that Voldemort has returned so that it will protect itself from danger.

However, at the end of *Order of the Phoenix*, Harry once again faces Voldemort in a definitive re-enactment of his trauma. In this case, Voldemort lures him to London by making him believe that his godfather, Sirius Black, has been captured and is being tortured. Voldemort counts on Harry responding to this information like a hero and not like a fifteen-year-old boy. Hermione tries to stop him by emphasizing that he has "a—*saving-people-thing*" (733) and that Voldemort recognizes that characteristic—recognized it as early as *Chamber of Secrets*, in which the young Voldemort, the Horcrux Tom Riddle, admits that he has kidnapped Ginny in an attempt to lure Harry to him (*Chamber* 312-313). In *Order of the Phoenix*, Lucius Malfoy expresses Voldemort's knowledge of this characteristic in Harry: "He has a great weakness for heroics; the Dark Lord understands this about him" (*Order* 782). However, Harry cannot resist; he feels that he has to save his godfather.

Harry's 'compulsion to save' may come from an unconscious desire to alter the circumstances of his original trauma. According to Judith Herman, "[s]ometimes people reenact the traumatic moment with a fantasy of changing the outcome of the dangerous encounter. In their attempts to undo the traumatic moment, survivors may even put themselves at risk of further harm" (39). Harry has, in fact, shown a tendency to throw himself into harm's way to save others. In his first traumatic encounter with Voldemort, baby Harry was unable to affect events. Not only was he unable to protect himself, he also could not protect his parents. However, in *Chamber of Secrets*, when Ron's vibrantly red-headed younger sister, Ginny Weasley, is possessed and kidnapped by Slytherin's heir, Harry decides to act to save her. Though Harry does not know of Voldemort's involvement, he refuses to stand by helpless.

Therefore, once Harry knows the location of the Chamber of Secrets, he feels compelled to go after Ginny: “He couldn’t not go, not now they had found the entrance to the Chamber, not if there was even the faintest, slimmest, wildest chance that Ginny might be alive” (Rowling *Chamber* 301). By facing Voldemort and acting to save Ginny, Harry symbolically changes the outcome of the original traumatic event, replacing his red-haired mother with Ron’s sister. In *Order of the Phoenix*, Harry acts to save his godfather, his father’s best friend and the man who has acted as a father-figure to Harry during the past few years. Therefore, symbolically, Harry once again has the opportunity to save a parent-substitute from Voldemort and change the outcome of his original trauma.

Throughout the novels, Harry’s traumatic symptoms lead him again and again to Voldemort. The intensity of his dreams and anger, his unconscious tendency to reenact his original trauma, and his need to “[play] the hero” (*Order* 821)—to save the ones he loves from Voldemort—combine to force Harry into danger throughout the series. It is not that Harry wants to re-experience his trauma in these reenactments; it is, as Kalsched explains, “as if [he] were possessed by some diabolical power or pursued by a malignant fate” (5). However, while the Hero (Protector) within Harry compels him to re-enact his trauma, the Persecutor within him attempts to bring them together as well, also using Harry’s traumatic symptoms to do so.

Intrusive Symptoms

Donald Kalsched emphasizes that “*the traumatized psyche is self-traumatizing*. Trauma doesn’t end with the cessation of outer violation, but continues unabated in the inner world of the trauma victim, whose dreams are often haunted by persecutory inner figures” (5). In the *Harry Potter* series, one Persecutory figure, the piece of Voldemort’s soul lodged within Harry, appears

to Harry in the form of intrusive symptoms of trauma, though because the work is fantasy, many of the symptoms appear in a nontraditional, magical way.

In order to understand how the piece of Voldemort's soul uses intrusive symptoms to influence Harry, we must first clarify the ways in which intrusive symptoms affect the victim's senses. As Herman explains, "[t]raumatic memories … are not encoded like the ordinary memories of adults in a verbal, linear narrative that is assimilated into an ongoing life story" (37). Instead, "they are encoded in the form of vivid sensations and images" (38). Throughout the *Harry Potter* series, the repetition of Harry's trauma includes strong sensory intrusion. He sees or hears the trauma vividly. For example, after the traumatic reenactment in the graveyard, Harry's memories are "fresh and sharp as photographs, which kept flashing across his mind" (Rowling *Goblet* 693). As he retells the story of his experiences, "visions of everything that had passed that night seemed to rise before his eyes; he saw the sparkling surface of the potion that had revived Voldemort; he saw the Death Eaters Apparating between the graves around them; he saw Cedric's body, lying on the ground beside the cup" (695). The memories appear before his eyes without his control. These sensory intrusions are not limited to the graveyard. When Harry first learns from Hagrid the story of his parents' death, he hears Voldemort's laugh and sees the green light of the curse (*Sorcerer's* 55-56). Flashbacks such as these are normal to trauma victims. The sensory nature of the intrusions emphasize what Herman calls the "frozen and wordless quality of traumatic memories" (Herman 37).

However, Rowling uses the magical nature of her world to emphasize the intrusive nature of Harry's symptoms. The presence of dementors, for example, makes him experience flashbacks and exacerbates the sensory intrusion that Harry experiences. When Harry interacts with dementors, he hears a fragment of the original traumatic experience—as Herman says, "in

exact form, with little or no imaginative elaboration" (39), and the intrusive nature of these fragments is so powerful that they override Harry's senses. The world around him is visually and aurally suppressed, and he can only hear the repetition of his traumatic experience. For example, after Dudley mocks Harry's traumatic nightmares about the graveyard, the dementors appear; in response Harry's eyes and ears are overridden by the traumatic re-enactment: "The star-strewn indigo sky was suddenly pitch-black and lightless—the stars, the moon, the misty streetlamps at either end of the alley had vanished. The distant grumble of cars and the whisper of trees had gone" (Rowling *Order* 16). Instead of hearing and seeing what his eyes and ears should, Harry, upon getting too close to the dementor, hears Voldemort in the graveyard. Forced to relive these events, not only with exactness but with his senses concentrating solely on the experience, Harry has trouble breaking free of the experience.

In the *Harry Potter* series, the Persecutory figure within Harry directly causes two of Harry's intrusive symptoms, effecting a constant reminder of his original trauma. As Judith Herman explains, traumatic memories "are encoded in the form of vivid sensations and images" (38). The first symptom, the pain in Harry's scar (sensations), and the second symptom, the intrusion of Voldemort's mind and emotions into Harry's mind (sensations and images) both originate in Harry's connection to Voldemort, the connection caused by the trauma of the curse that failed.

Scar Pain

In Rowling's fictional world, Harry Potter is famous for the lightning bolt-shaped scar on his forehead. However, while people in the Wizarding world identify Harry with that scar and while as a young boy Harry likes his scar because it makes him different, the scar itself marks a

terrible wound. When Voldemort tried to kill him using the *Avada Kedavra* curse, the spell backfired: Harry lived, and Voldemort's body died. The scar marks the moment of Harry's trauma, and while the word "trauma" originally denoted a physical, not a psychological, wound, Harry's scar is both. Therefore, Rowling's focus on Harry's scar emphasizes the importance of the physical cut on Harry's forehead—a seemingly superficial wound for such immense dark magic. However, as we learn in *Deathly Hallows*, the wound is more than just a cut. It indicates a connection between Harry and Voldemort. As Dumbledore explains, "the killing Curse rebounded upon Lord Voldemort, and a fragment of Voldemort's soul was blasted apart from the whole, and latched itself onto the only living soul left in that collapsing building" (Rowling *Deathly* 686). Harry's scar, then, marks the place of connection and exchange, the wound through which Voldemort's soul attached to Harry, and while originally a physical wound, the trauma has an immense psychological impact.

That connection links Harry, the story's hero, with the villain, "the greatest Dark sorcerer of all time" (*Chamber* 4). The scar itself marks a moment of great evil—the murder of Harry's parents and the attempted murder of young Harry. While most people will agree that Voldemort is evil, using Dark Magic, cruelty, and torture to gain power, Dumbledore emphasizes the extremity of Voldemort's evil: "Lord Voldemort has seemed to grow less human with the passing years, and the transformation he has undergone seemed to me to be only explicable if his soul was mutilated beyond the realms of what we might call 'usual evil' . . ." (*Half-Blood* 502). In an effort to become immortal, Voldemort creates Horcruxes, which the book *Magick Moste Evile* describes as the "wickedest of magical inventions" (381) because a Horcrux can be created only through what Slughorn refers to as "an act of evil—the supreme act of evil. By committing murder. Killing rips the soul apart" (498). This mutilation indicates one of Rowling's finer

points about evil: that when people commit evil acts, particularly murder, not only do they damage the world—they damage themselves. The number of murders that Voldemort has committed throughout his reign of terror mutilates his soul to the point that he cannot even feel when a portion of it is destroyed—or separated from him. Because of Voldemort's numerous, unremorseful evil acts, his soul teeters on the brink, constantly unstable, which explains why it shatters when he tries to murder one-year-old Harry. As Dumbledore explains: "You were the seventh Horcrux, Harry, the Horcrux he never meant to make. He had rendered his soul so unstable that it broke apart when he committed those acts of unspeakable evil, the murder of your parents, the attempted killing of a child. . . . He left part of himself latched to you, the would-be victim who had survived" (*Deathly* 709). The extremity of Voldemort's evil damages his own soul, but it also leaves a lasting effect on Harry's life. Harry, a completely innocent child, now has a connection to the most evil Dark wizard of Rowling's world.

Numerous fantasy authors explore the connection between the hero and evil in order to illustrate the internal struggle of the hero to reach individuation, which requires that he be familiar with his entire Self—both the good and evil aspects of it. As fantasy author Ursula LeGuin explains "there is incredible potential for good and for evil in every one of us" (69), and because of its symbolic nature, fantasy is an excellent medium for exploring this issue. In order to become a fully integrated person, the fantasy hero must face the darkness within and come to an understanding about the connection between that darkness and his identity, often overcoming an enemy that symbolizes that internal darkness. In many works, as in Ursula LeGuin's *A Wizard of Earthsea* and George MacDonald's *Phantastes*, this integration, as well as the presentation of evil, is complicated by trauma. However, Rowling alters this trope—because trauma disrupts the normal functioning of the self. In *The Inner World of Trauma*, Kalsched

explains how the archetype of the Self functions: "Among the many such *coincidenta oppositora* in the deep unconscious is one central archetype which seems to stand for the very principle of unity among all the opposing elements of the psyche and which participates in their volcanic dynamism. This central organizing agency in the collective psyche is what Jung called the archetype of the Self, both light and dark" (Kalsched 18). The Self, made up of good and evil, light and dark, is a principle of unity that everyone needs to reach, generally through love, hate, and self-realization:

> In healthy psychological development, everything depends upon a gradual humanization and integration of the archetypal opposites inherent in the Self. . . . However, inasmuch as the traumatized child has intolerable experiences in the object world, the negative side of the Self does not personalize, remaining archaic. The internal world continues to be menaced by a diabolical, inhuman figure. (Kalsched 19)

Trauma victims cannot integrate the Self because the dark side stays separated—the "survival Self" (97) keeps attempting to "protect" the individual by re-traumatizing it. While most fantasy heroes have the opportunity to integrate the Self by symbolically facing its dark side, overcoming it, and becoming whole—usually defeating a monstrous creature or evil villain in order to demonstrate this process as LeGuin's and MacDonald's heroes do with their shadows—Harry does not have this opportunity. His demons, the Protector and the Persecutor figures, are within. While Harry must continually face the Persecutory figure that represents and reminds him of his original trauma, a figure that also symbolizes evil, Harry cannot overcome it or make it stop—it is an invisible fragment attached to his soul, which he does not even know about throughout most of the series. The Hero within Harry forces him to face Voldemort again and

again and keeps him from being able to have a normal life, and the Persecutory figure does the same.

The Persecutory figure reminds Harry of his original trauma through intrusive symptoms. Over the course of the series, Harry experiences sudden, strong pains in his scar that are triggered by Voldemort's thoughts, actions, and proximity to Harry. Dumbledore explains: "It is my belief that your scar hurts both when Lord Voldemort is near you, and when he is feeling a particularly strong surge of hatred" (Rowling *Goblet* 600).[7] However, this answer is one of many vague responses that Dumbledore feeds Harry in an attempt to spare him the truth—that a piece of Voldemort's soul is attached to his own. In fact, the pain indicates more than Dumbledore admits. Harry first feels this pain in *Sorcerer's Stone* when Voldemort, hidden under Quirrell's turban, faces Harry at the opening feast, which is most likely the first time that he has seen Harry since the event of the curse that failed.[8] This pain may be caused by Voldemort's hatred, as Dumbledore suggests, as could the pain Harry feels when he sees the "baby" Voldemort in the graveyard. However, in *Sorcerer's Stone*, Harry has two more direct moments of contact with Voldemort, during which he experiences this pain even more intensely. In both of these instances, Voldemort/Quirrell acts with hostile intentions towards Harry. After he catches Quirrell drinking unicorn's blood in the Forbidden Forest, Voldemort/Quirrell approaches him, and "a pain like he'd never felt before pierced his head; it was as though his scar were on fire" (*Sorcerer's* 256). Likewise, when Quirrell touches him at the end of the novel

[7] The concept that Harry feels pain when Voldemort is physically near him is problematic. Rowling never mentions Harry having pains during Quirrell's class, and logically Voldemort is possessing Quirrell during some of that time. However, having Harry feel pain then would give everything away, both for the story and for Quirrell. Additionally, when Voldemort talks to Harry at the end of *Sorcerer's Stone*, Harry never feels the pain until Quirrell actually attacks him.

[8] The only earlier opportunity for Voldemort to have seen Harry was when Harry meets Quirrell at The Leaky Cauldron. However, Quirrell explains that Voldemort was not possessing him then. That begins after the day when Quirrell tries to steal the Stone from Gringotts: "'When I failed to steal the stone from Gringotts, he was most displeased. He punished me . . . decided he would have to keep a closer watch on me'" (Rowling *Sorcerer's* 291).

and tries to kill him, "[a]t once, a needle-sharp pain seared across Harry's scar; his head felt as though it was about to split in two . . ." (294). Therefore, Voldemort's hatred of Harry *and direct attempts to kill him* trigger the pain; in the moment when Harry is reenacting the danger of his original trauma, facing Voldemort himself, he feels this pain intensely. In an interview, J. K. Rowling clarifies her reasoning behind the pain in Harry's scar:

> Well, of course the pain he feels whenever Voldemort's particularly active is this piece of soul seeking to rejoin the master soul. When his scar is hurting him so much, that's not scar tissue hurting him. That's this piece of soul really wanting to get back out the way it entered. . . . [I]t entered this boy's body through a wound, and it wants to rejoin the master. So when Voldemort's near him, when he's particularly active, this connection, . . . it was always there. That's what I always imagined this pain was. ("*PotterCast 130*")

While Rowling's explanation that Harry feels the pain when Voldemort is "particularly active" is vague, she does emphasize that, whatever triggers the pain, it acts as a reminder of Voldemort's presence, of his activity in the world, and of Harry's original traumatic moment. More importantly, she indicates that the piece of Voldemort's soul is acting independently of Harry.

These explanations illustrate that Harry's pain functions like the intrusive symptoms of trauma. As Judith Herman explains: "Long after the danger is past, traumatized people relive the event as though it were continually recurring in the present" (37). By experiencing pain in his scar, Harry relives the original pain—the moment of the wound. Rowling emphasizes that the pain is not caused by the original physical trauma but by the activity of Voldemort and the evil soul inside Harry. As she explains, the pain occurs when the soul tries to use the wound as a doorway, *as it had before*, to leave the innocent boy and return to the evil Lord Voldemort. Therefore, feeling the pain in his scar makes him (to various degrees) relive the pain of the

original traumatic moment, when the soul broke in through the wound. In addition, Harry feels the pain in moments when Voldemort (or Quirrell when possessed by Voldemort) tries to harm or kill him. Herman indicates that reminders of the original trauma can cause intrusive symptoms, particularly making the victim relive the event in some manner. The memories "often return with all the vividness and emotional force of the original event" (37). When Voldemort tries to kill Harry, he and the soul within him are reminded of the original trauma, which makes Harry relive the pain.

Through the scar pain, the Persecutory figure, the piece of Voldemort's soul, inhibits Harry's ability to live a normal life, constantly bringing back the moment of trauma in order to stop his normal growth and progression and force him to remain absorbed in the traumatic moment. Rather than enjoy a normal daily life, Harry comes to know that the pain in his scar may interrupt his activities at any moment, especially after Voldemort's return, when Harry describes the pain as a "regular irritation" (Rowling *Order* 10). He cannot stop himself from feeling it, and it can occur at any time: in his sleep, while he is studying, in the middle of his History of Magic O.W.L., and during his Divination class.

Visions

In addition to (and along with) the pain in his scar, Harry experiences another intrusive symptom. Beginning in *Goblet of Fire*, Voldemort's thoughts, feelings, and actions begin to intrude upon his mind. He at first has dreams of Voldemort's activities, but as the series progresses and his connection to Voldemort (and his re-traumatization) grows, he experiences Voldemort's emotions and actions while awake. This intrusion occurs simultaneously with the pain in Harry's scar, which either warns of the approaching intrusive vision or snaps Harry out of

it (usually because of the intensity of the pain). This, obviously, is not a traditional intrusive nightmare or flashback of a traumatic event. In this case, Harry does not relive the moment of the trauma (the curse that failed); instead, because of the connection forged between himself and Voldemort, Harry experiences Voldemort's thoughts and activities as they occur.

In fact, the timing of the "visions" emphasizes their similarity to a traumatic response. According to Judith Herman, traumatic dreams "are often experienced with terrifying immediacy, as if occurring in the present" (39). Numerous examples show that Harry's dreams, visions, and emotional exchanges of and with Voldemort occur, if not simultaneously with Voldemort's actions and emotions, then very close to them. For instance, when Harry sees Nagini attack Mr. Weasley, he warns Dumbledore of the attack in time to save Mr. Weasley's life—which means he experiences the dream shortly after or during the actual event. When Harry feels Voldemort's emotions, he talks about them as if they are concurrent with his thoughts: "He did not know how he knew it, but he did; Voldemort, wherever he was, whatever he was doing, was in a towering temper" (Rowling *Order* 381). In addition, in the first dream of Voldemort, the omniscient narrator indicates that Harry awakens at the exact moment Voldemort kills Frank Bryce:

> And then the chair was facing Frank, and he saw what was sitting in it. His walking stick fell to the floor with a clatter. He opened his mouth and let out a scream. He was screaming so loudly that he never heard the words the thing in the chair spoke as it raised a wand. There was a flash of green light, a rushing sound, and Frank Bryce crumpled. He was dead before he hit the floor.
>
> Two hundred miles away, the boy called Harry Potter woke with a start. (*Goblet* 15)

These incidents demonstrate that Harry experiences the intrusive visions and emotions as soon as Voldemort enacts or feels them, and Rowling also indicates that they terrify Harry as well. When Voldemort kills Frank Bryce, Harry wakes up "breathing hard as though he had been running" (16). Later, when Harry witnesses Voldemort using the Cruciatus Curse on Wormtail, he fears that Voldemort will be aware of him: "Wormtail screamed, screamed as though every nerve in his body were on fire, the screaming filled Harry's ears as the scar on his forehead seared with pain; he was yelling too. . . . Voldemort would hear him, would know he was there" (577). In both cases, Harry feels fear along with the immediacy of the dreams—as he takes the time to reflect on them, the intensity of the fear fades. Therefore, while these dreams do not replay his original trauma, their immediacy and terror parallel intrusive trauma symptoms.

Additionally, as with the pain from his scar, Harry is initially unable to control these intrusions. As Herman emphasizes, trauma "breaks spontaneously into consciousness, both as flashbacks during waking states and as traumatic nightmares during sleep" (37). Harry's "visions" do this, breaking suddenly into his consciousness. At first, they mirror traumatic nightmares, which can come at any time, even "in stages of sleep in which people do not ordinarily dream" (39). This is mirrored in Harry's early dreams of Voldemort when, as Harry's mind relaxes in sleep, Voldemort's evil acts, such as murder and torture, intrude into his normal dreams. An example of this type of interruption occurs when Harry dreams of the snake attack: "I was having a dream at first about something completely different, something stupid . . . and then this interrupted it" (Rowling *Order* 465). Later, Voldemort begins feeding Harry visions of the Department of Mysteries. As Harry falls asleep, "[i]t was as though a film in his head had been waiting to start. He was walking down a deserted corridor toward a plain black door, past rough stone walls, torches, and an open doorway onto a flight of stone steps leading downstairs

on the left . . .” (496). However, beginning in *Order of the Phoenix*, these intrusions are no longer restricted to Harry’s dreams. They interrupt his daily life too, even while he is awake, which emphasizes the strength of these traumatic intrusions. Early in *Deathly Hallows*, Harry still has no control over them: “Harry had given a cry of pain: His scar had burned again as something flashed across his mind like a bright light on water. He saw a large shadow and felt a fury that was not his own pound through his body, violent and brief as an electric shock” (*Deathly* 172). In addition, when they intrude upon his senses completely, as they do in *Deathly Hallows* and *Order of the Phoenix*, the intensity of the visions takes a physical toll on Harry, sometimes knocking him to the floor—“He was spread-eagled on the cold black marble floor, his nose inches from one of the silver serpent tails that supported the large bathtub” (174)—and sometimes making him ill—“the pain [of his scar] was blinding him. . . . He rolled right over and vomited over the edge of the mattress” (*Order* 463). In these cases, the impact of the intrusion is so complete that his body loses control, becoming temporarily helpless. This helplessness and Harry’s lack of control emphasize the traumatic impact of Harry’s visions. He cannot make them stop, nor can he predict when they will occur or what type of physical pain or weakness they will cause.

The intrusive visions gain such a hold on Harry, he becomes possessed by and dissociated because of them. As Kalsched explains, the Persecutory figure is usually seen “as an internalized version of the actual perpetrator of the trauma, who has ‘possessed’ the inner world of the trauma victim” (4), and the piece of Voldemort’s soul qualifies as “an internalized version” of Voldemort. As the Persecutory figure gains more strength over Harry and

increasingly causes these intrusive visions and emotions, it is as though Harry becomes Voldemort during these visions:[9]

> He was standing in a dark, curtained room lit by a single branch of candles. His hands were clenched on the back of a chair in front of him. They were long-fingered and white as though they had not seen sunlight for years and looked like large, pale spiders against the dark velvet of the chair. . . .
>
> "I have been badly advised, it seems," said Harry, in a high, cold voice that pulsed with anger. (Rowling *Order* 584)

In this example, Harry sees his own hands as Voldemort's hands, and rather than identifying Voldemort as the one acting and speaking, Harry puts himself into Voldemort's place—he is the actor and speaker. At other moments, before and after his vision, Harry's connection to Voldemort becomes so close that he loses perspective—unsure who or where he is:

> He opened the door of his dormitory and was one step inside it when he experienced pain so severe he thought that someone must have sliced into the top of his head. He did not know where he was, whether he was standing or lying down, he did not even know his own name. . . .
>
> Maniacal laughter was ringing in his ears. . . . He was happier than he had been in a very long time. . . . Jubilant, ecstatic, triumphant . . . A wonderful, wonderful thing had happened. . . .
>
> "Harry? HARRY!"
>
> Someone had hit him around the face. The insane laughter was punctuated with a cry of pain. The happiness was draining out of him, but the laughter continued. . . . (541)

[9] This differs from Harry's actual possession by Voldemort at the end of *Order of the Phoenix*.

During this incident, Harry completely dissociates. Not only does he experience the intrusive thoughts of another, he no longer even recognizes himself as Harry. Therefore, as these intrusions become more common, he momentarily loses himself in them.

In addition, Harry's dissociation becomes even more intense in his moments of interaction with Dumbledore. After the events in the graveyard, Harry relies increasingly on the headmaster for comfort, and at the end of *Goblet of Fire*, their relationship has grown stronger. Dumbledore expresses intense pride in Harry's actions that night (*Goblet* 695), and when Dumbledore stops people from questioning him, "Harry felt an inexpressible sense of gratitude to Dumbledore" (700). As a result, Harry seems to assume that he and Dumbledore will work together from this point on to stop Voldemort. Therefore, throughout the book, Harry feels angry at Dumbledore for ignoring him, for not even looking at him. However, when they do interact, Harry feels the piece of Voldemort's soul within him: "At once, Harry's scar burned white-hot, as though the old wound had burst open again—and unbidden, unwanted, but terrifyingly strong, there rose within Harry a hatred so powerful he felt, for that instant, that he would like nothing better than to strike—to bite—to sink his fangs into the man before him—" (*Order* 474-475). In this moment, Harry loses control, and something within him acts, wanting to hurt Dumbledore. It rises "unbidden," just like Harry's intrusive visions of Voldemort. Here, Harry feels hatred, the desire to attack, and the pain in his scar all at once. The intense violence of this desire is unexpected, both to the audience and to Harry, and it is here that we really begin to see the shades of Voldemort in Harry and get the sense of Kalsched's explanation, that the Persecutory figure possesses Harry in these moments of intense anger. Cathy Caruth's definition of trauma emphasizes this same point: "the overwhelming events of the past repeatedly possess, in intrusive images and thoughts, the one who has lived through them" (151). Although Harry is

not directly reliving the moment of the wound, his connection to Voldemort does seem to possess him, through intrusive images and thoughts, and this loss of control, the blurring of the line between himself and Voldemort, terrifies him.

To make matters harder for Harry, he has to experience violence beyond the intrusive anger and hatred of Voldemort and the Horcrux; his visions generally force him to watch Voldemort hurt others. As J. K. Rowling explains, Harry experiences these intrusions when Voldemort is "particularly active" ("*PotterCast 130*") Because the piece of soul responds as it did when the original act of evil occurred—causing Harry pain when Voldemort tried to murder him—we can assume that being "active" refers to times Voldemort is being actively "evil"—i.e. feeling hatred, torturing someone, or killing someone. While Harry is not re-experiencing the exact traumatic moment, the evil act that caused his connection to Voldemort, in most of the intrusive visions, Harry watches Voldemort commit further evil acts. For example, Harry witnesses Voldemort killing Frank Bryce, using the Cruciatus Curse on Wormtail, (as the snake) attacking Mr. Weasley, and killing many of his servants in Malfoy Manor. In addition, the visions often involve Voldemort plotting against Harry, as when he indicates in several visions in *Goblet of Fire* that Nagini will be allowed to eat Harry. Therefore, these visions force Harry to witness Voldemort's hatred and violence and to relive the fear of attack. While these events are not exact reenactments of the original trauma, they do compel Harry to relive elements of the original act: violence, death, torture, helplessness, and/or fear. However, because of the strength of their connection, Harry has to relive these actions from Voldemort's perspective, effectively becoming the torturer or killer. This terrifying prospect culminates in *Deathly Hallows* when Harry is forced to re-experience his parents' death and his own attack from Voldemort's perspective:

> *The green light flashed around the room and she dropped like her husband. The child had not cried all this time: He could stand, clutching the bars of his crib, and he looked up into the intruder's face with a kind of bright interest, perhaps thinking that it was his father who hid beneath the cloak, making more pretty lights, and his mother would pop up any moment, laughing—*
>
> *He pointed the wand very carefully into the boy's face: He wanted to see it happen, the destruction of this one, inexplicable danger. The child began to cry: It had seen that he was not James. He did not like it crying, he had never been able to stomach the small ones whining in the orphanage—*
>
> *"Avada Kedavra!"* (Rowling *Deathly* 344-345)

In the moments just prior to this scene, Harry tries to escape from Voldemort's snake, Nagini, knowing that the dark wizard will be arriving imminently to kill him. Voldemort gets to Harry just as he and Hermione apparate away, but upon his arrival, Harry "becomes" Voldemort: "And then his scar burst open and he was Voldemort [. . .]. And his scream was Harry's scream, his pain was Harry's pain . . . that it could happen here, where it had happened before . . ." (342). In this scene, Harry experiences a greater connection to Voldemort because of the extremity of this reenactment; multiple elements of the original trauma are present. Although Voldemort does not arrive until Harry and Hermione are leaving, Harry knows that he is coming, that he will have to face the dark wizard who wants him dead. In addition, two other pieces of Voldemort's soul are present—both Nagini and the locket that Harry wears in that scene are Horcruxes. Therefore, Harry reenacts his original trauma, in the village where the trauma originally occurred, and in the presence of four versions of Voldemort—the real one and three Horcruxes. As a result, Harry

experiences even greater confusion about his own identity: "*The snake rustled on the filthy, cluttered floor, and he had killed the boy, and yet he* was *the boy* . . ." (345).

Harry's intrusive visions fulfill the goal of the Persecutor by re-traumatizing Harry. They act like intrusive trauma symptoms and reinforce Harry's isolation, and when Harry's visions begin, he reacts with disgust and fear, terrified of his connection to the evil wizard: "He felt dirty, contaminated, as though he were carrying some deadly germ, unworthy to sit on the underground train back from the hospital with innocent, clean people whose minds and bodies were free of the taint of Voldemort" (*Order* 492). At this time, Harry does not know how literal this taint is, that his soul is connected to Voldemort's soul. However, worst of all, these visions often possess him to such a degree that he loses himself to them, as though he momentarily becomes Voldemort—he not only witnesses the violent and evil acts that Voldemort commits but actually feels that he is committing the deeds himself, which illustrates both his helpless against Voldemort and, more importantly, his symbolic guilt. After all, as the hero, it is his responsibility to stop Voldemort, not to stand helplessly by and watch Voldemort murder and kill. Harry needs to act.

Harry's Struggle: Heroism, Normality, and the Desire for Power

Throughout *Order of the Phoenix*, Harry experiences intense inner turmoil, caused by his re-traumatization in the graveyard, the hostile environment of the Wizarding world, and the simple fact that he is fifteen years old. However, much of Harry's struggle comes from the conflict between the Hero within him, the Persecutor, and the desire for normality. Throughout the book, the Persecutory figure attempts to re-traumatize Harry by making him experience the pain of the original trauma regularly, which reminds Harry that Voldemort is once again strong.

It also forces Harry to observe Voldemort's actions and to feel his emotions, re-traumatizing him by reinforcing his helplessness, emphasizing the contamination he feels from his connection to Voldemort, and forcing him to witness violence. Knowing that Voldemort is free and active worries Harry, and because of his intrusive visions, he cannot stop dwelling on his enemy's schemes. Therefore, because Harry fixates on his trauma and its source, he cannot live a "normal" life.

However, Harry's feeling of contamination does not persist. Throughout *Order of the Phoenix*, Harry is drawn to his visions, particularly to his recurring dreams of The Department of Mysteries, dreams that he realizes are linked to Voldemort's search for a "weapon" there. While Harry knows that he is not supposed to have these dreams, "[t]he truth was that he was so intensely curious about what was hidden in that room full of dusty orbs that he was quite keen for the dreams to continue" (682). In part, Harry feels this curiosity because he wants to know what Voldemort wants from the Department of Mysteries. After spending months in frustrated ignorance, particularly at the Dursleys when none of his friends and allies would tell him anything about Voldemort's activities, the means to follow the Dark Lord's actions are now available to him. However, Harry's desire to watch Voldemort also connects to his "*saving-people-thing*" (733). He knows that by learning Occlumency he can stop his visions, yet he believes them to be advantageous—they allow him to help others: "I don't like it much, but it's been useful, hasn't it? I mean . . . I saw that snake attack Mr. Weasley and if I hadn't, Professor Dumbledore wouldn't have been able to save him, would he?" (531). Harry sees the potential for his visions—following Voldemort could help him be a better Hero, thwarting Voldemort's plans, saving his victims, and knowing his moves at the moment he acts. Even Snape recognizes that these visions actually make Harry feel "special—important" (591), and while Harry will not

admit to that, he definitely wants to use them against Voldemort. However, in *Order of the Phoenix*, Harry still struggles back and forth with the meaning of his visions, his self-disgust from his connection with the Dark Lord, his determination to stop Voldemort, and his guilt—the knowledge that Dumbledore, Sirius, Lupin, and all of the adults he respects want him to learn Occlumency in order to block out Voldemort. Throughout the book, the part of him that wants to be normal hates the connection to evil and the re-traumatization that occurs as a result of the connection; however, the Hero within Harry wants to use the visions—either to save others or to stop Voldemort. As with the traumatic reenactments, the Hero figure attempts to keep Harry traumatized by drawing him back to Voldemort, insisting that he is uniquely capable of stopping his enemy.

In *Order of the Phoenix,* Harry's seduction by the Hero within misleads him. The teachers, particularly Snape who worries that Voldemort "might be able to access [Harry's] thoughts and feelings" (533), try to warn him against believing his visions, as does Hermione. However, Harry does not listen to their fears; he never doubts the reality of the vision of Sirius at the Department of Mysteries and never seriously considers that Voldemort would use these visions against him. Instead, he experiences what Donald Kalsched calls "bewitchment" (Kalsched 146). Using fairy tales as examples, Kalsched illustrates how the split in the ego as a result of trauma keeps the victim from reaching individuation and progressing to a normal life. Some fairy tales mirror this process, but since most fairy tales end with the character living "happily ever after," they also illustrate how the victim symbolically heals the trauma, unifying the Self. The process begins when "the traumatized ego is 'bewitched' by the negative side of the primal ambivalent Self" (146), the survival Self. The goal of these fairy tales is to overcome the bewitchment, the tendency to remain under the control of the Protector/Persecutor figure,

which is what Harry also needs to do in order to make progress towards a normal life and to individuate: "Usually, the traumatized or innocent hero or heroine of the tale is 'bewitched' by the 'evil' side of the transpersonal entity and then the struggle in the tale centers on how to release this hero or heroine from bewitchment and turn this tragic state into what we might call 'enchantment,' which is what fairy tales mean when they end 'happily ever after'" (145-146).[10] However, in *Order of the Phoenix*, Harry succumbs to his bewitchment, believing in the power and responsibility of the Hero (Protector) figure and in the visions of the Persecutory figure so much that he does not realize he is being manipulated. When Harry envisions Sirius imprisoned and tortured by Voldemort, he does not doubt the vision for an instant:

> "Anyway, the Department of Mysteries has always been completely empty whenever I've been—"
>
> "You've never been there, Harry," said Hermione quietly. "You've dreamed about the place, that's all."
>
> "They're not normal dreams!" Harry shouted in her face, standing up and taking a step closer to her in turn. He wanted to shake her. "How d'you explain Ron's dad then, what was all that about, how come I knew what had happened to him?" (Rowling *Order* 732)

In fact, despite the fact that he is a fifteen-year-old boy far from London, he immediately readies himself to face the fully-restored, powerfully evil Voldemort and does not understand Ron's and Hermione's doubt and reluctance. The fact that Harry cannot recognize that this course of action is unreasonable for a boy of his age and power illustrates his "bewitchment" by the Hero figure.

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[10] According to Kalsched, this figure may not be evil. He describes it as an intermediary that leads the hero or heroine from the human world of suffering into a world in which he/she can transcend that suffering. This figure may be "a spell-casting witch or wizard, in any case a Trickster. These mediating spirits are usually 'evil' as experienced by the 'ego' in the tale, but often, as we shall see, it is not so easy to tell" (Kalsched 145).

This is, in fact, what Voldemort is counting on. Upon learning that Harry could see him through dreams and visions, Voldemort turns those dreams toward his own purposes, trying to lure Harry to the Department of Mysteries by tempting him with information about the "weapon" he wants, the prophecy that alludes to both Harry and Voldemort. After the snake attack on Mr. Weasley, when Voldemort becomes aware of Harry's visions, he shows Harry the Department of Mysteries and the Hall of Prophecy in numerous, repetitive dreams, which begin the very first time Harry sleeps after the attack. As Lucius Malfoy explains, Voldemort "thought natural curiosity would make [Harry] want to hear the exact wording . . ." of the prophecy and come running when tempted with the vision (786). However, Voldemort misconstrues Harry's motivations at first. While Harry wants to gather information about the dark wizard's activities, he knows of no reason why he should go to the Department of Mysteries; he knows nothing about the prophecy. When Voldemort changes the vision, showing Harry that he has kidnapped and is torturing Sirius Black, then Harry has to act. The Hero needs to save Sirius.

When Harry goes to the Department of Mysteries, he experiences the same re-traumatization that the Hero always causes him. He once again encounters Voldemort, and in addition to feeling helpless in his presence, he is actually possessed by his enemy, who takes physical control of his body. Worst of all, Harry watches his beloved godfather die. He blames himself for this because his attempt to save Sirius actually gets him killed:

> It was his fault Sirius had died; it was all his fault. If he, Harry, had not been stupid enough to fall for Voldemort's trick, if he had not been so convinced that what he had seen in his dream was real, if he had only opened his mind to the possibility that Voldemort was, as Hermione had said, banking on Harry's *love of playing the hero*. . . (820-821)

While Harry has been bewitched by the Hero since his retraumatization in the graveyard, focusing on facing Voldemort rather than healing, in the aftermath of Sirius's death, Harry wants more than ever to be normal. He finally recognizes that the impulsive actions of the Hero within him are a problem, and he wants to be rid of this aspect of himself. In fact, he no longer wants to be Harry Potter, the heroic Boy Who Lived, at all: "Harry could not stand being Harry anymore. . . . He had never felt more trapped inside his own head and body, never wished so intensely that he could be somebody—anybody—else" (822). However, at this moment when Harry temporarily escapes bewitchment, wanting to distance himself from Voldemort and work on his own recovery, Dumbledore further imprisons him in his trauma by informing him of the prophecy, which states that only Harry can defeat Voldemort—therefore, Harry cannot become normal; he has to continue being the Hero.

After this fourth encounter with Voldemort, Harry becomes even more bewitched by the Survival Self—not because of the encounter itself, but because in learning about the prophecy, Harry discovers that he is more than just the Boy Who Lived. He is also the Chosen One. Because of this prophecy, he believes that his destiny as a Hero has been preordained, that he has been "pursued by a malignant fate" as Freud and Kalsched claim (Freud 23). In fact, he has been preordained for this fate. Without the prophecy, Harry would never have experienced his original trauma. As Dumbledore explains: "Voldemort tried to kill you when you were a child because of a prophecy made shortly before your birth. He knew the prophecy had been made, though he did not know its full contents. He set out to kill you when you were still a baby, believing he was fulfilling the terms of the prophecy" (Rowling *Order* 839). Whether or not the prophecy itself was valid, Voldemort's original belief in it led to his attempt to kill Harry, to Harry's trauma, to Harry's connection with Voldemort (i.e. the Persecutor/Horcrux's use of

visions and pain), and to Harry's desire to fight against the dark wizard (i.e. the promptings of the Protector, the Hero, the Chosen One). While Dumbledore explains to Harry in *Half-Blood Prince* that not all prophecies come true, he simultaneously emphasizes that in this situation, Harry is fated to face Voldemort:

> "[. . .] Voldemort continues to set store by the prophecy. He will continue to hunt you . . . which makes it certain really that—"
>
> "That one of us is going to end up killing the other," said Harry. (*Half-Blood* 512)

Yet Dumbledore's emphasis is contradictory. He believes that Voldemort will continue to pursue Harry because of the prophecy, but he also believes that Harry will want to fight him anyway. Is Harry fated to face Voldemort because of the prophecy or because of his Heroic nature? Because Voldemort believed in and acted on the prophecy originally, Harry has been traumatized and will continue to react to this trauma. Because of that trauma, Harry reacts heroically, has developed a "saving-people-thing," and feels drawn to Voldemort because of their connection. While Dumbledore does not associate Harry's heroic nature directly with his trauma, Harry does:

> "Imagine, please, just for a moment, that you had never heard that prophecy! How would you feel about Voldemort now? Think!"
>
> Harry watched Dumbledore striding up and down in front of him, and thought. He thought of his mother, his father, and Sirius. He thought of Cedric Diggory. He thought of all the terrible deeds he knew Lord Voldemort had done. A flame seemed to leap inside his chest, searing his throat.
>
> "I'd want him finished," said Harry quietly. "And I'd want to do it." (511-512)

Because of the deaths involved in his past encounters and reenactments with Voldemort, Harry feels a determination to "finish" him, a determination that will ensure he re-enacts his original trauma again.

In recognizing that his destiny is inevitable, because of his own trauma or because of Voldemort's determination to kill him, Harry realizes that his chances at a normal life are slim, that one way or another "he must be either murderer or victim, there was no other way" (*Order* 849). However, *Half-Blood Prince* emphasizes the struggle he experiences: he can give in to bewitchment, becoming the Chosen One and truly allowing the Survival Self to control his life, or he can attempt to have the normal life he desires. Harry makes several attempts during this book to regain normality—particularly by taking the position of Quidditch captain and by dating Ginny Weasley. However, neither of these attempts works. According to Kalsched, the caretaking figure attempts to reemphasize the original trauma in order to keep the victim from individuating and progressing towards a normal life (5); throughout *Half-Blood Prince*, the Hero within Harry does just this. Rather than enjoy Quidditch, Harry begins to spy on and follow Draco Malfoy. Because Voldemort uses Occlumency against Harry throughout *Half-Blood Prince*, the Persecutor figure within him does not interrupt his life with visions of Voldemort (Rowling *Half-Blood* 59); nevertheless, Harry cannot let go of the desire to figure out what the Dark Lord is doing: "Harry . . . had never been less interested in Quidditch; he was rapidly becoming obsessed with Draco Malfoy" (409). Because of Harry's attempts at normality and because he cannot currently fight Voldemort, the Protector within Harry searches for a way to keep him focused on his need to be a Hero—convincing him (correctly, though no one else believes it) that Malfoy is following Voldemort's orders and is a threat. As for Ginny, Harry has the opportunity to develop a relationship with her, but he breaks it off quickly, claiming that

Voldemort might hurt her because of it and trying to save her yet again from being harmed by his enemy. He claims that his attempts at dating her have been "like something out of someone else's life" (646)—in other words, not an experience that the Hero of this story can have if he is going to stay focused on his enemy and fixated on his trauma. Harry finally gives up on the idea of normality, knowing that in his future is encompassed by one event—"he could see nothing but Voldemort ahead" (*Deathly* 117-118). From the moment of his trauma, he was destined to reencounter Voldemort again and again, the Hero within him insuring that progress towards a normal life is impossible as long as Voldemort lives.

Even as Harry struggles for that normal life throughout *Half-Blood Prince*, he becomes more and more bewitched by the Hero within. While he worries about his fate as the Chosen One when he first learns of the prophecy at the end of *Order of the Phoenix*, he seems more accepting of the idea by the end of the summer—a summer spent reading about Voldemort's murderous activities. By the time he sees Dumbledore again, he has convinced himself that he could face Voldemort: "[. . .] life's too short. . . . Look at Madam Bones, look at Emmeline Vance. . . . It could be me next, couldn't it? But if it is,' he said fiercely, now looking straight into Dumbledore's blue eyes gleaming in the wandlight, 'I'll make sure I take as many Death Eaters with me as I can, and Voldemort too if I can manage it'" (*Half-Blood* 77). This grim determination illustrates that he is accepting the Hero persona, an acceptance confirmed when he admits to Ron and Hermione that he is the Chosen One: "'From what [the prophecy] said,' Harry took a deep breath, 'it looks like I'm the one who's got to finish off Voldemort'" (97). He even indicates that the knowledge of his fate has eclipsed his fear. When Hermione asks if Harry feels scared, he replies: "When I first heard it, I was . . . but now, it seems as though I always knew I'd

have to face him in the end" (98). With these words, Harry shows that he now believes himself to be the Chosen One, the one responsible for Voldemort's demise.

However, Harry does not become fully bewitched by this persona until the end of *Half-Blood Prince*, when Dumbledore dies. Although Dumbledore always encouraged Harry's heroism, he also represents his last refuge from his enemy. Dumbledore, as "the only one You-Know-Who was ever afraid of" (*Sorcerer's* 260), could protect Harry from Voldemort and could certainly help Harry to defeat him. In fact, in *Order of the Phoenix*, Dumbledore directly saves Harry from the evil wizard and defeats Voldemort in Harry's place. In addition, Dumbledore has always provided Harry with emotional support. Throughout the series, after each reencounter with Voldemort and subsequent re-traumatization, Harry receives answers and comfort from the headmaster. However, with Dumbledore gone, Harry has no one left to protect him, no adult who can help him, no one to providing comforting answers, and no one else to act as Voldemort's nemesis, distracting him from Harry. As a result, Harry, now resigned to his fate as the Chosen One, takes on Dumbledore's responsibilities—the search for the Horcruxes. He refuses to tell anyone else about them, save Ron and Hermione, and resists help from the other members of the Order, believing this task to be their duty and no one else's, yet he sees his future as bleak, comparing his seemingly endless task of finding the Horcruxes to a "dark and winding path stretching ahead of him" (*Half-Blood* 635). He feels detached rather than "excited, curious, burning to get to the bottom of a mystery" (635), and he has intrusive, repetitive dreams that show him a future filled with ceaseless struggle and futility, constantly searching and trying to stop Voldemort. Thus as Harry gives in to being the Chosen One, he also gives up hope of recovery and growth, for he cannot see an end to his quest. Instead, he commits to his only certainty—re-traumatization, perhaps even death, in a future reenactment of his original trauma.

However, in becoming the Chosen One, Harry hopes to gain some advantage that he has not previously possessed. According to Kalsched, the caretaking figure is more powerful than the victimized ego (195), and in Harry's case, both the Persecutor and Protector figures have great power. Without the Persecutor figure, Harry would not have a connection to Voldemort. Despite the fact that Harry hates this connection to the evil wizard, once he is completely cut off from the Wizarding World in *Deathly Hallows*, he relies on it. Because of the Persecutory figure (and Voldemort's sudden inability to use Occlumency effectively[11]), Harry once again intrusively experiences Voldemort's activities. While both watching and feeling Voldemort torture and kill others disturbs Harry throughout *Deathly Hallows*, he decides to utilize his visions as he did in *Order of the Phoenix*. Despite the fact that Voldemort has previously exploited his dreams to trick Harry, Harry makes a choice—to endure the horrors he must witness in order to take advantage of the power offered by the Persecutory figure:

> "Dumbledore wanted you to use Occlumency! He thought the connection was dangerous—Voldemort can *use* it, Harry! What good is it to watch him kill and torture, how can it help?"
>
> "Because it means I know what he's doing," said Harry.
>
> "So you're not even going to *try* to shut him out?" . . .
>
> "I hate it, I hate the fact that he can get inside me, that I have to watch him when he's most dangerous. But I'm going to use it."
>
> "Dumbledore—"
>
> "Forget Dumbledore. This is my choice, nobody else's." (Rowling *Deathly* 234)

[11] It is unclear why Voldemort has stopped using Occlumency to block Harry's visions and why he is no longer using them to trick Harry.

With the help of this great power, Harry can see Voldemort's activities, and he learns that the dark wizard has become obsessed with wands. He watches the dark wizard torture Olivander in an attempt to learn how to overcome the protection of the twin cores, watches as Voldemort searches for the Elder Wand, and watches as he finds it. In addition, Harry finds out about the last Horcrux because of the Persecutor's ability to think Voldemort's thoughts, and through his visions, he knows how long it will take the dark wizard to travel to him at Malfoy Manor and at Hogwarts. Without these great powers, available to him only because of his connection to Voldemort, Harry could not have learned everything he needs to know to find the Horcruxes, to understand the Elder Wand, and eventually to make the decision that allows him to defeat Voldemort.

Yet Harry's advantages against Voldemort do not come from the Persecutor alone. He also gains power from the Protector. The Hero is destined to defeat the Dark Lord; he has "power the Dark Lord knows not" (*Order* 843). Though compelled to be the Hero, Harry feels less sure of the Hero's powers because he does not recognize any special powers within himself, though he cannot deny that he has successfully escaped from Voldemort numerous times. However, Dumbledore identifies this special gift as Harry's "ability to love" (*Half-Blood* 511), a power that Voldemort neither possesses nor understands. In fact, it repels him. As Dumbledore explains: "That power also saved you from possession by Voldemort, because he could not bear to reside in a body so full of the force he detests. In the end, it mattered not that you could not close your mind. It was your heart that saved you" (*Order* 844). This "love" keeps Voldemort from actively going into Harry's mind and body, even though (because of the parasitic piece of Voldemort's soul) they are still connected. Yet while Dumbledore insists that the power comes from love, Harry realizes that the more accurate source is grief—caused by the death of a loved

one. Harry realizes this after Dobby's death in *Deathly Hallows*: "Just as Voldemort had not been able to possess Harry while Harry was consumed with grief for Sirius, so his thoughts could not penetrate Harry now, while he mourned Dobby. Grief, it seemed, drove Voldemort out . . . though Dumbledore, of course, would have said that it was love" (*Deathly* 478). Because Harry has lost so many people, he cares desperately for those who remain. The loss of anyone affects him deeply. In her essay "What Harry and Fawkes Have in Common: The Transformative Power of Grief," Misty Hook examines how grief makes Harry stronger throughout the series, enabling him to defeat Voldemort: "Each time a death occurs he becomes a little more convinced until, with the death of Dumbledore, Harry realizes that the meaning for all of their deaths is that sometimes there are things worth dying for, and fighting evil is one of them" (97). Harry lost his parents during the original traumatic event; he loses Cedric and Sirius in reenactments of that traumatic moment. Others—Dumbledore, Mad-Eye Moody, Dobby, Lupin, Tonks, and Fred Weasley—die as a result of the war with Voldemort and sometimes because of Harry's actions or his inability to act. Yet with each of these deaths, Harry grows more active, more heroic, more able to put himself aside and act as a Hero. As Hook explains: "As such, Harry's grief is like a phoenix: it burns him up only to help him emerge a stronger, better person" (92). In addition, Harry is able to use his grief to control his visions, an ability he also discovers after the death of Dobby: "His scar burned, but he was master of the pain; he felt it, yet was apart from it. He had learned control at last, learned to shut his mind to Voldemort . . ." (Rowling *Deathly* 478). Because of the power of his grief/love, the "power the Dark Lord knows not" (*Order* 843), Harry learns to control the intrusive visions sent to him by the Persecutor figure.

The power of the hero in traditional Fantasy and folklore consists of more than strong emotion, whether grief or love; traditionally, the hero receives gifts, magical items or protective

charms that help him on his quest. In *The European Folktale: Form and Nature*, Max Lüthi explains that "[t]he gift is a central motif of the folktale. . . . Otherworld beings come up to [the hero] out of nowhere and present him with their gifts. And the reason that he is able to secure the use of these gifts, as the same time as they are eluding the antihero, is often simply *that he is the hero*" (56; emphasis added). Joseph Campbell confirms the importance of gifts in *The Hero with a Thousand Faces*, emphasizing that "the first encounter of the hero-journey is with a protective figure (often a little old crone or old man) who provides the adventurer with amulets against the dragon forces he is about to pass" (69). The "amulets," gifts, or magic items help the hero defeat the evil forces he faces or help defend him from them. For example, the Greek gods give Perseus a magical helmet, winged sandals, a shield, and a sword, without which he could not have killed the Gorgon Medusa. King Arthur receives the sword Excalibur (or Caliburn), and in *The Lord of the Rings*, Aragorn re-forges his ancestor's sword, Narsil, the sword that was broken. In Philip Pullman's *His Dark Materials* trilogy, both of the main characters develop connections to magical objects: Lyra gains the alethiometer, and Will wins the subtle knife in combat. Even in fairy tales, numerous heroines, including Cinderella and Donkeyskin, receive magical clothing from supernatural donors, clothing that helps them to win the hearts of their beloved princes. The hero figure throughout folklore and fantasy receives and uses magical gifts and protective charms in order to complete their quests. Harry Potter is no different.

Over the course of the series, Harry has received numerous magical items, gifts, and charms that have facilitated his fight against Voldemort, consequently making him feel empowered. Both his cloak of invisibility and the Maurader's Map aid him in his heroic activities at Hogwarts, allowing him to investigate the mysteries he uncovers from year to year, and the cloak also protects him from spells, "giving constant and impenetrable concealment, no

matter what spells are cast at it" (Rowling *Deathly* 411). In addition, he receives lesser items, such as the Felix Felicis potion and the Half-Blood Prince's potion book. However, Harry possesses two other gifts that specifically help him fight Voldemort. First, because his mother sacrificed herself to save him, Harry survived Voldemort's original attack. This protection keeps Voldemort from being able to touch him for years to come. Second, both Harry's and Voldemort's wands share the same core, a feather from Fawkes the phoenix, and in both *Goblet of Fire* and *Deathly Hallows*, this "connection of the twin cores" (495) saves Harry from Voldemort's attacks. Both of these magical protections empower the Hero, making Harry seem invincible against Voldemort. However, he loses both of these protections before the end of the series. When Voldemort regains his body by taking Harry's blood, he overcomes Lily Potter's protective magic, which enables the dark wizard to torture and almost kill Harry in *Goblet of Fire*. In *Deathly Hallows*, Harry's wand breaks, and because of the loss of this important magical gift, he feels weakened, as if his Heroic abilities have lessened:

> Without realizing it, he was digging his fingers into his arms as if he were trying to resist physical pain. He had spilled his own blood more times than he could count; he had lost all the bones in his right arm once; this journey had already given him scars to his chest and forearm to join those on his hand and forehead, but never, until this moment, had he felt himself to be fatally weakened, vulnerable, and naked, as though the best part of his magical power had been torn from him. . . . He had lost the protection of the twin cores, and only now that it was gone did he realize how much he had been counting upon it. (350-351)

With both his mother's protection and his wand gone, Harry's chances both to defeat Voldemort and to survive dwindle. The Hero is supposed to have great power, but rather than gaining strength against Voldemort once he embraces the Hero persona, his powers have lessened.

Because of this weakness, Harry becomes desperate, hoping to find more power that would help him against Voldemort. Now that he is fully bewitched by the idea that he is the Chosen One, destined either to kill or be killed by Voldemort, Harry wants to find a way to ensure that, as the Hero, he will prevail. However, without Dumbledore, his mother's protection, and his wand, he feels his chances are slim. As a result, in *Deathly Hallows*, he becomes obsessed with gaining more magical gifts in the hopes of re-empowering the Hero; he becomes obsessed, therefore, with the Deathly Hallows:

> *Three objects, or Hallows, which, if united, will make the possessor master of Death . . . Master . . . Conqueror . . . Vanquisher . . . The last enemy that shall be destroyed is death. . . .*
>
> And he saw himself, possessor of the Hallows, facing Voldemort, whose Horcruxes were no match . . . *Neither can live while the other survives. . . .* Was this the answer? Hallows versus Horcruxes? Was there a way, after all, to ensure that he was the one who triumphed? If he were the master of the Deathly Hallows, would he be safe? (429-430)

Although Harry has forgone the notion of having a normal life in order to become the Hero and defeat Voldemort, he wants to win, and more importantly, he wants to survive. He may be the Hero, but he still fears his own death. He believes, therefore, that Dumbledore left him clues to the Hallows, but did not tell him of them because, like any hero, Harry needs to face trials to find the answer: "You've got to find out about them for yourself! It's a Quest!" (433), he says. After

all, Harry has received one magical gift from Dumbledore that he has been unable to use, an old snitch that Harry cannot open. Convinced that this snitch holds the Resurrection Stone and that his cloak is also one of the Hallows, he believes that he can receive the third by spying on Voldemort.

However, as Harry becomes more obsessed with the idea of the Hallows, his ability to spy on Voldemort weakens:

> The visions he and Voldemort were sharing had changed in quality; they had become blurred, shifting as though they were moving in and out of focus. Harry was just able to make out the indistinct features of an object that looked like a skull, and something like a mountain that was more shadow than substance. Used to images sharp as reality, Harry was disconcerted by the change. He was worried that the connection between himself and Voldemort had been damaged, a connection that he both feared and, whatever he had told Hermione, prized. Somehow Harry connected these unsatisfying, vague images with the destruction of his wand, as if it was the blackthorn wand's fault that he could no longer see into Voldemort's mind as well as before. (436).

Harry connects this to his loss of power—the fact that the Hero within him has lost one of his vital tools for survival, the wand. However, the disruption of his visions also occurs alongside his obsession with the Hallows:

> But Harry hardly slept that night. The idea of the Deathly Hallows had taken possession of him, and he could not rest while agitating thoughts whirled through his mind: the wand, the stone, and the Cloak, if he could just possess them all. [. . .] Harry wished his scar would burn and show him Voldemort's thoughts, because for the first time ever, he and Voldemort were united in wanting the very same thing. . . . (434)

Why, then, do Harry's visions stop with this desire to regain power? Why would gaining the Hallows, a protection against death, weaken his abilities rather than strengthen him? First, the visions come from the Persecutor figure. As "an internalized version of the actual perpetrator of the trauma" (Kalsched 4), the Persecutor figure that brings about Harry's visions, a piece of Voldemort's soul, would not want Harry to find magical items that would help him overcome Voldemort and survive. However, the situation is more complex than this. Both the Persecutor and the Protector figures have the same goal—to force Harry to relive his original trauma and to keep Harry from progressing to a normal life. If Harry defeats Voldemort and survives, he might have that normal life. He would no longer be traumatized, no longer be forced to re-enact his original trauma by facing Voldemort again. Therefore, as Harry becomes obsessed with magical items that might save him, the Persecutory figure reacts to stop it, to keep Harry from seeing what Voldemort does. This interpretation is confirmed because of the way in which Harry's powers return. Once his life is again endangered, once he is about to relive his trauma, the visions return with great intensity. When Harry, Ron, and Hermione are captured, about to be taken to Malfoy Manor and turned over to the Death Eaters, when Harry, in essence, is about to be given over to Voldemort again, "[. . .] Harry's scar, which was stretched tight across his distended forehead, burned savagely. More clearly than he could make out anything around him, he saw a towering building, a grim fortress, jet-black and forbidding; Voldemort's thoughts had suddenly become razor-sharp again; he was gliding toward the gigantic building with a sense of calmly euphoric purpose . . ." (Rowling *Deathly* 451). Therefore, once the focus becomes 1) Harry's re-traumatization (the possibility that he will be turned over to Voldemort) and 2) Harry's death (his inability to survive and have a normal life), Harry regains his powers. In fact,

after this near-death experience at Malfoy Manor, Harry's obsession with the Hallows ends, and he decides once again to search for the Horcruxes, giving up on this hope for survival.

Harry's Death: The Daimonic Goal of Trauma

Harry's death is the goal of the *Harry Potter* series. The moment of Harry's original trauma and his connection to Voldemort seals his fate, a fact that Dumbledore emphasizes to Snape:

> "Tell him that on the night Lord Voldemort tried to kill him, when Lily cast her own life between them as a shield, the Killing Curse rebounded upon Lord Voldemort, and a fragment of Voldemort's soul was blasted apart from the whole, and latched itself onto the only living soul left in that collapsing building. [. . .] And while that fragment of soul, unmissed by Voldemort, remains attached to and protected by Harry, Lord Voldemort cannot die." [. . .]
>
> "So the boy . . . the boy must die?" asked Snape quite calmly.
>
> "And Voldemort himself must do it, Severus. That is essential." (686)

In order for Voldemort to be overcome, *Harry* has to die, which would kill the piece of Voldemort's soul as well, leaving the dark wizard more vulnerable to attack—though not actually killing him. Since the moment Harry's trauma occurred, when Voldemort attacked him in Godric's Hollow, Harry has been led again and again to Voldemort by his compulsive need to relive the trauma—not, as he hoped, to defeat the dark wizard but in order to be killed. Freud called this the death instinct. In viewing examples of repetition compulsion and the "daimonic force" that seemed to cause it, Freud became worried that "the aim of all life is death" (46), though modern psychiatrists, such as Judith Herman, explain that these compulsive attempts to

reenact the trauma are symptoms of the trauma itself (39). Since the moment of Harry's original trauma, he has reenacted his near-death experience numerous times, but every time, Harry has survived. Yet he was "meant" to die, and furthermore, as Dumbledore emphasizes, he was meant to die at Voldemort's hand. When Harry finally learns this, he recognizes the inevitability of this fate:

> "Finally, the truth. . . . Harry understood at last that he was not supposed to survive. His job was to walk calmly into Death's welcoming arms. Along the way, he was to dispose of Voldemort's remaining links to life, so that when at last he flung himself across Voldemort's path, and did not raise a wand to defend himself, the end would be clean, and the job that ought to have been done in Godric's Hollow would be finished." (Rowling *Deathly* 691)

Recognizing that he "ought to have" died as a baby, Harry realizes that his attempts to cling to life, normal or not, have been futile. His job since his *attempted* murder has been to prepare for his *inevitable* murder. As the Hero, he needed to expose himself to danger and dispose of the remaining Horcruxes so that others could defeat the Dark Lord after his death.

Though despondent and terrified, Harry does not run from this fate. He knows that he must face Voldemort again. The only difference is that, rather than miraculously escape from the dark wizard as he had done before, this time he must die: "All those times he had thought that it was about to happen and escaped, he had never really thought of the thing itself: His will to live had always been so much stronger than his fear of death. Yet it did not occur to him now to try to escape, to outrun Voldemort. It was over, he knew it, and all that was left was the thing itself: dying" (692). Though afraid, Harry accepts this fate instantly. His immediate acceptance of his destined death illustrates two vital points. First, as with his previous reenactments with

Voldemort, Harry's trauma compels him to repeat the original event. He has to face Voldemort again—only this time, he knows the outcome. Second, as the Hero, Harry must act heroically, and this death allows him to do that. As Harry contemplates his own death, Voldemort has issued a challenge, demanding that Harry turn himself over in order to stop the fighting that has killed his friends. As Voldemort explains: "Potter will come to me. I know his weakness, you see, his one great flaw. He will hate watching the others struck down around him, knowing that it is for him that it happens. He will want to stop it at any cost. He will come" (654). This is true. Harry is motivated to go to Voldemort immediately, though it will bring about his death, because his friends, classmates, and colleagues are in danger, all fighting in order to give him more time to destroy the Horcruxes. However, knowing that *he* must die, Harry hurries to do so before others are killed. Voldemort and Dumbledore both relied on Harry's heroism, his "saving-people-thing" which also compels him to risk his life, and in this case end his life: "Dumbledore knew, as Voldemort knew, that Harry would not let anyone else die for him now that he had discovered it was in his power to stop it. The images of Fred, Lupin, and Tonks lying dead in the Great Hall forced their way back into his mind's eye, and for a moment he could hardly breathe" (693). If Harry can save others by dying, he will. Furthermore, the Hero within him, which wants Harry to be re-traumatized, has consistently drawn him to Voldemort so that he can defeat the dark wizard. Harry knows that the only way Voldemort can die is with his own death. Dumbledore emphasize this fact: "If I know him, he will have arranged matters so that when he does set out to meet his death, it will truly mean the end of Voldemort" (687). Therefore, his Heroism leads him to his fate and illustrates the extent of his bewitchment. Since his surprising survival of Voldemort's attack when he was one-year-old, Harry has been known as The Boy Who Lived. In giving in to becoming the Chosen One, the Boy Who Lived must die.

Yet at the same time, dying represents a type of transition. Harry has been so bewitched by the Hero within, by his destiny of defeating Voldemort, and even by the power and re-traumatization brought about by the visions from the Persecutory figure that he has been unable to develop or individuate. In works of fantasy and folklore, the process of healing can be largely symbolic. Donald Kalsched, for example, emphasizes that in fairy tales even seemingly hopeless situations can bring about healing and individuation. This process expressed by the fairy tale "is a dramatic story which usually moves from innocence or sterile misery through bewitchment and a struggle with dark powers, to transformation of the ego and the constellation of the positive side of the numinous, leading to 'enchantment'—living happily ever after. In this process the 'daimon' (either angel or demon) is the critical agent . . ." (146). Harry has experienced the "sterile misery" of his life as The Chosen One and The Boy Who Lived. He has been under the bewitching control of both the angel and the demon—the Protector and the Persecutor—and now both lead him to his death: the Hero is willing to sacrifice himself to save others in hopes of the eventual death of Voldemort, while the Persecutor is the reason that Harry must die—so that the piece of Voldemort's soul will die as well. Therefore, dying provides Harry with an opportunity to "struggle with [the] dark powers" that have caused the misery in his life—the powers that keep re-traumatizing him—and to overcome them.

Harry's sacrifice represents both defeat and triumph, death and transformation. He has been fated to die, and as the Hero, he must sacrifice himself to defeat the enemy and save his friends. The Hero within him leads him to his death in order to reenact the trauma. However, Harry's sacrifice also leads to healing, transformation, and the idea of enchantment that Kalsched emphasizes. Completely bewitched by the fate of his trauma, Harry cannot let go of the Protector and Persecutor figures and their power over him. He feels compelled to be the best

Hero he can be and to use the visions of Voldemort to help him towards that goal. The Heroic identity and the powers that come with his connection to Voldemort have encompassed him—he identifies himself with them. However, as Kalsched explains: "We know from observing psychological development in children as well as from the clinical situation, that this process of moving from a traumatically generated inflated 'bewitchment' to a realistically anchored human ego is a stormy affair and represents a process in which inflated energies of the archaic Self must be sacrificed" (194). Therefore, in order to become a normal person, Harry must sacrifice the archaic Self—in this case, the divided Survival Self and the powers given to him by the Protector and Persecutor figures. When he faces Voldemort and dies, they also die. The Hero martyrs himself, and the bit of Voldemort's soul is destroyed by the *Avada Kedavra* curse. Simultaneously Harry fulfills the prophecy and "successfully" reenacts his trauma by dying.

The Choice: Conclusion

With the destruction of the Protector and Persecutor figures, Harry's compulsions cease. Kalsched explains that breaking the bewitchment requires

> a sacrifice of the God-like identity of the ego and the return of a personal spirit to the body. This perilous process can have either a destructive or a redemptive outcome. If successful, it leads out of . . . participation mystique and into true living (enchantment) and true relationship. The . . . primal ambivalent Self is liberated from its defensive role as a survival-Self and sets up its guiding function as the internal principle of individuation. If unsuccessful, the ego remains addictively identified with the Self's diabolical energies (bewitched) and is eventually devoured by its negative aspects. (147)

While Harry's sacrifice is brave, it is also part of his compulsion. After his death, Harry has the option of choosing between enchantment and bewitchment, and this choice becomes the most important point of the series. He can remain dead—as Dumbledore says: "We are in King's Cross, you say? I think that if you decided not to go back, you would be able to . . . let's say . . . board a train" (Rowling *Deathly* 722). Alternately, Harry can go back to the war, "to pain and the fear of more loss" (722), and to where Voldemort is. If he accepts bewitchment and continues to allow his trauma to overcome him, he will remain dead. If, however, he wants to attempt to gain the normal life he has always wanted, with the possibility of a relationship and a "happily-ever-after," he can to go back and live again. The goal of the Prosecutor and Persecutor was to re-traumatize Harry, compelling him to re-enact his trauma, but with them gone, he can choose freely. While Harry's sacrifice in the forest is brave, it is part of his compulsion and his fate. The choice of whether to return or not—this shows Harry's true bravery, for he chooses to risk pain and further death for a chance at life: enchantment, individuation, and healing.

When he returns, Harry once again faces Voldemort, but the circumstances are now different. While he does "act the hero" upon his return, he does so only because he believes he can defeat Voldemort—not because he is compelled to. The fight emphasizes two changes in Harry. Rather than being fated to "have 'power the Dark Lord knows not'" (*Half-Blood* 509), Harry has *information* the Dark Lord knows not. Purely by chance, Harry is the master of the Elder Wand, the wand Voldemort currently wields: "'You've missed your chance. I got there first. I overpowered Draco weeks ago. I took this wand from him. [. . .] So it all comes down to this, doesn't it?' whispered Harry. 'Does the wand in your hand know its last master was Disarmed? Because if it does . . . I am the true master of the Elder Wand'" (*Deathly* 743). In a chance struggle against Draco Malfoy in Malfoy Manor, Harry became the wand's master.

Based on Dumbledore's very good guesses and the fact that when Voldemort tries to curse Harry's "dead" body the curse has no effect on him, Harry believes that the wand will not kill him. He takes a chance, using this knowledge to outwit his overconfident enemy: "'I don't want anyone else to try to help,' Harry said loudly, and in the total silence his voice carried like a trumpet call. 'It's got to be like this. It's got to be me'" (737). Second, he addresses Voldemort by his common name: Tom Riddle. While Voldemort and the Chosen One are the titles of powerful people, Harry Potter and Tom Riddle are normal men; in fact, Harry implies scorn by placing Voldemort on his own level and not using the name that inspires fear. He does not face Voldemort here because he is "*possessed* by some diabolical power or pursued by a malignant fate" (Kalsched 5); Harry fights with luck and knowledge—he has no special powers.

In becoming heroic, Harry decides to give up his other links to heroism. While the Hero wanted to retain magical items in order to gain power, Harry now gives up those items in order to gain normality. He leaves the Resurrection Stone lost in the Forbidden Forest and gives up the Elder Wand in favor of his own, less powerful wand (Rowling *Deathly* 748-749). In fact, Harry's new goal is to avoid conflict and to die, not in combat with an enemy as a hero would, but ideally of old age. Only remaining undeafeated will bring an end to the "bloody trail of the Elder Wand" (412): "If I die a natural death like Ignotus, its power will be broken, won't it? The previous master will never have been defeated. That'll be the end of it" (749). Thus, rather than feeling compelled to place himself in death's way again and again, as he had throughout his traumatized youth, Harry bases his new life on Ignotus Peverell, a man who avoided Death and lived peacefully to a ripe old age. Rowling rewards her hero well. Though Harry is still famous once he grows up, as can be seen from the stares of the students on the Hogwarts Express in the epilogue of *Deathly Hallows*, he gains the normal life he always wanted, marrying Ginny

Weasley and having children: “As Harry looked at [Ginny], he lowered his hand absentmindedly and touched the lightning scar on his forehead. . . . The scar had not pained Harry for nineteen years. All was well” (759). The last words of Rowling’s series emphasize that Harry’s traumatic symptoms have not returned in the nineteen years since Harry’s death and transformation.

Throughout the *Harry Potter* series, J. K. Rowling illustrates the connections that can exist between trauma and heroism, between good and evil. While the series illustrates the traditional quest of high fantasy works, in which good must overcome a great evil, it also emphasizes that this fight can be damaging, traumatic, and miserable for its hero and that the concept of heroism can be inextricably wound with the conflict caused in the psyche by trauma and evil. While most Fantasy novels illustrate the growth of a normal man into a hero, Rowling’s story emphasizes the opposite: the journey of the traumatized Self towards individuation and healing, or in other words, the journey of the Hero into the normal man.

CHAPTER 4

FUNCTION, ARCHETYPE, AND THE SELF: TRAUMA AND CHARACTERIZATION IN C. S. LEWIS'S *TIL WE HAVE FACES*

C. S. Lewis's novel *Till We Have Faces* (1956) adapts the Cupid and Psyche myth in order to tell a story contrasting selfish and divine love. In creating this story, Lewis utilizes numerous plot elements and character types from the myth as well as from its variants. The Cupid and Psyche myth has been retold in numerous forms—the most well-known being "Beauty and the Beast," the fairy tale made famous by Mme Jeanne-Marie Leprince de Beaumont. Modern fantasy interpretations of the tale often pull ideas from different versions or translations of the myth, from its variants, and from conventions of fairy tales and fantasy works in general to tell the same tale in a new and different way. C. S. Lewis's fantasy novel, for instance, employs details from traditional versions of the myth and conventions from fairy tales, yet he uses these conventions to indicate important issues of characterization in the narrative. Specifically, the conventions of fairy tales and of variants of the Cupid and Psyche myth that appear in *Till We Have Faces* do not simply retell the familiar tale. Instead, they emphasize the trauma experienced by the protagonist, Orual, her difficulties developing and retaining her identity, and her transformation at the end of the novel. Because of the extent to which many works of fantasy follow formula and convention—often presenting characters that serve solely as function or as archetype in this genre—Lewis's retelling of the myth could easily follow this formula as well. Instead, his novel exploits functional and archetypal character types to create

complexity in his protagonist. In presenting the struggle of Orual with traumatic events in her life and with her traditional role in the Cupid and Psyche myth, Lewis emphasizes how the character contends with her identity as both a realistic character and a story function and how, at the end of the novel, in understanding her trauma and herself, she successfully individuates, becoming both a whole self and an archetype.

A common criticism of fantasy is that it lacks characterization—that, filled with functional characters or archetypes, fantasy has no Mrs. Brown. In the essay "Mr. Bennett and Mrs. Brown," Virginia Woolf watches an older woman, dubbed Mrs. Brown, on a train trip and recognizes her as an ideal representation of a realistic character, the type of character upon which modern novels focus:

> I believe that all novels begin with an old lady in the corner opposite. I believe that all novels, that is to say, deal with character, and that it is to express character—not to preach doctrines, sing songs, or celebrate the glories of the British Empire, that the form of the novel, so clumsy, verbose, and undramatic, so rich, elastic, and alive, has been evolved. . . . The great novelists have brought us to see whatever they wish us to see through some character. Otherwise they would not be novelists, but poets, historians, or pamphleteers. (199-200)

Woolf, then, like many critics, believes that characterization is the foundation of the modern novel, but numerous fantasy novels lack this level of characterization—in part because of the genre's tendency to rely on formula or even because of poor writing. However, in her essay "Science Fiction and Mrs. Brown," fantasy author Ursula LeGuin recognizes the problem as a result of the highly archetypal nature of fantasy:

> If any field of literature has no, can have no Mrs. Browns in it, it is fantasy—straight fantasy, the modern descendant of folktale, fairy tale, and myth. These genres deal with archetypes, not with characters. The very essence of Elfland is that Mrs. Brown can't get there—not unless she is changed, changed utterly, into an old mad witch, or a fair young princess, or a loathely Worm. (106-107)

Too focused on plot, too filled with myth and convention, and too reliant on archetypes to show psychological meaning, fantasy rarely focuses on characterization or on realistic characters. It has heroes, old wise men, endangered maidens, and rampaging monsters, but plot development and symbolism often detract from characterization. LeGuin, however, ultimately disagrees with the limitations implied in these patterns, asserting that many fantasy novelists create characters with greater depth (107).[12]

Brian Attebery expands on LeGuin's discussion, initially agreeing that "the characters in a fairy tale or modern fantasy can be viewed as internal phenomena, embodiments of psychological phenomena acting out their struggle toward integration in projected landscape of the mind" (71)—in other words, fantasy characters often appear as archetypes, encouraging a psychological reading of the story. However, Attebery also focuses on the tendency in fantasy to use character primarily as a way to advance story. For example, he compares Mrs. Brown with the protagonist of "Beauty and the Beast," emphasizing Beauty's functional role in comparison with Mrs. Brown's realism:

> In a sense, Beauty has no self, being so entirely at the service of the story that she does not even have a name, only a nickname designating her function. Mrs. Brown is all identity and no story; if Woolf had put her into a novel instead of an essay she would still

[12] LeGuin, in fact, sees Mrs. Brown in Frodo Baggins and in Tolkien's method of creating several hobbits (Sam, Gollum, and Bilbo) who symbolize aspects of Frodo—therefore breaking a single *character* into several representative figures (LeGuin 107).

> refuse, as it were, to perform to order. . . . A character in a fairy tale *is* what he *does*. Beauty is only secondarily the pretty daughter of a merchant; she is primarily the one who redeems the Beast. Characters in other tales are similarly role-bound: hero, helper, giant-killer, adversary. Like novelistic characters, they are verbal constructs, assemblages of textual fragments, but unlike the characters of realistic fiction, they consist primarily of descriptions of movement and transformation. . . . Both kinds of character are forms of narrative discourse. Neither is inherently superior. There is no particular virtue in being motivated by envy, melancholy, or some other trait rather than by narrative necessity. (71-72)

Attebery, then, recognizes that fantasy authors often emphasize functional characters over those with psychological or emotional depth, which he finds to be a necessary and acceptable method of presenting character. In fact, because ". . . modern fantasy is not simply a revival of the fairy tale, . . . its characters can combine the two forms of discourse, just as the genre of fantasy combines the mimetic and fantastic modes" (72). Works of fantasy, therefore, can include realistic characters (which Attebery refers to using the term "actor") as well as characters that are purely functional (which Attebery identifies using the term "actant") (73).

In *Till We Have Faces*, Lewis utilizes all of the aforementioned character types—realistic, functional, and archetypal—within the same character, creating a complex protagonist who struggles with her identity as she simultaneously struggles with the trauma in her life. Orual, Psyche's eldest sister and the narrator of the novel, seems to be a realistic character—suffering from and reacting to trauma and loss throughout her youth, while constantly trying to justify her decisions. Yet, Orual is also trapped by her function in the myth and in fairy tales in general. As the jealous and ugly sister, she is doomed to ruin Psyche's life. Thus, the first part

of the novel follows Orual's struggle with her identity as she vacillates back and forth between realism and function, actor and actant in response to the trauma in her life. However, while the first part of the novel emphasizes her ultimate loss of identity, the second half follows Orual's final individuation and transformation, showing how her exploration of her own story and Lewis's use of fairy tale convention help her to develop a new identity. Attebery explains that in fantasy

> [t]he pleasure is in seeing believable analogs of humanity acting out the patterns of fairy tale or myth. The more realistic the discourse of the actor, the more strongly we identify with his shock or pleasure at finding himself transformed into actant. Fiction that arbitrarily foregoes the possibility of such transformation—fiction with no heroes, helpers, or villains—gains verisimilitude at the expense of psychological and philosophical range. (86)

Lewis shows this range through Orual's transformation. While in the first part of the novel, Orual as a character is neither fully functional nor fully realistic because of the trauma in her life, in the second part, she finally becomes whole, and in doing so finds the archetypal nature within herself. Mrs. Brown and Beauty combine to become an archetypal representation of the self.

Part I: Trauma and Function

The narrative form of the story sets Orual up as an actor, a round and realistic character aggrieved with many aspects of her life. Presented as a complaint against the gods, the first-person narrative told, in fact written, by Orual presents her life story, focusing specifically on her relationships with family members and on her hostility towards religion; therefore, unlike most formulaic third person variants of the Cupid and Psyche myth, this story focuses on Orual's

thoughts, feelings, and perspectives on events. Orual's telling rounds out many aspects of the tale. From the history of Glome to the religious rites in favor of their goddess Ungit, Lewis's version of Venus/Aphrodite, Orual examines her society along with herself. Many of Orual's conflicting feelings about society come from her religious doubts, both from her anger with the gods and from her general questioning of religious practices. Moreover, Orual's tutor the Fox, an authority on Greek logic, schools her in reason, logic, and philosophy, which she often tries to apply to events in her life, with various degrees of success. However, while Orual's observations and analysis of society provide her character with depth, much of her realism stems from her experiences with trauma, particularly the childhood abuse that diminishes her ability to develop a strong, individuated identity.

From the beginning of the story, Orual describes the abuse she has experienced at the hand of her father. In "*Till We Have Faces*: A Journey of Recovery," Georgiana L. Williams focuses on Orual's development as the child of an alcoholic father, comparing her childhood with that of C. S. Lewis, but though she may not mean to, Williams makes a stronger argument for Orual as the daughter of an abusive rather than specifically alcoholic father: "While Orual does not associate the King with abusive drinking, she does paint a picture of constant abuse and abandonment and attacks on her self-esteem, especially at the hands of the King. When Orual goes to Psyche in the tower room, Psyche says, 'Your face, your eye! He has been beating you again' (67). Psyche recognizes a pattern of abuse against Orual" (Williams 6). In fact, though there is not always confirmation that Trom has been drinking when he hits Orual, the "pattern of abuse against Orual" that Williams mentions holds true throughout the book. For example, when Trom's youngest daughter is born, he takes his rage at not receiving a son out on Orual: "'Is there a plague of girls in heaven that the gods send me this flood of them? You—you—' He

caught me by the hair, shook me to and fro, and flung me from him so that I fell in a heap. There are times when even a child knows better than to cry" (Lewis 16). In this same scene, Orual mentions the differences in King Trom's rages: "His face shocked me full awake, for he was in his pale rage. I knew that in his red rage he would storm and threaten, and little might come of it, but when he was pale he was deadly" (15). As Williams explains, ". . . Orual has seen her father's rages enough to have them classified as 'pale' or 'red' and to know the consequences of each" (7), which indicates that these rages occur often and in Orual's presence. The abuse is so regular that Orual has developed the ability to sense when Trom is angry and how he will act as a result, which Judith Herman, author of *Trauma and Recovery*, confirms as an ability often learned by abused children so that they may protect themselves (99-100). Simultaneously, Orual experiences emotional attacks along with physical abuse. Williams claims that she is "surprised by the number of times Orual refers to her fear, the negative connotation of being female, and her ugliness. This is a story of a woman who is deeply wounded by the events and atmosphere of her childhood" (7). Just as Orual gets beaten because she is a girl, she also is constantly made aware that her gender makes her worthless to her father, especially because of her ugliness. When Trom originally buys the Fox, he insists that he tutor Orual so that she might be less worthless: "If a man can teach a girl, he can teach anything. . . . Especially the elder. See if you can make her wise; it's about all she'll ever be good for" (Lewis 7). Orual's father, therefore, constantly inflicts abuse on her, and as Orual tells the story of her experiences, she focuses thoughtfully on her fear and her awareness of her danger, contemplating the situation and her pain from far in the future as part of her complaint against the gods—a far more realistic presentation of abuse than appears in typical fairy tales.

While Orual's abuse fuels her realism, its connection to traditional fairy tales contributes largely to early indications that Orual is the heroine of the story—at least before the birth of Psyche. Abused and generally mistreated, Orual fits the common Cinderella stereotype, and because of it, she strongly reflects the characteristics of the traditional fairy tale heroine described by Max Lüthi in *The Fairytale as Art Form and Portrait of Man*: "a (male or female) Cinderella, . . . underestimated, despised, or disadvantaged" (136). Her abuse also partly explains her isolation. Judith Herman emphasizes that "[t]he abused child is isolated from other family members as well as from the wider social world" (100), and Orual has no friends and only interacts with her family, the Fox, and her nurse. However, as the eldest daughter of King Trom of Glome, Orual's royal lineage also isolates her, which fits another integral characteristic of the heroine as described by Lüthi: "The fairytale heroes are generally . . . the most peripheral members of society, children of those at the top or else of the very poor; they are prince and princess or swine-herd and goose-girl. From the point of view of both the family and society, the fairytale hero is in an extreme position, an outside position, thus isolated or easily isolatable . . ." (136). Orual resembles the traditional heroine because of her abuse and isolation, but she also has a real heroic streak: she acts heroically when the Fox is in danger, offering to run away with him in order to save him from being killed or forced to work in the mines (Lewis 17). While these similarities to the heroic character type indicate that Orual must be the heroine of the story, this identity also seems to be confirmed by the imminent arrival of another potentially abusive and definitely traditional figure—"the Stepmother." As Orual's nurse warns her: "Only wait till your father brings home a new queen to be your stepmother. It'll be changed times for you then. You'll have hard cheese instead of honey-cakes then and skim milk instead of red wine" (5). In The *Witch Must Die: The Hidden Meaning of Fairy Tales*, Sheldon Cashdan affirms that "[v]ery

often the witch in these stories takes the form of a malevolent stepmother. The Grimm brothers' *Children's and Household Tales* contains over a dozen stories . . . in which a stepmother makes the heroine's life miserable by taunting her, withholding food from her, or forcing her to perform impossible tasks" (17). Orual, who has heard numerous stories of cruel stepmothers, certainly fears this: "I thought she would be crueler to me than to Redival because of my ugliness" (11-12). Therefore, because of the prevalent relationship between stepmothers and heroines in fairytales, the stepmother's appearance in the story and Orual's fear of her would seem to confirm that Orual is the story's heroine—that this story is *her* story.

Therefore, because the story is told from Orual's perspective, emphasizes her abuse, and suggests parallels between Orual and typical fairy-tale heroines, Lewis implies that Orual is the heroine of the story. With the birth of Istra, also called Psyche, however, the audience realizes that Lewis's clever combination of realism and function has misled us. Psyche fits the mold of the heroine even more than Orual. Though she does not experience the same level of abuse as her sister, she is equally unwanted and unloved by her father and equally separated from society. In addition, Psyche also possesses two qualities that Orual does not, qualities which appear consistently in fairy tale heroines. According to Lüthi, the heroine of a fairy tale is often "the youngest of three" (Lüthi *European Folktale* 35), three being a magical number in fairy tales: "three tasks are accomplished in succession; three times a helper intervenes; three times an adversary appears" (33). More importantly, unlike Orual, Psyche is beautiful, and even Orual cannot help but praise her for it: "Of Psyche's beauty—at every age the beauty proper to that age—there is only this to be said, that there were no two opinions about it, from man or woman, once she had been seen. It was beauty that did not astonish you till afterwards when you had gone out of sight of her and reflected on it. . . . She made beauty all round her" (Lewis 22).

Throughout the story, various characters remark that her beauty equals that of the gods, particular the goddess Ungit. Therefore, Psyche's beauty and position in the family make her the more likely heroine—as does her name. This story is not Orual's—it is a retelling of the Cupid and Psyche myth. Psyche is the true heroine, while Orual is merely the ugly sister of Psyche.

In introducing Psyche as a character, Lewis now emphasizes the difference in this story between the heroine (Psyche) and the protagonist (Orual). While Orual is a round and realistic character, Psyche appears more archetypal. Her beauty, for instance, makes her universal. As Lüthi explains, in fairy tales, "[t]he word *beautiful* thus occurs time and again in various forms (*beau, belle, joli*), but the actual form the beauty takes . . . is not made explicit. The beauty is *abstract*. The listener must fall back on his own imagination; he can and must color in the outline to suit himself" (Lüthi *Fairytale* 3). By having to imagine Psyche's beauty rather than being told what she looks like, we see Psyche as we want to see her, based on our personal views of beauty. In this way, Psyche can be anyone. Furthermore, Lewis's characterization of Psyche corresponds to archetypal representations of the hero. In most variants of the myth, this is untrue; Psyche, like normal mortal women, has many weaknesses. For example, her sisters convince her that her husband may be a monster, and at the end of the tale, she is overcome by her own curiosity and vanity. However, despite this, some critics still see her as heroic, which Maria Tartar discusses in her introduction to "Beauty and the Beast" variants in *The Classic Fairy Tales*:

> . . . Psyche's story is what one critic [Lee Edwards] has declared a 'paradigm of female heroism.' The intrepid heroine, jilted by Cupid, never indulges in self-pity but sets off on an epic quest fraught with risks and requiring her to accomplish one impossible task after another. Unlike her eloquent avatars in European versions of "Beauty and the Beast,"

> Psyche is all action and no words. She undertakes a mission that not only requires the performance of feats . . . , but also demands that she renounce that quintessential feminine virtue known as compassion—the very trait that comes to the fore in European variants or "Beauty and the Beast." (26)

Lewis's Psyche fits Tartar's description through her feats and her lack of self-pity, but she, unlike the traditional Psyche, also possesses the virtues inherent in Beauty. In "Husbands and gods as Shadowbrutes: Beauty and the Beast from Apuleius to C. S. Lewis," Gwyneth Hood notes: "Unlike Apuleius' immature Psyche, who is given away at her father's will, who undertakes her awesome tasks at first simply because they are forced on her . . . , and who contemplates suicide four times to get out of them, Lewis's Istra-Psyche is a mature and resilient character from the start, more like Beaumont's Beauty" (39). In addition, in his essay, "Archetypal Patterns in *Till We Have Faces*," Joe R. Christopher claims of Psyche that "[t]he first and most obvious point to make about her life is that it is in the archetypal pattern of the hero, resembling at times (as would be expected) the life of Christ" (194). Christopher emphasizes Psyche's beauty, her healing touch, and her self-sacrifice on behalf of the people of Glome, which leads to her union with the god of love (194-195). These critics, therefore, assert that Lewis's Psyche is heroic, virtuous, compassionate, and even Christ-like, and from the beginning of the story, she even seems to be part of a world larger than that of mortals. As a child, Psyche gazes at the Mountain, her destined home, and wants to leave the mortal world already: "And because it was so beautiful, it set me longing, always longing. Somewhere else there must be more of it. Everything seemed to be saying, Psyche come! But I couldn't (not yet) come and I didn't know where I was to come to. It almost hurt me. I felt like a bird in a cage when the other birds of its kind are flying home" (Lewis 74). Thus Psyche is an archetypal

heroine—separate and greater than man, with none of the weaknesses of her mythological self; she loves purely and is always faithful to the god of the Mountain, never believing him a monster, as Apuleius's Psyche does, nor does she want to betray him. Only her love for her sister forces her back to earth, keeping her from wholly becoming what she represents—the faith of the Soul: Psyche.

Because of Psyche's archetypal nature, Orual's identity is already called into question early in the story—she seems to be the heroine, but once Psyche enters the tale, Lewis's audience knows that she is not. However, Orual clings desperately to this former idea of herself. She attempts to make this story her own, to be the heroine, to show her audience that *she* is the one who deserves its sympathy, and to emphasize that throughout her life she has always tried to protect and love Psyche—her simple, helpless younger sister. Therefore, in telling the Cupid and Psyche myth from her own perspective, Orual denies Psyche's identity as both a heroine and an archetype. In fact, her concept of their relationship, she as the protective and adored older sister and Psyche as the weaker younger sister in need of protection, is part of Orual's self-definition. She believes herself to be heroic because she takes care of Psyche; unfortunately, defining herself in relation to her sister indicates her overall dependence on their relationship. This is, in part, due to the abuse that Orual has experienced throughout her life. Judith Herman explains that children who develop normally "[achieve] a secure sense of autonomy by forming inner representations of trustworthy and dependable caretakers, representations that can be evoked mentally in moments of distress" (107). In contrast, children who grow up in abusive situations become extremely dependent upon others, as Orual is upon Psyche: "Unable to develop an inner sense of safety, the abused child remains more dependent than other children on external sources of comfort and solace. Unable to develop a secure sense of independence, the abused child

continues to seek desperately and indiscriminately for someone to depend upon" (107). From the moment of Psyche's birth, Orual's life revolves around her, specifically around taking care of her. Therefore, throughout their shared childhood, Orual desperately tries to protect her youngest sister from every hardship—beating Redival because she hit Psyche (Lewis 26) to cursing the villagers who threw stones at her (39). Therefore, when Psyche is chosen to be sacrificed to the god of the Grey Mountain to save Glome, Orual tries to replace her (61-62). By sacrificing herself for her sister, Orual would be able to protect Psyche while simultaneously acting heroically—making her Psyche's savior. According to Herman, "[i]f the abused child is able to salvage a more positive identity, it often involves the extremes of self-sacrifice. Abused children sometimes interpret their victimization within a religious framework of divine purpose. They embrace the identity of the saint chosen for martyrdom as a way of preserving a sense of value" (106). Therefore because of her abusive environment, Orual defines herself as a heroine, the protector of Psyche, and a saint with a great purpose. The events in the story that contradict this view, which comprise most of the actual plot, are the ones that traumatize Orual. As Herman emphasizes, "[t]raumatic events have primary effects . . . on the psychological structures of the self. . . . Mardi Horowitz defines traumatic life events as those that cannot be assimilated with the victim's 'inner schemata' of self in relation to the world" (51). Therefore, when Orual is not allowed to sacrifice herself for her sister and cannot otherwise save her from her fate, Orual feels the first trauma that destabilizes her identity, being forced to discover that she can neither protect Psyche nor be the sacrificial martyr. Therefore, in order to sustain a sense of importance, Orual's narrative emphasizes how hard the loss of Psyche is *on Orual*, how the death of Psyche traumatizes her.

As Orual narrates the story of Psyche's sacrifice, she emphasizes her own traumatic response to the event, showing the effects of the death on her in order to appropriate Psyche's story and emphasize again the identity she has created for herself—making herself pitiable to help her audience better relate to her and accept her as the story's heroine. First, Orual describes the way in which she begs her father to save Psyche and is severely beaten in the process: "I went mad. In a moment I was at his feet, clinging to his knees as suppliants cling, babbling out I didn't know what, weeping, begging, calling him Father. . . . He tried to kick me away, and when I still clung to his feet, rolling over and over, bruised in face and breast, he rose, gathered me up by my shoulders, and flung me from him with all his power" (Lewis 55). Throughout the following scenes, she repeatedly mentions the pain from this thrashing, reiterating that her physical trauma corresponds to her emotional one. In fact, as the situation becomes more emotional, her pain gets worse. Soon after the accident, in approaching Psyche's room, Orual claims: "I was a little out of breath and the pain in my side came on me worse. I seemed to be somewhat lame in one foot too" (63). Yet when she tearfully begs Bardia for entrance into Psyche's room: "'Bardia,' I said, with tears, my left hand to my side (for the pain was bad now), 'it's her last night alive'" (64). Here the pain worsens as she considers Psyche's impending death. On the day of Psyche's actual sacrifice, the pain becomes unbearable: "I woke screaming, for all my sore places had stiffened while I slept and it was like hot pincers when I tried to move. One eye had closed up so that I might as well have been blind on that side. When they found how much they hurt me in raising me from the bed, they begged me to lie still" (78). However, though Orual has shown that her pain in response to Psyche's death is great, she also has to emphasize her dramatic loyalty to her sister: "'It's time. They're going. Oh, I can't get up. Help me, girls. No, quicker! Drag me, if need be. Take no heed of my groaning and

screaming.' . . . They got me with great torture as far as the head of the staircase" (79). Here, Orual's greatest pain corresponds to seeing her sister taken away for the sacrifice. She passes out and goes temporarily mad, but once she awakens, with the sacrifice having passed, her physical pains are gone (82), indicating that she emphasizes her pain in order to illustrate the emotional intensity of her story and the trauma of the moment. With Psyche gone, body and soul, Orual is depressed but physically and mentally sound again.

Though she overemphasizes her physical and emotional distress in her version of events to gain sympathy, the presentation of her tale indicates that she experiences some actual symptoms of trauma. After all, she has lost the person upon whom she and her identity both depend. First, she feels helpless, unable to save and at first even to see her sister: "The knowledge that I was so helpless came over me like a new woe, or gathered the other woe up into itself. I burst into utterly childish weeping . . ." (65). Later, Orual succumbs to this helplessness more completely. Judith Herman indicates that trauma victims who feel overwhelmed by their helplessness "may go into a state of surrender. . . . These alterations of consciousness are at the heart of constriction or numbing" (42). Orual shows constrictive symptoms as she waits for Psyche's death rites to begin: "A great dullness and heaviness crept over me; I thought and felt nothing, except that I was very cold. . . . I must have been almost sleeping before I finished [eating], for I remember that I knew I was in some great sorrow but I could not recall what it was" (Lewis 78). After Psyche's death, she experiences this numbness for awhile, until activity forces her out of her numbness: "My grief remained, but the numbness was gone and time moved at its right pace again" (92). In addition, when Orual goes to see Psyche, the moment stays with her forever, and she is later able to recall it with perfect precision, "as if time stop[ped] at the moment of trauma" (Herman 37). Orual remembers the image of

Psyche in the pillar room as if it is a photograph: “Psyche sat upon the bed with a lamp burning beside her. Of course I was at once in her arms and saw this only in a flash; but the picture—Psyche, a bed, and a lamp—is everlasting” (Lewis 67). This combination of evidence from Orual’s narrative does indicate her traumatization, but in each of these moments, Orual fixates on herself and her feelings, not on Psyche or her death, garnering pity so that the focus is on her and not on Psyche. *Orual is helpless* to save her sister, *she* can still picture the moment of Psyche’s imprisonment, *she* feels numb at the prospect of a life alone. In fact, after waking from her madness, she tries to become the story’s heroine once again: “Grandfather, I have missed being Iphigenia. I can be Antigone” (86). Because Orual could not be the sacrifice, for Glome or for her sister, she decides to regain her heroic self-conception by adopting the persona of another epic heroine. Therefore, in saying she “can be Antigone” she tries to center the story once again on herself.

As Orual tells the story of Psyche’s death and her resulting trauma, the tremors in her identity appear in her written narrative—she begins to fall unconsciously into fairy tale convention. In desperately trying to appropriate Psyche’s story, she becomes more and more like the sister in the mythological versions of Psyche’s story and its variants—one of the “evil” sisters who cause the original downfall of Psyche. In the original myths, the primary trait attributed to Psyche’s sisters, like Beauty’s in the variant, is jealousy. The sisters feel jealous of “Psyche’s goddess-like prosperity” (Apuleius 108), hating her because of her palace, servants, and immortal husband. In “Beauty and the Beast,” they are jealous not only of their sister’s eventual prosperity, but of her virtues (de Beaumont 36) and her beauty:

> [The merchant’s] daughters were all very beautiful, but the youngest was admired by everyone. When she was little, people used to refer to her as “the beautiful child.” The

> name “Beauty” stuck, and, as a result, her two sisters were always very jealous. The youngest daughter was not only more beautiful than her sisters, she was also better behaved. The two older sisters were vain and proud because the family had money. (32)

First, jealous that Psyche’s virtues outweigh her own, Orual overrides them by focusing her narrative on her own emotions. For example, when Psyche goes out to heal the people of their sickness, Orual emphasizes the weight this puts on her, not Psyche’s courage or her danger: “You know how it is when you shed few tears or none, but there is a weight and pressure of weeping through your whole head. It is like that with me even now when I remember her going out . . .” (Lewis 32). Therefore, Orual centers her narrative on her own worry, trying to divert attention from Psyche’s willingness to endanger herself to help others. Second, while Orual never resents her sister’s success or material wealth, she is jealous of the extreme disparity between Psyche’s beauty and her ugliness. While the original sisters in this story are not ugly (they are merely less beautiful), numerous ugly sisters appear in fairy tales, and they generally attempt to usurp the heroine. Lüthi indicates that “. . . in contrast to this absolute, this superlative beauty, there is something ugly, a distorted form which at times pushes the beautiful aside and takes its place” (Lüthi *Fairytale* 11), as Orual tries to do throughout the story. However, while Orual’s ugliness is one aspect of the problem, this only represents part of the disparity between the sisters that fuels Orual’s jealousy.

Though Orual covets her sister’s beauty and virtue, her jealousy extends further. Its primary cause comes from the disparity in their nature—Psyche has a higher calling; Orual does not. First, because Orual depends upon Psyche for her identity, she needs to be the center of Psyche’s life and the object of her love. Unfortunately, as Psyche prepares to be sacrificed, she seems content with her fate, which makes Orual feel less important than Psyche’s calling.

Throughout the conversation, as Psyche discusses her faith in the gods and her view of her destiny, Orual, instead of comforting her sister or trying to agree with her views, wishes her sister would show her affection, complains that Psyche refers to their love as friendship (Lewis 69), and becomes angry because their parting "seemed to cost her so little" (71). Because Orual needs to be the most important person in Psyche's life, her great protector, the disparity between Psyche's reaction to her and the reaction she desires raises Orual's sense of jealousy. However, this jealously stems from more than her displacement as the center of Psyche's life. As Psyche's protector, her eldest sister, and (as she sees it) the heroine of the story, Orual considers Psyche to be beneath her—in reality and in her fantasies: "I wanted to be a wife so that I could have been her real mother. I wanted to be a boy so that she could be in love with me. . . . I wanted her to be a slave so that I could set her free and make her rich" (23). These statements indicate that Orual wants to have power over Psyche, and as Psyche gets older and begins to act more like an adult than like Orual's child, Orual resists the change, as can be seen from her failed attempt to reprimand the matured Psyche: "I told her she had done very wrong, and it was then that I fully perceived how much older she had grown. . . . For she neither accepted the rebuke like a child nor defended herself like a child, but looked at me with a grave quietness, almost as if she were older than I. It gave me a pang at the heart" (39). Therefore, when Psyche prepares to be sacrificed, the difference between them becomes even more pronounced. Psyche is no longer a child, and she has also somehow become greater than Orual:

> "And then (it was a kind of terror to me) she smiled. She had wept very little, and mostly, I think, for love and pity of me. Now she sat tall and queenly and still. There was no sign about her of coming death, except that her hands were very cold" (68).

> "And from now till the end I felt (and this horribly) that I was losing her already, that the sacrifice tomorrow would only finish something that had already begun. She was (how long had she been, and I not to know?) out of my reach, in some place of her own" (75).

Both of these passages show that Orual recognizes Psyche's separation from her; Psyche is estranged from her or, even worse, greater than her. Orual wants Psyche to be hers, but even more importantly, she wants Psyche to be her younger sister, to be dependent upon her, not to be beyond her understanding. As Hood explains:

> Possessiveness blocks [Orual] more than any mere intellectual or intuitive failure. . . . Added to this is a powerful desire to dominate. More noble than her counterpart in Apuleius's version, she would not begrudge her sister a handsome and doting husband and every kind of luxury, but when Psyche's world extends farther than she can comprehend, instead of letting her go, or even being content to follow her (as Psyche wishes), she tries to pull her by force back into her own, no matter how it hurts her. (41)

Unlike her counterparts, Orual is never jealous of her sister's possible success or future relationships—those, she seems to believe, could not dampen Psyche's love for her. Her true jealousy comes as she recognizes Psyche's archetypal nature—her heroism, faith, and higher calling and the fact that, unlike Orual, Psyche is something more. As Apuleius's version of the eldest sister says: "How blindly and cruelly and unjustly Fortune has treated us! Do *you* think it fair that we three sisters should be given such different destinies?" (108) Psyche, as heroine of the story, has a higher, heroic destiny; Orual, as Psyche's jealous sister, has only a function in Psyche's story. This is what begins to fragment Orual's identity. She believed herself to be the most important person in Psyche's life, to be above Psyche, and to be the heroine of the story, but she discovers that none of these are true.

The confirmation of this comes when Orual finds Psyche on the Mountain. Although Psyche's survival negates the trauma Orual experienced because of her death, the sacrifices she had wanted to make on her sister's behalf, and finally the tale of heroic tragedy she was re-enacting by becoming Antigone, Orual initially feels ecstatic that her beloved sister lives (and could, therefore, depend on her once again). However, Orual's jealousy becomes more pronounced as she listens to her sister's story. Psyche, who now has a husband, a grand palace, and servants, does not seem to need Orual's protection, and once Orual realizes that she cannot see Psyche's palace,[13] she perceives the extent of their difference. When she realizes that the valley could contain "a hundred things in it that [she] could not see" (Lewis 120) but that Psyche could, she feels horror: "But in reality. . . , with the horror came the inconsolable grief. For the world had broken in pieces and Psyche and I were not in the same piece. Seas, mountains, madness, death itself, could not have removed her from me to such a hopeless distance as this" (120). Since Orual's identity has always revolved around loving and protecting Psyche, being more powerful than her and the most important person in her life, she feels desperate to bring Psyche down back down to her level: "'Oh Psyche,' I sobbed, 'you're so far away. Do you even hear me? I can't reach you. Oh, Psyche, Psyche! You loved me once . . . come back. What have we to do with gods and wonders and all these cruel, dark things? We're women, aren't we? Mortals. Oh, come back to the real world. Leave all that alone. Come back where we were happy'" (125). When that does not work, she convinces herself that Psyche is mad and that she must force Psyche to come with her, as if she is a child: "'Get up, girl,' I said. 'Do you hear me? Do as you're told. Psyche, you never disobeyed me before'" (126). These responses represent Orual's only options—either Psyche must choose to return to her or else Psyche must be mad;

[13] In his final note attached to the book, Lewis explains: "The central alteration in my own version consists in making Psyche's palace invisible to normal, mortal eyes. . . . This change of course brings with it a more ambivalent motive and a different character for my heroine and finally modifies the whole quality of the tale" (313).

otherwise, Orual's sense of identity will be lost. Yet such mortal force does not work on an archetype such as Psyche, and whether Orual wants to admit it or not, Psyche is no child controlled by her sister. Orual instead is forced to leave.

Therefore, when during the night the gods grant her a vision of Psyche's palace after all, Orual can only believe in it if she is willing to grant that her sister is not mad—that her sister, in fact, is definitively above her, becoming something greater than her. Orual cannot accept that, realizing that if she was wrong she would have to beg her younger sister's forgiveness: "I must ask forgiveness of Psyche as well as of the god. I had dared to scold her (dared, what was worse, to try to comfort her as a child) but all the time she was far above me; herself now hardly mortal. . . . if what I saw was real" (133). The moment Orual's realizes that the presence of the palace proves Psyche is something more than she is, she begins to disbelieve the palace's reality—even before the vision fades: "Perhaps it was not real. I looked and looked to see if it would not fade or change" (133). Therefore, when the vision disappears, Orual convinces herself in response that the palace could not have been real—and that even if it is, Psyche may still be a mortal woman being deceived by the gods.

As Psyche both separates from and becomes greater than her eldest sister, Orual's trauma becomes more pronounced, her "inner schemata"—her sense of self—overturned by the changes in her relationship with Psyche. As a result, Orual overcompensates, becoming more determined to "protect" Psyche, even willing to kill her to do so. However, in desperately trying to regain her sense of identity, she instead starts enacting her functional role in Psyche's story. In fact, as Psyche becomes more archetypal, Orual becomes more like her counterparts in the fairy tale variants—jealous, steeped in convention and function; even the representation of Orual's trauma becomes more like fairytale convention. For example, traumatized people may experience a

form of repetition compulsion, which Judith Herman defines as reliving or re-creating the traumatic experience "not only in their thoughts and dreams but also in their actions" (39). While this repetition compulsion indicates trauma, it is also a typical convention of fairytales: "Repetitions and variations occur in many forms in the fairytale, and on several levels. Within the individual fairytale, words, word groups, formulas, and also patterns of behavior and plot sequences (episodes) are repeated, either exactly or with slight variation . . ." (Lüthi *Fairytale* 78). In her narrative, Orual repeats ideas, events, and even words, and this fairytale repetition is also connected to her trauma. For example, the narration of Psyche's self-sacrifice, one of the strongest blows to Orual's identity, follows what Lüthi describes as "the law of tripling" (82), when the storyteller focuses on the number three—telling of three distinct but related episodes. From Orual's perspective, Psyche dies three times: "It was not enough to take her from me, they must take her from me three times over, tear out my heart three times. First her sentence; then her strange, cold talk last night; and now this painted and gilded horror to poison my last sight of her" (Lewis 80). Once Psyche "dies" Orual creates repetitive storylines again: she speaks to Bardia, travels to the mountain, speaks with Psyche, spends the night on the mountain, and goes home to converse with the Fox. This sequence occurs twice in a row. According to Lüthi, "the stringing together of two or three identical or similar episodes or episode groups is the most important form of repetition (taking repetition to include both direct repetition and repetition with variation)" (Lüthi *Fairytale* 82), but the repetition of both Psyche's death and the doubled events that follow also illustrates Orual's trauma, events that weaken her sense of identity. In narrating her story years after, Orual cannot help but unconsciously indicate the extent of her trauma through the repetitious structure of these episodes. Yet repetition also appears in the words that Orual uses throughout the events. While there is no direct repetition of words, there

is repetitive variation. In Orual's rendition of her conversation with Psyche, Psyche mentions the fact that she has a husband over and over again: "This is my home. I am a wife" (Lewis 125), "You do not think I have left off loving you because I now have a husband to love as well?" (158), "Orual, I have a husband to guide me now" (159), "I am his wife" (161), etc. Orual even declares that "[i]t was difficult not to be angered or terrified by her harping on it" (159). Repetition also occurs in Orual's musings, during which she tends to repeat the idea that Psyche is a child, nothing more than a child: "After all, what was she but a child?" (152), "And, Psyche, you are still little more than a child. You will let me rule and guide you" (159), "You would have thought she was my mother, not I (almost) hers" (163). All of these examples of repetition indicate Orual's trauma by emphasizing her changed relationship with Psyche and the fact that the foundation of her identity has crumbled beneath her.

Just as Orual's writing begins to mimic the repetition of the fairytale format, her actions are tied to those of her predecessors in the variants. Anne Whitehead argues that in some trauma narratives, intertextuality can indicate trauma because it "evoke[s] a literary precedent which threatens to determine or influence the actions of a character in the present. The protagonist seems bound to replay the past and to repeat the downfall of another, suggesting that he is no longer in control of his own actions" (85). As Orual loses her sense of identity, she also loses control of her life. If the story is Psyche's and not hers, then she must fulfill her prescribed role, her function in the story—betraying Psyche by convincing her to shine the light on her husband. She tries to put up some resistance: "'She is happy,' said my heart. 'Whether it's madness or a god or a monster, or whatever it is, she is happy. . . . Leave her alone. Don't spoil it'" (Lewis 138). She even prays and begs for the help and guidance of the gods (150), but ultimately, her jealousy overcomes her—as it does in each fairytale variant:

> And part of my mind now was saying, "Do not meddle. Anything might be true. You are among marvels that you do not understand. Carefully, carefully. Who knows what ruin you might pull down on her head and yours?" But with the other part of me I answered that I was indeed her mother and her father, too (all she had of either), that my love must be grave and provident, not slip-shod and indulgent, that there is a time for love to be stern. After all, what was she but a child? (152)

Because she has no identity outside of Psyche, she cannot let herself believe in her sister's great destiny, so separate from herself. Therefore, in an effort to retain her identity, she convinces herself that the god of the Mountain is either a monster or a vagabond, which justifies her desire to "save" Psyche: "Would a father see his daughter happy as a whore? Would a woman see her lover happy as a coward? My hand went back to the sword. . . . Psyche should not—least of all, contentedly—make sport for a demon" (138). Having convinced herself that she is acting in Psyche's best interest, Orual ignores her own feelings of trepidation and all of the signs that the gods have given her. Orual even seems aware of the outcome of her betrayal, as if she has experienced this before: "What came back and back to my mind was the thought of Psyche herself somehow (I never knew well how) ruined, lost, robbed of all joy, a wailing, wandering shape, for whom I had wrecked everything" (169). This foreknowledge emphasizes that Orual is caught up in this doom, unable to deviate from the plot of the fairytale. Psyche's story cannot continue without her betrayal, and in desperately trying to retain her realistic identity, she instead fulfills her function. Therefore, as Psyche becomes more archetypal—representing the unwavering faith of the soul in God, Orual becomes more functional, unable to resist her role in the story despite her supposed great love for her sister.

After betraying Psyche, threatening to kill herself and her sister if Psyche does not look upon her husband in the lamplight, Orual experiences a void of identity. She has fulfilled her functional role, but in betraying Psyche and without her, she cannot regain the realistic identity she once had. At this point, all that remains of Orual is her trauma—and that is what she becomes. First, her inner life becomes repetitive. She experiences a sense of impending doom, brought on by the rejection of Psyche's husband, the god of the Mountain, after the betrayal: "Now Psyche goes out in exile. Now she must hunger and thirst and tread hard roads. Those against whom I cannot fight must do their will upon her. You, woman, shall know yourself and your work. You also shall be Psyche" (173-174). Orual assumes that the gods intend to harm her for her disbelief and mistreatment of her sister, so she begins to believe "that [she] had nothing to do but to wait for [her] punishment" (175), and she looks constantly for the death or exile that will come. In addition, she keeps hoping that Psyche will return from her exile to be with her. However, because all Orual has seen or heard of Psyche since the betrayal is her weeping, the sound of weeping becomes a repetitive intrusion in Orual's life. She tells the story of hearing a weeping woman numerous times, the first in response to good news—that her abusive father is dying. When she begins to realize the freedom and relief his death would bring her, she almost forgets the god's punishment and her betrayal: "I drew in a long breath, one way, the sweetest I had ever drawn. I came near to forgetting my great central sorrow. But only for a moment. . . . I thought I heard a sound of weeping—a girl's weeping—the sound for which always, with or without my will, I was listening" (189). She discovers that the sound is caused by chains swinging in a well, a sound she hears often in the castle, and though she tries to move away from it, she "discover[s] that there was no part of the palace from which the swinging of those chains could not be heard; at night, I mean, when the silence grows deep" (229).

Throughout her life after betraying Psyche, she hears this noise: “For though, by daylight, I knew well enough what made it, at night nothing I could do would cure me of taking it for the weeping of a girl” (229). She eventually walls it up (235), hoping that doing so will help her escape from the sound of her sister’s sorrow and her own betrayal.

More importantly, because of her loss of identity, Orual begins to show signs of dissociation and detachment. First, she tries to shut the memory of Psyche from her mind and stop feeling the pain of betraying her sister, even though she admits to herself that she would never let Psyche go: “One part of me made to snatch that sorrow back; it said, ‘Orual dies if she ceases to love Psyche.’ But the other said, ‘Let Orual die’” (211). Even though detaching from Psyche also means losing more of her self, she tries to wipe away all evidence of her betrayal, of Psyche as archetype, and of her memory of the events on the mountain:

> I found some verses in Greek which seemed to be a hymn to the god of the Mountain. These I burned. I did not choose that any of that part of her should remain. . . . I wished all to be so ordered that if she could come back she would find all as it had been when she was still happy, and still mine. Then I locked the door and put a seal on it. And, as well as I could, I locked a door in my mind. Unless I were to go mad I must put away all thoughts of her save those that went back to her first, happy years. I never spoke of her. If my women mentioned her name I bade them be silent. If the Fox mentioned it I was silent myself and led him to other things. There was less comfort than of old in being with the Fox. (183)

While she leaves available the possibility of Psyche returning, the only terms she seems willing to accept is for her to be a child again, the Psyche that Orual could care for, sacrifice for, and control. Otherwise, thinking or speaking of her sister would remind her of everything that had

made her lose that sense of self. Simultaneously, Orual unconsciously dissociates in other ways; for instance, she decides to permanently retreat behind a veil: "I made one resolve before I slept, which, though it seems a small matter, made much difference to me in the years that followed. … I now determined that I would go always veiled. I have kept this rule, within doors and without, ever since. It is a sort of treaty made with my ugliness" (180-181). While Orual claims that the veil is a mere tool to cover her ugliness, the blankness of the veil becomes more her identity than her own face: "And as years passed and there were fewer in the city (and none beyond it) who remembered my face, the wildest stories got about as to what that veil hid. No one believed it was anything so common as the face of an ugly woman. . . . The upshot of all this nonsense was that I became something very mysterious and awful" (228-229). Orual gains some power from this blankness, which strikes fear into many, but without a face, she merely retreats further from her previous identity. She "*became* something very mysterious and awful" (229; emphasis added)—even to herself because she no longer knows herself. In fact, she actively tries to remove many parts of her personality—focusing on activity rather than thought: "My aim was to build up more and more that strength, hard and joyless, which had come to me when I heard the god's sentence; by learning, fighting, and labouring, to drive all the woman out of me" (184). This hardness and the focus on action rather than being become even more pronounced when she takes on the function of Queen of Glome.

At first, Orual thinks that becoming Queen will help her steel herself against the memories of Psyche, keeping her from feeling her pain: "To be a queen—that would not sweeten the bitter water against which I had been building the dam in my soul. It might strengthen the dam, though" (189). However, in transforming into the Queen, she pushes Orual to the side: "Ever since Arnom had said hours ago that the King was dying, there seemed to have been

another woman acting and speaking in my place. Call her the Queen; but Orual was someone different and now I was Orual again" (199). At first, Orual and the Queen switch positions, sometimes one then the other being in the forefront depending on the situation, but as time goes by, the Queen buries what remains of her realistic identity deep within herself: "I locked Orual up or laid her asleep as best I could somewhere deep down inside me; she lay curled there. It was like being with child, but reversed; the thing I carried in me grew slowly smaller and less alive" (226). By fully becoming the Queen, Orual no longer has to feel the pain of her trauma, but she also loses her realism, transforming into nothing more than a character in a story—a story that is neither her own nor Psyche's:

> It may happen that someone who reads this book will have heard tales and songs about my reign and my wars and great deeds. Let him be sure that most of it is false, for I know already that the common talk, and especially in neighbouring lands, has doubled and trebled the truth, and my deeds, such as they were, have been mixed up with those of some great fighting queen who lived longer ago and (I think) further north, and a fine patchwork of wonders and impossibilities made out of both. (226-227)

Though she may be a great Queen, she has no actual identity. She is nothing more than a legend, and the stories about her are not even necessarily about *her*. In addition, she has transformed into an actant—her entire identity revolves around function: *what she does*, not *who she is*. Even if she is a great Queen, that is all she is, a character that does what a great Queen should do:

> I did and I did and I did—and what does it matter what I did? [. . .] It was so with me almost every evening of my life; one little stairway led me from feast or council, all the bustle and skill and glory of queenship, to my own chamber to be alone with myself—that is, with a nothingness. . . . Sometimes I wondered who or what sends us this

> senseless repetition of days and nights and seasons and years; is it not like hearing a stupid boy whistle the same tune over and over, till you wonder how he can bear it himself? (236)

As she becomes an actant, she loses touch with meaningful life; internally, she is nothing. While she gets through each day, her life has been reduced to action, and she finds no meaning in this "senseless repetition." Without a self, the days become unbearable, and she has no self without Orual—or without Psyche.

Only hearing Psyche's story again shocks Orual out of her functional identity and renews her connection to her realistic one. In her travels, a priest of a new goddess tells Orual the story of Psyche—but his is the traditional version of the fairytale. As he first begins to recite the tale and Orual realizes whose story it is, she claims that hearing it "moves [her] hardly at all" (242), emphasizing that Orual is so far buried within the Queen of Glome that hearing Psyche's story no longer causes her pain. However, once the priest explains that Istra's sisters saw the palace, Orual stirs within her: "It was as if the gods themselves had first laughed, and then spat, in my face. So this was the shape the story had taken . . . and wiped clean out the very meaning, the pith, the central knot, of the whole tale" (243). Because Orual has convinced herself that she never saw the palace—that the gods withheld any *definite* sight of it from her—she believes that this version of the story oversimplifies her plight and diminishes the trauma she has experienced. To add insult to injury, the priest attests that the sisters want to "destroy [Istra] because they had seen her palace. . . . [B]ecause they were jealous. Her husband and her house were so much finer than theirs" (244). This traditional view of the sisters emphasizes Orual's functional role in Psyche's story, but Orual revolts against this presentation of herself: "Jealousy! I jealous of Psyche? I sickened not only at the vileness of the lie but at its flatness" (245). This reaction

against the "flatness" of the story emphasizes that Orual, suddenly awake within the Queen, is regaining the desire to be a round and realistic character. She cannot abide this version of the tale and fears "how the false story would grow and spread and be told all over the earth" (244). Rather than allow that to happen, she feels an obsessive need to tell her version of events, to face the past so that she can justify it:

> All day, and often all night too, I was recalling every passage of the true story, dragging up terrors, humiliations, struggles, and anguish that I had not thought of for years, letting Orual wake and speak, digging her almost out of a grave, out of the walled well. The more I remembered, the more still I could remember—often weeping beneath my veil as if I had never been Queen, yet never in so much sorrow that my burning indignation did not rise above it. (247)

Therefore, after years of a functional existence, Orual unlocks her memories and revives her former realistic self—along with the pain, trauma, and need for justification that comes with it—so that she can tell her story and emphasize herself as its tragic heroine.

When the Queen unearths Orual in order to tell her story, function fades into the background. Instead, Orual tries to revive her original identity; her purpose in telling her tale is again to appropriate Psyche's story and to show everyone her view of events. Though she knows now that she betrayed her sister, she feels compelled to explain her actions, and in doing so, she skews the story her way, to indicate her own heroism—or at least to reduce her guilt. Therefore, her story emphasizes her love for Psyche and her self-sacrifice on Psyche's behalf. In addition, she alters her own cruel actions, trying to make it seem that Psyche is the cruel one: "How could she hate me, when my arm throbbed and burned with the wound I had given it for her love? 'Cruel Psyche, cruel Psyche,' I sobbed" (169-170). Finally, she justifies her actions and her

attempt to save her sister by emphasizing that she was convinced that the "god" that comes to Psyche is a fearful creature: "Nothing that's beautiful hides its face. Nothing that's honest hides its name" (160). However, in attempting to justify her version of events, and more importantly to disprove the priest's variant of the tale, Orual becomes obsessed—possessed by the story itself: "I could never be at peace again till I had written my charge against the gods. It burned me from within. It quickened; I was with book, as a woman is with child" (247). She may no longer be enacting a functional role in the tale, but neither is she free to develop a true identity. Instead, in becoming possessed by her story, she is again possessed by her trauma.

Part II: Recovery and Transformation

The first part of Lewis's novel focuses on Orual's story, her version of events, and Lewis uses her struggle between realism and fairy tale function to indicate the depth of Orual's trauma and her loss of identity. In the second half of the novel Lewis utilizes fairytale convention to show how Orual recovers from her trauma, fragmentation, and functional life and how she develops an independent, whole identity. After all, transformation is a primary fairy tale function—number twenty-nine on Vladimir Propp's list of thirty-one traditional functions (387). Sheldon Cashdan also emphasizes its importance, claiming that "[f]airy tales are ultimately journeys of triumph and transformation" (38). At the end of "Beauty and the Beast," because of Beauty's love, Beast transforms into a handsome human prince. At the end of the Cupid and Psyche myth, Psyche drinks the gods' elixir and is transformed into an immortal goddess. The transformation, in whatever form it takes, symbolizes the finding of the self. Cashdan elucidates: "From a psychological vantage point, a happy ending signifies that positive forces in the self have gained the upper hand. Once the witch is disposed of, and the parts of the self she

embodies are vanquished, the child [reader] no longer is plagued by self-recriminations and self-doubts. The self is transformed—purified so to speak" (37). Lewis utilizes elements of fairytale format throughout the second half of the story to show, not how Orual reverts to a functional identity as in the first section, but Orual's individuation—how she finally begins to recover from her trauma, to recognize the "witch" within her (the ugly, jealous sister), and to transform, regaining an identity and becoming whole.

In this section of the story, Orual receives more direct aid from the traditional fairytale donor, who helps her understand her past so that she can begin to develop a new sense of self. Max Lüthi explains that "[s]ince folktale characters lack an inner world of their own and as a consequence cannot really make any decisions of their own, the narrative must seek to propel them on their way through external impulses. . . . Gifts, advice, and direct intervention by otherworld beings as well as human beings help him on" (Lüthi *European Folktale* 56). Because Orual has been completely emptied of identity, now "lack[ing] an inner world" as Lüthi says, the fairytale donor intervenes in her life to help her. In this story, the donors are the gods, and they send Orual help through visions,[14] which provide her with information about her identity, helping her to integrate her trauma and be able to individuate. They do this through repetition—though not the repetition indicated in the emptiness of Orual's life or the repetition associated with trauma, which is intrusive, is "frozen and wordless" (Herman 37), and "lack[s] narrative and context" (38). Instead, the gods use repetition for a positive purpose, to help Orual understand herself and transform.

Throughout her life, Orual has not been able to individuate. According to Jungian Analyst Daryl Sharp, "[i]ndividuation is a process informed by the archetypal ideal of

[14] The gods have sent Orual clues at numerous times in her life, but Orual is never receptive to them until she writes her story and realizes her own emptiness.

wholeness" (67), and because of Orual's trauma, she is unable to develop a consistent, healthy identity and so has never been able to be whole. In fact, according to Judith Herman,

> under conditions of chronic childhood abuse, fragmentation becomes the central principle of personality organization. Fragmentation in consciousness prevents the ordinary integration of knowledge, memory, emotional states, and bodily experience. Fragmentation in the inner representations of the self prevents the integration of identity. Fragmentation in the inner representations of others prevents the development of a reliable sense of independence within connection. (107).

As Orual has experienced both chronic child abuse and other trauma, her sense of self has always been fragmented—torn between a selfish realism and an empty or unpleasant function. Because of this, she has never been able to integrate the truth about herself or to develop an identity independent of Psyche. However, in making her complaint—writing her own story—something changes within Orual, and the process of individuation begins. As Mara Donaldson explains in her book *Holy Places are Dark Places*:

> Orual's self-understanding and her understanding of the gods are not directly accessible to her. They are the results of an indirect, mediated process whereby she comes to understand herself and the gods through telling and retelling her story, by means of writing and rewriting her book. The story-within-the story, and by extension Till We Have Faces as a whole, can be called a narrative of transformation. Orual's story sustains the complex of relationships among her initial interpretation of her past, her subsequent discovery that her initial memory of her past is false, and the possibility of gaining a new understanding of herself and of the gods. (64)

Donaldson indicates that the various retellings, the repetition of the story itself—Orual's original experiences, the traditional fairytale variant told by the priest, Orual's complaint, and her acknowledgment at the end of her text's inaccuracies—help Orual to gain an understanding of her past. The process begins at the end of the first section of the story with the priest's tale, chronologically the first retelling of the story but also the first step the donors take in pushing Orual out of her functional role—they provide the priest of Istra with the story to tell Orual, who recognizes that her hearing it is no coincidence: "So this was the shape the story had taken. You may say, the shape the gods had given it. For it must be they who had put it into the old fool's mind or into the mind of some other dreamer from whom he'd learned it" (Lewis 243). Hearing the "traditional" form of the myth repeated to her angers Orual, creating within her the desire to tell her own variant of the tale—the "true" version as she sees it. In repeating her version of the story, Orual gives it a narrative context in her life, which helps her progress towards individuation.

While becoming angry enough to tell her story allows Orual to break free from her purely functional life, it also forces her to face her trauma once again. As she asserts, in repeating her story she has to re-experience "terrors, humiliations, struggles, and anguish" in order to make her complaint against the gods (247), but in forcing herself to remember all of these events, Orual has to confront her buried memories along with their implications, which she has previously neglected. However, trauma victims often bury memories—or experience a form of traumatic amnesia, an inability to assimilate or integrate the traumatic experience. Cathy Caruth focuses on this idea in her introduction to *Trauma: Explorations in Memory*: "The pathology [of trauma] consists, rather, solely in the *structure of its experience* or reception: the event is not assimilated or experienced fully at the time, but only belatedly, in its repeated *possession* of the one who

experiences it" (Caruth "I" 4). Until she writes her complaint, Orual not only buries her trauma, she neither integrates it into her sense of self nor understands it or its effects on her. Though it has controlled her for most of her life, possessing her as Caruth says in both its intrusiveness and its effects on her identity, she has ignored it, walling it up like the weeping well without realizing that it has transformed her into a shell of a person. The confusion caused by this inability to integrate memories appears often in the narrative, particularly when Orual realizes that she cannot see the palace. In her narrative, she prefaces her discussion with Psyche by expressing doubt about her memory, a complaint which largely acts as a disclaimer for her assertion that she plans to tell the truth: "And now we are coming to that part of my history on which my charge against the gods chiefly rests; and therefore I must try at any cost to write what is wholly true. Yet it is hard to know perfectly what I was thinking while those huge, silent moments went past. By remembering it too often I have blurred the memory itself" (Lewis 117). This seems to contrast the idea that she has locked this memory away for years, unless we consider that this memory has come to her unbidden—in the form of the weeping Psyche, in her numerous accusations of Psyche's cruelty, or in recurring dreams "that I was in some well-known place—most often the Pillar Room—and everything I saw was different from what I touched. . . . And I knew, by the mere taste of them that all those dreams came from the moment when I believed I was looking at Psyche's palace and did not see it" (120). The memories repeatedly possess her, as Caruth claims, but their recurrence does not help Orual understand or integrate the events, thus "blurr[ing] the memor[ies]" instead of helping her deduce meaning from them. Indications of the truth, of the meaning within her memories, keep appearing in her story, but rather than admit to their implications, she accuses the gods of altering the past. When she sees the god after her betrayal of Psyche, she claims:

> A Greek verse says that even the gods cannot change the past. But is this true? He made it to be as if, from the beginning, I had known that Psyche's lover was a god, and as if all my doubtings, fears, guessings, debatings, questioning of Bardia, questionings of the Fox, all the rummage and business of it, had been trumped-up foolery, dust blown in my own eyes by myself. You, who read my book, judge. Was it so? Or, at least, had it been so in the very past, before this god changed the past? (173)

Here, the truth comes through in Orual's narrative, though she changes its shape. While her list of "trumped-up foolery" indicates that she recognizes and understands her former actions, her charge against the gods forces the blame onto someone other than her. As with the rest of her story, she denies the truth, blaming the gods for altering the story rather than recognizing that she has done it herself. Therefore, though the truth has seeped into her unconscious, she cannot yet acknowledge, integrate, or understand it.

However, in writing her complaint, forcing herself to remember her trauma and then narrating the events that caused it, Orual begins to recognize the truth and to piece together the entire picture that her story presents. The act of narrating her story helps her to integrate her memories and to begin to cope with the trauma itself. Judith Herman asserts that, in order to make progress towards recovery, "the [trauma] survivor tells the story of the trauma. She tells it completely, in depth and in detail. This work of reconstruction actually transforms the traumatic memory, so that it can be integrated into the survivor's life" (175). Orual wants to tell her story in order to present her side, but in putting the story in a narrative format, in reconstructing the events, she also has to face them, which forces her to see her actions, her choices, and her attempts at justification in a different light. The memories, as Herman says, transform. Orual begins to recognize this as she writes: "What began the change was the very writing itself. Let no

one lightly set about such a work. Memory, once waked, will play the tyrant. . . . the past which I wrote down was not the past that I thought I had (all these years) been remembering" (Lewis 253). In her previous statement about memory, Orual blamed the gods for changing the past; now, she merely acknowledges the discrepancy between what she thought and what she knows now to be the truth. Memory, she says, can be faulty; to the traumatized mind, memory often is. For Orual, just being able to admit to the discrepancy in her memory without blaming the gods shows progress: she is recognizing and admitting the truth.

During and after writing her complaint, Orual finally begins to perceive her selfish and jealous behavior, realizing how it has affected her other relationships—including those with Redival and Bardia. As Alison Searle emphasizes in "Narrative, Metaphor, and Myth in C. S. Lewis's Testimonial Novel *Till We Have Faces*," writing has helped Orual to "[become] open to other stories, aware of other readings of her life, memory is awakened and events she suppressed in her case against the gods come flooding back, undercutting her self-righteous stance and undoing her sense of self" (234). Her belief in her actions crumbles as she finally sees that the nature of her love for those around her has been contaminated, that "[a] love like that can grow to be nine-tenths hatred and still call itself love" (Lewis 266). Her "love" for people, such as Redival and Bardia, has always been filled with jealousy, hatred, or self-righteousness, and while the narrative process has helped her to see this, the gods emphasize this point further in order to help Orual to move beyond realization into contemplation. In this case, the gods utilize another method of repetition and variation—helping Orual recognize an aspect of herself by forcing her to relive an earlier experience in a dream. Their messenger comes in the guise of Orual's abusive father, the king, who has been dead for many years, yet in spite of his death, Orual feels like a small endangered child again: "How could I ever have thought I should escape from the

King?" (273) As he did when she was a child, the King forces her to gaze at her reflection in a mirror, to see herself as she truly is. Lewis uses fairytale repetition again here, repeating a scene of psychological abuse from Orual's childhood—the moment when her father shows her that she is too ugly to be sacrificed in the place of Psyche, one of the moments in which Orual loses part of her identity by recognizing that Psyche, rather than she, is worthy of sacrifice.[15] While the repetition would at first seem like a traumatic intrusion, a flashback to an earlier traumatic memory, the episode varies slightly from the memory. Instead of seeing her own ugliness reflected back at her, she sees herself as Ungit. As Christopher explains, "she dreams that her father takes her into a subterranean chamber (because Ungit is an earth goddess and because the unconscious mind of psychoanalytic studies is popularly pictured as beneath the conscious mind and popularly called the subconscious); in this buried chamber her face is shown in a mirror: and this face is the face of Ungit" (205). Ungit, Lewis's darker, more selfish version of Venus, has always inspired hatred and terror in Orual, but in this variation on events, Orual's father forces her to dig deeply into her subconscious mind in order to see this version of herself—in other words, to recognize her own similarities to Ungit, her own dark selfishness. Therefore, confronted with such a powerful image of herself, she is shocked out of her previous complacency and willing to examine herself and her motivations for the first time: **"**Then the gods left me for some days to chew the strange bread they had given me. I was Ungit. What did it mean?" (Lewis 281) For the first time, Orual thinks about herself, not with self-justification, but in order to understand herself. Once she begins considering her similarities to Ungit, ". . . immediately (it is terrible to be a fool) I thought I saw my way clear and not impossible. To say

[15] As though to emphasize the use of repetition, the king also repeats words that he has previously used: "'Do you mean to slug abed all your life?'" (275) He uses these words when Orual is ill after Psyche's sacrifice (88), but Orual also uses these exact words during Bardia's illness (257), which both indicates her connection to her father and his cruelty and her abuse of Bardia. In using the same words here, the gods may be showing her how she is not only Ungit, she is also her father in some respects.

that I was Ungit meant that I was as ugly in soul as she; greedy, blood-gorged" (281-282). This self-realization again shows progress on Orual's part. "The aim [in individuation]," explains Sharp, "is not to overcome one's personal psychology, to become perfect, but to become familiar with it. Individuation involves an increasing awareness of one's unique psychological reality, including personal strengths and limitations, and at the same time a deeper appreciation of humanity in general" (68). Orual finally recognizes some of her limitations and the pain she has inflicted on others as she begins exploring her "unique psychological reality"—her connection to Ungit. However, seeing this symbolic image of herself only helps her recognize the negative; it does not help her change. As she says: "I could mend my soul no more than my face" (Lewis 282).

In fact, Orual cannot yet transform and overcome her traumatic loss of identity because she still cannot let go of her belief that, while she may have gorged on the lives of many surrounding her as Ungit does, she ". . . had at least loved Psyche truly. There, if nowhere else, I had the right of it and the gods were in the wrong" (285). Without recognizing the connection between herself as Ungit and her relationship with Psyche throughout her narrative, she cannot regain an identity. Orual still clings to her story, the version of events in which she is the tragic heroine, abused by fate, the gods, and her sister—a story that she goes back to so often that she cannot escape it: "And one day, when my work had been very wearisome, I took this book, as soon as I was free, and went out into the garden to comfort myself, and gorge myself with comfort, by reading over how I had cared for Psyche and taught her and tried to save her and wounded myself for her sake" (285). Though she even uses the word "gorge"—a word constantly associated with Ungit—Orual has not been able to integrate this part of her life; she cannot recognize how she has been Ungit to her sister nor how the jealousy in her past has

affected both her own and Psyche's life. Therefore, the gods give her the opportunity to read her complaint to them. She does so, but when the god stops her, she finds that rather than just speak it, she has repeated it again and again: "Now I knew that I had been reading it over and over—perhaps a dozen times. I would have read it forever, quick as I could, starting the first word again almost before the last was out of my mouth, if the judge had not stopped me" (292). Caught in a loop, just as she has been for her entire life, her actions here mimic the repetitive nature of her tale . . . and the helpless repetition that the trauma in her life has caused her. However, the gods do not merely let her repeat the tale as she wrote it; they force variation upon her, transforming the story. When making her complaint, Orual notices that the book and the words look different from her original manuscript (290). As Herman says, when the trauma survivor tells her story, "[t]his work of reconstruction actually transforms the traumatic memory, so that it can be integrated into the survivor's life" (175). In this case, the gods help Orual to transform her memory by altering the form of her book, and in reading her rewritten story, she sees the tale in its true light. Orual finally acknowledges that she saw the god's palace and admits to being jealous that the gods usurped Psyche's love from her (Lewis 290). More importantly, she admits that much of her jealousy towards Psyche come from the difference between them—from Orual's lifelong obsessive need to be greater than Psyche:

> You'll say I was jealous. Jealous of Psyche? Not while she was mine. If you'd gone the other way to work—if it was my eyes you had opened—you'd soon have seen how I would have shown her and told her and taught her and led her up to my level. But to hear a chit of a girl who had (or ought to have had) no thought in her head that I'd not put there, setting up for a seer and a prophetess and next thing to a goddess . . . how could anyone endure it? (291)

Through the repetition and variation of the story, Orual hears her complaint at last, spoken in her "true voice" (292), and is able to both recognize and admit to her jealousy. In doing so, she can finally integrate her complete story, recognizing its meaning and importance in her life:

> When the time comes to you at which you will be forced at last to utter the speech which has lain at the center of your soul for years, which you have all that time, idiot-like, been saying over and over, you'll not talk about joy of words. I saw well why the gods do not speak to us openly, nor let us answer. Till that word can be dug out of us, why should they hear the babble that we think we mean? How can they meet us face to face till we have faces? (294)

In this moment, Orual realizes that her life has been mere repetition, fragmentation, and function without meaning. Chard emphasizes this by explaining that "[f]ace, in Lewis's novel, means no less than the total integrated personality" (Chard 15). Having lived her life in repetition, trapped in the trauma that both she and her surroundings forged, she has never developed an identity. However, while finally finishing and truly hearing her story has forced her to recognize her lack of self, the core of her trauma, she still has not yet regained an identity: "I was a gap" (Lewis 267), she has realized, but nothing has yet filled that gap.

As Orual recognizes herself as function without identity, as trauma without integration, and as anything but the heroine in the tale, the gods provide a new role for her, the opportunity to participate yet again in Psyche's story—which is not yet complete. This time, her role is not functional; she does not participate in the story in either her own or any traditional role, which allows her to break free completely from function and from repetition. As Psyche completes the tasks given to her by Ungit, tasks she must accomplish in order to take her place at Cupid's side, Orual, without realizing at the time that she is doing so, helps her on her way—through dream

visions sent to her by the gods. When Psyche has to separate seeds, "wheat, barley, poppy, rye, millet, what not" (256) into separate piles, quickly and correctly, Orual helps with the sorting, sometimes with her fingers and sometimes as ants (256-257). Likewise, when Psyche needs to retrieve the golden fleece, Orual distracts the rams. While they attack her, Psyche manages to collect the fleece unharmed (283-284). Finally, when Psyche must travel through the desert to take water from the river Styx, Orual absorbs most of the heat (286-287, 300), leaving Psyche better able to make the near-impossible journey. In her visions, Orual fulfills Psyche's tasks with her, making it possible for Psyche to succeed. However, in helping Psyche complete her story, Orual becomes something greater than herself. As Colin Manlove explains in his essay "'Caught Up into the Larger Pattern': Images and Narrative Structures in C. S. Lewis's Fiction," ". . . in her spiritual sufferings Orual becomes part of a larger pattern as she has unknowingly been helping Psyche to carry out her tasks" (267-268). The Fox makes a similar statement as he discusses Orual's help: "[a]nother bore nearly all the anguish. . . . We're all limbs and parts of one Whole" (Lewis 301). As Orual has always wanted to be part of something greater, to have a larger meaning in the world, this participation in Psyche's story begins to fill the gap within her. She feels happy that she has helped rather than hurt her sister, and this happiness reflects that she finally accepts her position as a part of Psyche's story. In recognizing and accepting Psyche as the heroine of the story and herself as a helper in Psyche's journey, Orual is reconciled with her sister.

Yet Orual has not experienced the fairytale ending—the transformation that will reveal her true self. Judith Herman states that, in the process of recovery,

> [t]he survivor no longer feels possessed by her traumatic past; she is in possession of herself. . . . Her task is now to become the person she wants to be. In the process she

> draws upon those aspects of herself that she most values from the time before the trauma, from the experience of the trauma itself, and from the period of recovery. Integrating all of these elements, she creates a new self, both ideally and in actuality. (202)

In accepting her place beneath Psyche, as her helper rather than the heroine of the story, Orual shows that her trauma no longer possesses her. She no longer desires to be greater than Psyche, to hold her sister down and force her to be a child. As Mara Donaldson says, "She is able to see Psyche as having a destiny all her own, beyond Orual's definitions of who Psyche is and can be" (70-71). However, as she accepts her place in Psyche's story, she discovers that Psyche's journey has been *for* her. Psyche's final task, and the climax of her great journey which allows Psyche to be a goddess, is to retrieve a casket of beauty from the queen of the dead—a casket retrieved specifically for Orual: "You know I went [on] a long journey to fetch the beauty that will make Ungit beautiful" (Lewis 305-306). The purpose of Psyche's archetypal journey, then, is not just to reunite with Cupid; she also journeyed to help Orual transform—from the jealous sister, the selfish gorger, the functional queen, and the self-absorbed storyteller into a complete person—a whole self. When Orual takes the casket, she feels "the utmost fullness of being which the human soul can contain" (306), and this sense of contented wholeness shows that her soul is no longer ugly, no longer fragmented. As Christopher explains: ". . . Lewis thus indicates that Orual's soul has at last been purified, beautified—that Orual too (in Christian terms) has been saved. . . . And the means of her salvation, her transformation . . . is Psyche's bearing of a burden for her, bringing the deathly (and deathless) beauty out of death for her, just as Orual's bearing of Psyche's burdens in her first three tasks allowed Psyche to re-achieve her divine marriage" (209-210). Working together, the two have accomplished their tasks—Psyche

reunites with the god while Orual gains an identity. In doing so, Orual finally reaches an equal footing with her sister.

Orual's physical transformation also shows her new equality with Psyche. Because Psyche has brought Orual beauty, in accepting it, Orual "creates a new self, both ideally and in actuality" (Herman 202). Orual transforms; her new identity assuming the physical semblance of Psyche:

> Two figures, reflections, their feet to Psyche's feet and mine, stood head downward in the water. But whose were they? Two Psyches, the one clothed, the other naked? Yes, both Psyches, both beautiful (if that mattered now) beyond all imagining, yet not exactly the same.
>
> "You also are Psyche," came a great voice. (Lewis 308)

While Orual has always wanted to usurp Psyche's story, to become the heroine and be more important than her sister, once she gives up that false need, that traumatic possession, she gets the opportunity to share Psyche's story and beauty. As Orual transforms, she becomes the beautiful heroine, gaining not only an identity but a meaning. When the god says that she is Psyche, ". . . [she hears these words] as confirmation that she too was 'like' Psyche, as one who has her own identity" (Donaldson 71). Though she had previously envied her sister for her beauty and greater destiny, in becoming like Psyche, Orual has not merely developed an identity; her journey has become archetypal, illustrating fairytale transformation and the individuation of the self.

While Psyche takes a physical journey into exile and an archetypal journey into godhood, Orual takes a psychological journey that is equally archetypal. Throughout her life, she struggles with the development of her own psyche, one that has been damaged by abuse and trauma. In

this struggle she loses her identity, her sense of self, to the fragmentation caused by that trauma. However, as Lewis tells this story of trauma and loss, he simultaneously retells a traditional myth and fairytale. This clash between realism and formula appears throughout the story but most importantly within the protagonist. As she follows the traditional formulas of fairytales, she finds ways of coping with and recovering from her realistic problems, but in experiencing this collision of form, Orual's individuation leaps beyond the limitations of realism, formula, and individuality to show a collective meaning. In reuniting with Psyche at the end of the story and transforming, Orual proves herself as the heroine in her own fantasy novel. Lewis's use of realistic characterization and fairytale function presents the hero's challenge and the development of the protagonist in a most unusual way. In struggling between realism and function, Orual finally becomes greater than both. She becomes whole, representing not the soul, her sister, but the self.

CHAPTER 5

ENTRAPMENT IN WONDERLAND:

TRAUMA AND INTERTEXTUALITY IN MODERN ADAPTATIONS OF *ALICE*

Although their frame stories take place in reality, both *Alice's Adventures in Wonderland* and *Through the Looking-Glass and What Alice Found There* occur predominantly in a dreamland, a fantastic world of wish-fulfillment and nightmares. As in most fairy tales, myths, and modern fantasy stories, the conventional journey into the fantasy world represents a venture into the unconscious, utilizing archetype and symbolism to represent the development of an individual psyche. In her adventures, Alice faces characters and events representative of her fears of growing up and of the confusing social world of adults, and at the end of each story, she returns to reality a little wiser and more mature.

The fantasy world can be hostile—the dreams may turn against us. While the monsters, nightmarish landscapes, and darkness of the fantasy world typically symbolize fear, anxiety, and the evil within us, they can also represent elements of trauma, many of which lie hidden in the unconscious: memories that cannot be consciously reached, dreams and flashbacks that cannot be stopped or often even understood, emotional numbness that cannot be acknowledged—the meaning of all of these can be found in fantasy symbolism and form. Thus, the journey of a character into a fantasy world can represent a method of facing or coping with the unconscious elements of trauma—the hidden aspects of trauma lurking behind the conscious mind.

Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking-Glass and What Alice Found There* seem to be free of trauma. Readers have no information about Alice's life before the story begins—we find her bored "of sitting by her sister on the bank [of a river] and of having nothing to do" (Carroll "Alice's Adventures" 7), but we have no evidence that she has ever experienced anything worse than forgetting some of her lessons. The same holds true in the life of Alice Liddell, who inspired Carroll's work. No evidence indicates that a trauma in the true Alice's life inspired events in Wonderland or Looking-Glass Land—or the creation of the stories themselves. In fact, according to accounts from Charles Dodgson, Robinson Duckworth, and Alice Liddell, the boat trip in which Dodgson first created *Alice's Adventures Under Ground* extempore was quite pleasant, even though their descriptions of the event do not match.[16] Yet despite the overt pleasantness, the lives of these Alices have been associated with darkness, particularly the persistent rumors of pedophilia associated with the author and inferred from his books. In addition, events in and formal qualities of the *Alice* books show similarities to traumatic symptoms. As critics, how do we respond to such contradictions?

Will Brooker's book *Alice's Adventures: Lewis Carroll in Popular Culture* examines the contradictory status of Carroll, Alice, and Wonderland, exploring "the contemporary traces of two specific discourses around Carroll and 'Alice'. . . . In the first discourse, Carroll is a sainted innocent, his books are joyous nonsense and Alice is his muse. In the other, Carroll is a paedophile, his books are dark allegories, and Alice is his obsession" (xv). These contradictory views of the Alice stories originated, not in Victorian England's perception of Carroll/Dodgson, but in an essay by A. M. E. Goldschmidt entitled "*Alice in Wonderland* Psycho-Analysed." Brooker emphasizes that Goldschmidt's 1933 Freudian interpretation of Alice has influenced subsequent analysis of both the *Alice* books and Charles Dodgson's life, suggesting for the first

[16] See Brooker, pages 6-17.

time Dodgson's pedophiliac tendencies (xvi). Since that time, the idea of Dodgson as a pedophile has become popular, though it directly contrasts the traditional Victorian opinion of Dodgson as no worse than "awkwardly quiet and forbiddingly dull" (50); however, because neither representation of Dodgson can be totally proved or disproved, two very different perceptions of Lewis Carroll appear simultaneously in today's world.

While Brooker's description of the double-vision of Dodgson illustrates current views of Carroll and Alice, including the darker sphere into which the story has fallen, it also opens up the problem of Wonderland and Looking-Glass Land. As with Dodgson, these fantasy worlds have been interpreted as both innocent and disturbing. As places of nonsense that follow social, physical, and linguistic rules to extreme ends, in which size can change based on a drink and neither landscape nor identity remains constant, these worlds, unsurprisingly, have been considered dangerous. Many readers believe that Alice's various adventures emphasize innocence and playful fantasy, dreams and wish-fulfillment, but other critics believe them to be more of a nightmare. In his biography of Lewis Carroll, Morten Cohen claims that the books indicate "the child's observations of the adult world and the adult world's insensitive, abusive treatment of the child" (137). Emphasizing the bad behavior, violence, and fear inherent in Wonderland, Looking-Glass Land, and their characters, Cohen believes that Alice's experiences are "painful and damaging" (138). Robert Pattison, in *The Child Figure in English Literature*, concurs that Carroll's world lacks innocence: "Wonderland is the world after the Fall. The paradise behind the door is a mirror image of what it seems, a place of death where living creatures are perverted from their natural functions . . ." (155-156). Works such as Jefferson Airplane's "White Rabbit" and the anonymous book *Go Ask Alice* link Alice's experiences in Wonderland and Looking-Glass Land to drug use. The band Annihilator and the TV show *Angel*

compare Wonderland to hell, while in the comic book series *Grimm Fairy Tales: Return to Wonderland*, it is limbo. Therefore, though some view Carroll's creations as fun, innocent fantasy, the possibility of some darkness in the worlds of Wonderland and Looking-Glass Land have influenced modern interpretations and adaptations of this work. A mixture of innocence and terrifying experience—the journey into these worlds may illustrate the darker nature of the unconscious, and because many aspects of Carroll's fantasy worlds mirror symptoms of trauma, some modern authors have used Alice's journey as a vehicle through which trauma can be addressed and analyzed.

This chapter examines two adaptations of Carroll's stories in which a subsequent Alice, an Alice who exists after the events in Wonderland and Looking-Glass Land, returns to a darker version of Carroll's worlds, a version that, like the unconscious mind, indicates through formal clues the presence of a trauma. These adaptations, *American McGee's Alice* and *Lost Girls*, appear in visual media—a videogame and a graphic novel—and create visual representations which link Carroll's worlds to trauma, using intertextual relationships to emphasize the ways in which elements of Wonderland and Looking-Glass Land indicate trauma in the Alice character's life. In these adaptations, *returning* to Wonderland provides an opportunity for the protagonist to confront a past trauma, a trauma represented in these works by the hostile characteristics of Wonderland itself and amplified by the visual media.

Reflections of Trauma in the Original *Alice* Books

Lewis Carroll's works have been imitated and adapted by numerous authors since their original publication, the earliest being *Mopsa the Fairy* in 1869. According to Carolyn Sigler's introduction to *Alternative Alices*, a compilation of *Alice* take-offs and adaptations, certain

characteristics of Carroll's fantasies have become emblematic and must be present to some extent in adaptations of his works in order commemorate him adequately. As Sigler explains, imitations of *Alice* "share specific characteristics with Carroll's *Alice* books and with one another" including

> an Alice-like protagonist . . . who is typically polite, articulate, and assertive; a clear transition from the "real" waking world to a fantasy dream world through which the protagonist journeys; rapid shifts in identity, appearance, and location; . . . nonsense language and interpolated nonsense verse, verse-parodies, or songs. . . . (Sigler xvii)

While modern adaptations of Carroll utilize these traits to indicate the association between their works and the original *Alice* books, some authors have recognized that the formal elements of Carroll's works, particularly the fantastic elements of his worlds, also evoke the traits of psychological trauma.

On numerous occasions during *Alice's Adventures*, Alice experiences feelings of helplessness, which psychologists recognize as a major contributing factor in the development of traumatic neurosis. While Alice seems confident throughout most of both works, when she first enters Wonderland, she does not understand the "rapid shifts in identity, appearance, and location" or the confusing use of nonsense that she experiences. For example, she recognizes quickly that eating and drinking change her size, but at first she lacks control over the extremity of the change, which both surprises her, as shown in Tenniel's illustration, and prevents her from getting into the garden on the other side of the door: "Poor Alice! It was as much as she could do, lying down on one side, to look through into the garden with one eye; but to get through was more hopeless than ever: she sat down and began to cry again" (Carroll "Alice's Adventures" 14). She even fears for a moment that her sudden shrinking "might end . . . in my going out

altogether, like a candle" (12). Alice experiences similar feelings of helplessness when stuck in the White Rabbit's house, when confused by nonsense at the mad tea-party, and when she loses her identity in the wood "where things have no names" ("Through the Looking-Glass" 135). As Roger B. Henkle explains in "Carroll's Narratives Underground: 'Modernism' and Form," "Alice's control over the course of her own fate is frequently in question" (92), and this lack of control indicates Alice's vulnerability in her new environment.

In addition to feeling helpless, Alice experiences a disconnection from both "ordinary meanings" and "ordinary reality." According to Judith Herman, when a trauma victim experiences constrictive symptoms, "[e]vents continue to register in awareness, but it is as though these events have been disconnected from their ordinary meanings. Perceptions may be numbed or distorted . . . and the experience may lose its quality of ordinary reality" (42-43). In both Wonderland and Looking-Glass Land, animals and flowers talk, Alice grows and shrinks, babies become pigs, little girls equate to serpents, and trials stop relying on factual evidence, showing that our typical understanding of meaning and reality do not necessarily apply in these fantasy worlds. Further, Alice herself shows tendencies to dissociate—"for this curious child was very fond of pretending to be two people" (Carroll "Alice's Adventures" 12). Even when Alice does not pretend, she often finds that she is not herself. For example, when she tries to recite "How doth the little busy bee" "her voice sounded hoarse and strange, and the words did not come the same as they used to do" (16). Not only does Alice sound different from her normal self; the fact that she does not say the words correctly makes her worry that she has become another person overnight: "'I'm sure those are not the right words,' said poor Alice, and her eyes filled with tears again as she went on, 'I must be Mabel after all, and I shall have … ever so many lessons to learn!'" (16). While Alice is disturbed and confused by moments of

dissociation such as these in Wonderland, an event in Looking-Glass Land shakes her hold on reality even more. After losing and regaining her identity in the wood "where things have no names" ("Through the Looking-Glass" 135), Alice, Tweedledee, and Tweedledum find the sleeping Red King. Here the twins assure Alice of her nonexistence, explaining that she exists only in the Red King's dream:

> "He's dreaming now," said Tweedledee: "and what do you think he's dreaming about? . . . Why, about *you*!" Tweedledee exclaimed, clapping his hands triumphantly. "And if he left off dreaming about you, where do you suppose you'd be?"
>
> "Where I am now, of course," said Alice.
>
> "Not you!" Tweedledee retorted contemptuously. "You'd be nowhere. Why, you're only a sort of thing in his dream!"
>
> "If that there King was to wake," added Tweedledum, "you'd go out—bang—just like a candle!" . . .
>
> He shouted this so loud that Alice couldn't help saying "Hush! You'll be waking him, I'm afraid, if you make so much noise."
>
> "Well, it's no use *your* talking about waking him," said Tweedledum, "when you're only one of the things in his dream. You know very well you're not real."
>
> "I *am* real!" said Alice, and began to cry. (145)

While Alice denies her nonreality, she feels so concerned with this problem that the last lines of *Through the Looking-Glass* return to the problem of the Red King: "Now, Kitty, let's consider who it was that dreamed it all. . . . You see, Kitty, it *must* have been either me or the Red King. He was part of my dream, of course—but then I was part of his dream, too! *Was* it the Red King, Kitty?" (208). Although Alice at first shrugs off concern for her nonreality, she later returns to

the problem, leaving the reader to dwell on it at the end of the book. Therefore, the problem of the Red King's dream illustrates both Alice's separation from reality and her helplessness, for if Tweedledee and Tweedledum's statement is true, she lacks control even over her own existence.

While constrictive symptoms of trauma mirror Alice's apparent dissociation and disconnection from reality, intrusive traumatic symptoms, which generally take the form of repetitive nightmares, flashbacks, and re-enactments of the original traumatic experience, also appear in these works. Intrusive symptoms are related to the insistent return of the memory of a traumatic event, but according to Cathy Caruth in *Trauma: Explorations in Memory*, traumatic memories "are largely inaccessible to conscious recall and control" (151), making the memories of a traumatic event problematic. In her book *Trauma and Survival in Contemporary Fiction*, Laurie Vickroy describes the "narrative strategies" created by authors "to represent a conflicted or incomplete relation to memory, including textual gaps (both in the page layout and content), repetition, breaks in linear time, shifting viewpoints, and a focus on visual images and affective states" (29). As there is no trauma in the *Alice* books, Alice does not experience repetitive intrusions of a specific event, but she does experience repeated intrusions in general. The Cheshire Cat appears out of thin air. In *Through the Looking-Glass*, the chorus of voices on the train intrudes into Alice's mind (Carroll 130), and though she cannot originally see the gnat, she hears his voice in her ear. More importantly, Alice repeats certain experiences throughout her journeys, including her changes in size, her problems with reciting, and the tendency of other characters to recite long poetry to her. Finally, Alice also witnesses a form of repetition compulsion at the tea-party, where, because of a quarrel between the Hatter and Time, it is always six o'clock:

> "Yes, that's it," said the Hatter with a sigh: "it's always tea-time, and we've no time to wash the things between whiles."
>
> "Then you keep moving round, I suppose?" said Alice.
>
> "Exactly so," said the Hatter: "as the things get used up."
>
> "But what happens when you come to the beginning again?" Alice ventured to ask.
>
> "Suppose we change the subject," the March Hare interrupted, yawning. ("Alice's Adventures" 58)

While Alice sees part of the tea-time re-enactment, she does not become trapped in the repetition, although in *The Child Figure in English Literature*, Robert Pattison indicates that Alice is in danger of this. He refers to the tea party as "mad repetition reminiscent of Sisyphus's punishment"—referring to its constant replay of confusing nonsense, dirty cups, and unanswerable riddles, which he believes could "engulf" her (154-155). Alice luckily escapes from all of this repetitive behavior without harm, but its presence in the story indicates that unless Alice keeps on the move and learns to cope with her surroundings, she could become lost in the repetitive nature of Wonderland and Looking-Glass Land.

In Carroll's books, the breaks in linear time and textual gaps that Vickroy mentions also appear, for the stories include numerous examples in which the sequence of events does not conform to normal reality. For example, while numerous characters obsess about time, the White Queen experiences time out of sequence, with events (and memory) occurring backwards:

> "Oh, oh, oh!" shouted the Queen, shaking her hand about as if she wanted to shake it off. "My finger's bleeding!" . . .

> "What *is* the matter?" [Alice] said, as soon as there was a chance of making herself heard. "Have you pricked your finger?"
>
> "I haven't pricked it *yet*," the Queen said, "but I soon shall—oh, oh, oh!"
>
> "When do you expect to do it?" Alice said, feeling very much inclined to laugh.
>
> "When I fasten my shawl again," the poor Queen groaned out: "the brooch will come undone directly. Oh, oh!" (Carroll "Through the Looking-Glass" 152)

Because she lives in Looking-Glass Land, the White Queen experiences the opposite of normal time, and spatial sequence works the same way. Alice tries to walk towards the Red Queen but cannot reach her until she walks away from her (123-124). However, not all issues of sequence appear as opposites. On several occasions, Alice experiences gaps in memory, when she finds herself acting without clear knowledge of how the action began. For example, during her conversation with the Red Queen, she suddenly finds herself running: "Alice never could quite make out, in thinking it over afterwards, how it was that they began: all she remembers is, that they were running hand in hand, and the Queen went so fast that it was all she could do to keep up with her" (126). In this example, not only does Alice have a gap in her memory, but Carroll interrupts the text with a sudden insertion of Alice's later thoughts, changing the tense from the past (the tense of the story) to the present (Alice's "future" self and her memories). A similar gap and leap in time occurs when Alice meets Tweedledee and Tweedledum:

> Alice did not like shaking hands with either of them first, for fear of hurting the other one's feelings; so as the best way out of the difficulty, she took hold of both hands at once: the next moment they were dancing round in a ring. . . . "But it certainly *was* funny," (Alice said afterwards, when she was telling her sister the history of all this,) "to

> find myself singing '*Here we go round the mulberry bush*.' I don't know when I began it, but somehow I felt as if I'd been singing it a long long time." (139)

Alice, again, does not remember starting the action, and in fact, time slows down for her, making her feel that she has been singing the song for a lengthy period of time. In addition, though time in the story corresponds to the moment of the dance, Carroll interrupts the current action with Alice's future comments to her sister as she retells the events. Because of the gaps in time and jumps in or re-arrangement of the sequence of events, Carroll's work appears to focus in part on relationships between an individual, time, and memory.

The most common issues of sequence and linear time are the sudden shifts of place that Alice experiences, moving her from one location to another. In fact, the level of disconnection between these places is often extreme. For instance, when Alice leaves the tea-party, "she noticed that one of the trees had a door leading right into it. 'That's very curious!' she thought. 'But everything's curious to-day. I think I may as well go in at once.' . . . Once more she found herself in the long hall, and close to the little glass table" ("Alice's Adventures" 61). While it is unlikely that a random door would lead Alice back to the hallway, her desired destination, the impossibility of this transition comes from the placement of the door within a tree, which could not realistically hold a long hall. Likewise, the hallway just vanishes sometime during the Caucus-race episode. Though Alice cries in the hallway and though Carroll gives no indication that Alice has left the hallway during the event, "everything seemed to have changed since her swim in the pool; and the great hall, with the glass table and the little door, had vanished completely" (27). Similar shifts in location occur in *Through the Looking-Glass* as Alice jumps over brooks and hedges, traveling from square to square. Some of these transitions are stranger than others. For instance, when Alice enters the Third Square, she suddenly finds herself sitting

on a train; when the train leaps over the next brook, taking Alice into the Fourth Square, the train and most of her companions on it vanish, leaving Alice "sitting quietly under a tree" (132). Even though we know that the squares on a chessboard differ, the extremity of the changes is disorienting. However, sometimes these sudden shifts happen within a single square. When Alice crosses the brook with the White Queen, she finds herself in a shop with the Queen transformed into a sheep:

> "Can you row?" the Sheep asked, handing her a pair of knitting-needles as she spoke.
>
> "Yes, a little—but not on land—and not with needles—" Alice was beginning to say, when suddenly the needles turned into oars in her hands, and she found they were in a little boat, gliding along between banks: so there was nothing for it but to do her best. (155)

Though the suddenness of the transition between shop and river, needles and oars, does not phase Alice, the continuing alterations fragment the narrative structure:

> They hadn't gone much farther before the blade of one of the oars got fast in the water and *wouldn't* come out again (so Alice explained it afterwards), and the consequence was that the handle of it caught her under the chin, and . . . it swept her straight off the seat, and down among the heap of rushes.
>
> However, she wasn't a bit hurt, and was soon up again: the Sheep went on with her knitting all the while, just as if nothing had happened. "That was a nice crab you caught!" she remarked, as Alice got back into her place, very much relieved to find herself still in the boat. (156-157)

A moment later, Alice finds herself back in the shop, the boat, oars, and river vanishing as if they were never there. This example emphasizes all of the elements of fragmented sequence. Alice transitions from place to place with no movement. Because the two settings, a shop and a river, are very distinct from each other, Alice could not logically transition between the two so suddenly. In addition, Alice falls into the water, but moments later finds that she is "still in the boat" (157) as if she had never been out of it, illustrating a problem with memory. Finally, Carroll alters the narrative time, describing events as they occur and mentioning Alice's explanation of these events in the future. As Roger B. Henkle explains in "Carroll's Narratives Underground: 'Modernism' and Form," "[n]owhere in the Alice books do we have quite such a dizzying breakdown of the sequential connections between activities" (94) because in this one scene Carroll utilizes as many elements of fragmentation as possible to indicate the confusion and disruption of the moment. While many critics, and perhaps Carroll himself, identify these sudden transitions, changes in sequence, and disruptions in time as dreamlike qualities, indicating the nature of this fantasy world, these elements of fragmentation also illustrate issues of memory and trauma—even their dreamlike nature could be seen to do so. Because the traumatic past can "[break] spontaneously into consciousness, both as flashbacks during waking states and as traumatic nightmares during sleep" the trauma victim "cannot resume the normal course of their lives, for the trauma repeatedly interrupts" (Herman 37). The fragmentation of mental sequence appears through all of these sudden transitions in Wonderland and Looking-Glass Land, illustrating the disturbing and disrupting nature of the sudden changes in Carroll's worlds.

Along with "textual gaps" and "breaks in linear time" Laurie Vickroy indicates that writers emphasizing trauma often "focus on visual images" (29), and the *Alice* books have

always relied heavily on visual imagery and media. According to Richard Kelly's essay "'If you don't know what a Gryphon is'": Text and Illustration in *Alice's Adventures in Wonderland*," "[i]nstead of describing his character in detail, [Carroll] depended upon his sketches to do that work for him. Later, when Tenniel agreed to illustrate the book, Carroll again relied upon the drawings to establish the physical details of his characters" (62). Though he was often demanding of John Tenniel, those demands have paid off. As poet Austin Dobson writes:

> Enchanting Alice! Black-and-white
>
> Has made your charm perennial;
>
> And nought save "Chaos and old Night"
>
> Can part you now from Tenniel. (217)

While this has not remained literally true, as the *Alice* books have been illustrated by numerous artists, Tenniel's illustrations have shaped most people's views of Carroll's works, particularly of his characters. Will Brooker emphasizes that other "artists worked in the shadow of John Tenniel, whose slightly sulky miss is still the girl we call to mind when hearing the name Alice. Even the blander version from the Disney studios owes much to his template; the stockings and black strapped shoes, the waisted dress and white apron, the blond hair held back with what became known . . . as an Alice band" (105). However, while they shape our perceptions, the illustrations also add to the repetition and lack of sequence inherent in the work. In "The Appliances of Art: The Carroll-Tenniel Collaboration in *Through the Looking-Glass*," Janis Lull discusses the way in which all of the items on the White Knight's horse appear elsewhere in the story, either in the text or in other illustrations (105), therefore repeating past imagery or alluding to ideas yet to come. Numerous incidents of Alice's helplessness are repeated in the images as well, such as her changes in size and her surprise in relation to events and people, both of which

are featured in at least seven of Tenniel's illustrations in *Alice's Adventures in Wonderland*. Lack of sequence also appears in the image of Alice running with the Red Queen, as the illustration implies movement but the text emphasizes that, while they move, they also remain still (Carroll "Through the Looking-Glass" 126-127). In addition, because of the emphasis on *Alice's* illustrations, Tenniel or otherwise, stories have been adapted into many other visual media—films, graphic novels and comics, theater productions, and videogames, and elements of the stories appear in television and in music videos—which indicates that modern authors and audiences, like Carroll, believe that visual imagery is "fundamental to the reader's total perception of the characters" (Kelly 62).

However, this focus on visual imagery is odd for a book that dwells so consistently on language. Carroll's humor relies on puns and nonsense words, and he often utilizes the denotative meaning of words to an extremely literal level. Carroll's wordplay suggests his belief that language can be inadequate as a conveyor of meaning. Numerous characters, including the Mad Hatter, Humpty Dumpty, and the Red and White Queens, take Alice's comments so literally that the words no longer mean what Alice intends. In fact, Carroll seems to emphasize that words may not always have meaning—or the intended meaning. For example, Alice does not grasp the meaning of "Jabberwocky" because the poem contains so many nonsense words: "Somehow it seems to fill my head with ideas—only I don't exactly know what they are!" (Carroll "Through the Looking-Glass" 118). She asks Humpty Dumpty for help, but his tendency to change the meaning of words undermines him: "'When *I* use a word,' Humpty Dumpty said, in rather a scornful tone, 'it means just what I choose it to mean—neither more nor less'" (163). Therefore, while Carroll's work seems to emphasize language, it also undermines it, reflecting the concept that language cannot express all experience.

Fixation on the visual over or alongside the verbal parallels the trauma victim's problems in expressing his experiences through words. As explained in Bessel A van der Kolk and Onno van der Hart's essay "The Intrusive Past: The Flexibility of Memory and the Engraving of Trauma," "[w]hen people are exposed to trauma, that is, a frightening vent outside of ordinary human experience, they experience 'speechless terror' (van der Kolk, 1987). The experience cannot be organized on a linguistic level, and this failure to arrange the memory in words and symbols leaves it to be organized on a somatosensory or iconic level . . ." (172). Often the victims cannot express the events of a trauma linguistically; in fact, many victims keep silent about their experiences for years. Judith Herman emphasizes that traumatic memories have a "frozen and wordless quality" (37), and many traumatic symptoms take a visual form. Because of these traits, many critics believe that trauma should be expressed through visuality rather than language alone. According to Lisa Saltzman and Eric Rosenberg in their book *Trauma and Visuality in Modernity*:

> The formulation of trauma as discourse is predicated upon metaphors of visuality and image as unavoidable carrier of the unrepresentable. From primal scene to flashback to screen memory to the dream, much of the language deployed to speak trauma's character is emphatically, if not exclusively, visual. It may even be argued that the very form taken by trauma as a phenomenon is only, however asymptotically or not, understood as or when pictured. (Saltzman xi-xii)

Imagery, pictures, film, and other visual forms of media have become important ways of discussing and presenting trauma, allowing the form of the work to mirror traumatic experiences and symptoms. Because of Carroll's focus on the visual and on the troublesome concept of

meaning in language, it is not at all surprising that many adaptations of the *Alice* stories which focus on traumatic events and neurosis use visual media.

The remainder of this chapter will discuss the visual representations of trauma in two *Alice* adaptations: the videogame *American McGee's Alice* and the graphic novel *Lost Girls*. Neither of these works appears in a traditional literary form; however, in recent years, literary adaptation has spread into numerous other media. The *Alice* books alone have been adapted into over thirty films and television movies, various comics, numerous children's cartoons, operas, ballets, rock musicals, music videos, video games, and at least one electronic book—*Inanimate Alice*. They vary in quality, but as a whole, the range of adaptation shows the versatility of Carroll's story—and the fact that it resonates with people on many levels. Some of these works try to stay as true as possible to Carroll's original texts; others focus on particular characters, themes, or images, connecting them to modern problems. *American McGee's Alice* and *Lost Girls* do the latter; their authors have recognized the darker elements of Carroll's works, as noticed by Cohen, Brooker, and other critics. They employ Carroll's story as well as formal elements of his work to call attention to current issues—defining art and morality in a technological age, fostering self-image, expressing sexual freedom, and understanding psychological health, particularly the effects of war, violence, childhood abuse, and trauma on the human mind.

In both of these adaptations, the Alice character experiences trauma in childhood. In *American McGee's Alice*, her parents die in a sudden fire while she stands by helpless, unable to save them. In Alan Moore's *Lost Girls*, Alice, at age fourteen, is sexually molested by a friend of her father. Though these traumas and their aftereffects differ, each of these adaptations share commonalities. First, though one of these adaptations is a violent videogame with an M for

Mature rating and the other is pornography, both works present trauma in a strikingly sensitive, intelligent, yet forceful manner, using metaphor, structure, symbolism, and sometimes shockingly direct imagery and wording to explore the effects of trauma. Laurie Vickroy explains that authors who create trauma narrative have a "difficult challenge of translating traumatic experience to readers while not losing connection with the fearful and painful aspects of this experience" (xi). Authors of modern trauma narratives seek to promote understanding and awareness, and these stories and their structural elements do just that, forcing the reader/player to experience the trauma of the heroine, to recognize her suffering, and to watch as she tries to come to terms with her experiences. The visual qualities inherent in both of these media contribute greatly to the impact; because "[t]raumatic memories . . . are encoded in the form of vivid sensations and images" (Herman 38), the emphasis on visual structure and imagery in these works helps to give the story the sense of "heightened reality" (38) that realistic traumatic memories possess. Second, each of these adaptations is subject to a form of intertextuality linked to trauma. According to Anne Whitehead, "[i]ntertextuality can suggest the surfacing to consciousness of forgotten or repressed memories" (85). It

> can also evoke a literary precedent which threatens to determine or influence the actions of a character in the present. The protagonist seems bound to replay the past and to repeat the downfall of another, suggesting that he is no longer in control of his own actions. . . . In returning to canonical texts, novelists evoke the Freudian notion of the repetition-compulsion, for their characters are subject to the "plot" of another('s) story. (Whitehead 85)

References to another work in a text can indicate trauma because the protagonist is bound to the original character's experiences, and those experiences can resurface in the adapted text at any

time. To illustrate, as Henkle points out, intertextuality appears within *Through the Looking-Glass* and is disturbing each time:

> . . . Tweedledum and Tweedledee must have a brief fight, and the crow must come to darken the sky and frighten them, because it is prefigured in the nursery rhyme about them, which Alice recalls and wishes upon them. . . . Similarly, we are uneasily aware, as Alice and Humpty Dumpty are, that the nursery rhyme about him will cause him to topple from the wall, and that all the king's horses and all the king's men will not be able to put Humpty together again. (93)

Just as the Alice books use intertextuality to create a sense that the characters cannot escape from their prescribed actions, *American McGee's Alice* and *Lost Girls* use the *Alice* stories as well as their formal techniques, discussed above, to indicate the trauma experienced by the main characters—the older versions of Alice that appear in each adaptation. As these characters re-enter Wonderland, they must face symbolic representations of their trauma and trauma symptoms. In each adaptation, the fantasy worlds of Wonderland and Looking-Glass Land—generally merged—are hostile to the protagonist, just as the real ones are, but this darkness, presented visually, provides an interesting and cohesive way to illustrate trauma.

American McGee's Alice:

The video game *American McGee's Alice* presents Lewis Carroll's classic child heroine as a mental patient struggling to escape from a trauma-induced dissociative state caused by the death of her parents in a fire. The game replaces Carroll's innocent child with an aggressive and mentally unstable teenager, fighting to overcome the helplessness she experienced as her parents died. Alice, whose real self lies catatonic in a mental hospital, is no longer helpless. In dreams

and hallucinations, she returns to Wonderland, which she alone has the power to save from the Red Queen—a combination of *Wonderland*'s Queen of Hearts and *Looking-Glass*'s Red Queen, and in the game the figurative representation of Alice's guilt and helplessness. As Alice fights to save Wonderland, she simultaneously struggles to regain a sense of power and to face her trauma.

As Will Brooker emphasizes, this Alice differs both from the character Alice and the historical Alice Liddell, though she has more in common with the character.[17] In her fantasies of Wonderland, she wear's Alice's traditional blue and white clothing—"with the addition of a necklace bearing the Greek letter 'omega' and astrological symbols . . . on the apron pockets" (231), as well as black boots—thus aligning her with the character and, therefore, with the character's former adventures, experiences, and personality. However, one of the most important distinctions between American McGee's version of Alice and the other two "original" versions is trauma. While the plot of the game directly calls for Alice to fight her way to Wonderland and destroy the Red Queen in order to save its people from her tyranny, the pattern of a traditional fantasy hero's quest, the underlying symbolic meaning of the game presents Alice's journey into Wonderland as a way to work through her traumatic neurosis. This point becomes clear in a conversation between Alice and the Caterpillar, who, as in Carroll's Wonderland, seems to have knowledge of higher matters:

CATERPILLAR: Ah Alice . . . you've returned.

ALICE: But Rabbit never told me why [. . .].

---

[17] Though, as Will Brooker points out, the family depicted in the opening movie of *American McGee's Alice* corresponds neither to the character nor the real Alice Liddell. The pictures we see in the film show a single girl with her parents; in contrast, "the Liddells were a large family and the adults bore no resemblance to the parents in these portraits, while Carroll's Alice had a brother and at least one sister" (Brooker 234). Yet this Alice has copies of the Carroll books (even a new one—one that Carroll never wrote), and on a table, we see letters to Charles Dodgson. "Thus Alice . . . seems to exist in a middle ground, a halfway home between the real brunette and the blond from the books (Brooker 235).

CATERPILLAR: Why? Wonderland is severely damaged. You must set things right. That's why.

ALICE: I barely recognize this terrible place. What is it to me?

CATERPILLAR: It's home. . . Well, it could be. Having lost what you loved, you nearly wiped us out. You've started to rebuild. Your task, however, and your pain are not over.

ALICE: Why must I suffer . . . ?

CATERPILLAR: Because your mind is fouled by self-deception. Even your fantasies have fragmented into tortured versions of themselves. You are wracked with guilt because you survived, and you dread the prospect of a life alone.

ALICE: What do you think I must do?

CATERPILLAR: Destroy the Queen of Hearts. Wonderland, and your entire world can become whole again. I need to rest now. You need to regain your human size. Grow up, Alice. Embrace the truth. ("American McGee's")

As the Caterpillar insinuates, by re-entering Wonderland, Alice travels into her unconscious. Wonderland has become a representation of Alice's fragmented psyche, and the places that she visits and the characters that she meets symbolize aspects of herself and her trauma. To become whole again, Alice must face and destroy the representations of guilt and fear within her, finding a way to regain a sense of control, power, and identity that may lead her to recovery.

The plot of the game revolves around the concept of dissociation. In order to avoid her terrible reality, Alice, actually in a mental hospital, separates her mind from her true self—throughout most of the game, Alice does not seem to remember her previous life or trauma, instead believing that she has actually returned to Wonderland. Wonderland itself, as a representation of Alice's inner turmoil, has changed since her last "visit" (*Through the Looking-*

Glass) when her life was filled with innocence and milder fears or anxieties. Now, after her trauma, Wonderland has become a much stranger and more violent place, populated by all of the monsters from Carroll's worlds—snarks, boojums, phantasmagoria, playing cards, red chessmen, and more—representing hostile aspects of Alice's unconscious. The world itself appears as a distorted version of the original, in which the friendly inhabitants of Wonderland have been enslaved by the Red Queen (Alice's guilt and helplessness) while the violent ones try to kill Alice. Therefore, as strange as Wonderland may be in Carroll's works, this version is darker and more dangerous, for both the creatures and the environment (made up of deep pits, lava, and rushing water) are designed to keep Alice from recovering by constantly attacking her and reminding her of her weakness. In game play, these reminders appear in the form of the damage Alice suffers and the possibility of death, though in *American McGee's Alice*, the bar that represents Alice's health is called the sanity bar, indicating that when she takes damage she symbolically loses her sanity. Character death could either indicate that she has lost her mind completely or, as Brooker notes, that she temporarily awakens from her dream (233).

To emphasize Alice's separation from reality, specific dissociative symbols of Alice's trauma manifest visually throughout the game, utilizing imagery from Carroll's works—and even his life. This imagery first appears in the opening movie, which depicts the traumatic event itself, the fire that kills Alice's family. As this fire occurs, Alice's reactions flash across the screen as photographs. The imagery is appropriate for two reasons. First, photography was Carroll's hobby but second and more importantly it is, as Peter Coveney has mentioned, "the most nostalgic of all arts" (329), a form of art that freezes the past, just as Carroll's Alice works supposedly froze young Alice Liddell in childhood. In *American McGee's Alice*, using photographs to illustrate the moment of trauma symbolizes that Alice's life stops at that moment;

photographs as a medium freeze time and indicate that a single moment can last forever. However, it also visually illustrates the separation of Alice's mind and body, the way in which she becomes emotionally detached in that moment.

(Figure 1. Opening Movie Screenshot, *American McGee's Alice*.)

Certain elements of the game's setting further reflect Alice's dissociative state. First, she revisits certain places from Carroll's stories, and the presentation of these places emphasizes Alice's dissociation. For example, once Alice shrinks in the game, becoming bug-sized, she returns to the pool of tears that she created in Wonderland. However, in the game, the water comes from a statue of Alice crying, water literally running from the statue's eyes. This statue can be seen in the distance, but the Alice avatar cannot interact with it. Yet the unacknowledged presence of the statue recalls the tendency of Carroll's Alice to split herself into two people—one who punishes (the crying statue causes the hostile environment) and one who is punished. In addition, the statue acts as an intrusive reminder of Alice's pain—pain that she refuses to acknowledge or even remember at this point in the game. Likewise, Alice travels through a giant chessboard, reminiscent of the one that encompasses the whole of Looking-Glass Land in the original stories, but in the game, in order to move through the area, she must become the chess

pieces. Will Brooker notes that "[t]he Pale Realm includes Alice's transformations into a Bishop and a Knight, requiring her to learn their moves across the chessboard: this kind of total metamorphosis was too odd even for Carroll to subject his heroine to, but he certainly implies it by having her take the metaphorical role of the White Pawn and then become a Queen" (246). While Carroll only figuratively transform his heroine by making her act as a chess piece, the literal transformation here emphasizes her retreat from herself. Becoming a chess piece allows her to be someone other than herself, further enabling her dissociation.

Alice also fights her way through settings that do not originate in Carroll's world but that mirror its strangeness. For example, disturbing levels—including a madhouse, where the insane inmates have scribbled all over the walls, and a funhouse, in which mirrors make it difficult to identify the correct path—imply connections to Alice's reality in the mental hospital but alter the landscapes to make them strange, as occurs when someone experiences derealization, a form of dissociation. These areas also mimic the ways in which Carroll takes familiar settings, such as tea parties and croquet games, and makes them stranger and more dangerous. Alternately, both in settings from the original books and in settings that have been added, the scenery in the game sometimes becomes extremely abstract. A seemingly normal building may suddenly open out into space, with symbolic objects floating through the sky. In other cases, the arrangement of the scene or path itself appears in a confusing, unrealistic pattern. Will Brooker connects locations such as this to artists who present impossible or surreal imagery: "[t]he design of the Pale Realm, its red chess counterpart, and the Hatter's asylum in particular shows a visual quoting from Escher, and the impossible machinery, the endless doors, and the realistic depiction of implausible locations in the earlier levels recall Magritte" (247). Scenes such as these emphasize Alice's detachment, but they also present more extreme danger: if she missteps in these areas,

then she falls into nothingness, a representation of her plunge into permanent catatonia. In such an instance, the games ends, and unless the player restarts, Alice never recovers.[18] However, more importantly, these settings emphasize Alice's separation from reality into a hostile world in which she has little control, a hostile world representing her own self-accusatory guilt.

(Figure 2. "Pale Realm" Screenshot, *American McGee's Alice*.)

While the physical setting represents both dissociation and inner hostility, the organization of the videogame in general illustrates trauma by mirroring intrusive symptoms, for instance, by using a confusing disruption of sequence, as in Carroll's original works. As the game progresses, Alice travels through different areas, called zones, which include the Vale of Tears, Looking Glass Land, the Land of Fire and Brimstone, the Majestic Maze, and many others. While in any particular zone, the game setting has a particular look and theme by which it can be identified, but when Alice crosses into a different zone, she appears in a vastly different

[18] In fact, if the player does restart, he has to repeat actions that he may have done previously without saving, forcing the player to experience a type of repetition compulsion as well.

place—a mine, a school, a watery pastoral scene, a chessboard, a hellish lava pit, etc. The change may occur suddenly—when Alice walks through a door—or between levels as Alice makes her way past particular obstacles. At times, Alice even travels through portals, large glowing doorways placed in a wall or in the middle of a room and which obviously do not correspond to the look or theme of the area, and these portals may transport her to a location far from her previous one, as when Alice enters the door in the tree that leads into the long hallway. However the transfer occurs, the sudden change emphasizes Alice's trauma by illustrating that her life lacks sequence. Traumatic memories, rather than being incorporated into a continuous narrative of a person's life, "repeatedly [interrupt]" and "[break] spontaneously into consciousness (Herman 37), interrupting continuity. The sudden shifts of place in the game indicate this interruption of continuity visually.

This disruption of sequence also occurs because of certain elements of the medium itself. Often as the game loads a new zone, gaps in time become evident. The spatial location can shift suddenly, but the amount of time that passes for the Alice character during these shifts is unclear. For the player, Alice is in one place and then suddenly in another, but the Alice character suddenly finds herself in a new location, with no clear indication (or memory) of how exactly she came there or how long it took. In some moments, Alice is in the same general location, but the position of the avatar has changed slightly. For instance, when Alice enters the Majestic Maze, a gate opens before her, and she runs towards it. Before reaching the gate, however, the screen goes black as the new zone loads, and when the game returns to the player's control, Alice is suddenly standing past the gate, which is now closed. Because of the loading process, the Alice character experiences a gap in continuity, a blackout. Such gaps occur often in most older and many current videogames, but they also emphasize Alice's experience with both

Wonderland and gaps in sequence. However, another aspect of the game itself illustrates intrusion even more—the use of cut scenes. As Sacha A. Howells explains in the essay "Watching a Game, Playing a Movie: When Media Collide," the combination of cinema and game-play has become important to the plot of many video games. "The intro movie introduces characters and scenario (the 'game world') and establishes the game's fundamental conflict, while subsequent cut-scenes continue causal lines, introduce new plot elements, show character interaction and continually delineate explicit goals" (113). Therefore, in games that utilize cut-scenes for plot, cinematic scenes could suddenly interrupt game play at any moment. Howells stresses that "[t]he player learns the rules of interacting with the game's universe—how to move, what objects can be manipulated, how the game should be approached—and then when a cut-scene starts he or she is abruptly wrenched out of this established world and thrust into a new one, where the role of active participant is abandoned" (116). The player suddenly loses control of the character. Will Brooker insists that some of the more violent cut-scenes of the game "produce a sense of nightmarish helplessness as we can only watch the game acting upon Alice" (247). The player gets to feel Alice's helplessness and also experiences the lack of sequence and intrusiveness of trauma. The cut-scene intrudes upon our game-play, just as traumatic flashbacks insert themselves into the trauma victim's real life.

Just as cut-scenes intrude upon both Alice's and the audience's senses, Carroll's original story appears in this altered plot. Some of the most important ways that intertextuality illustrates trauma in *American McGee's Alice* occur when she re-experiences moments of her original trauma disguised in the imagery of Wonderland. For example, Alice relives the moment of trauma, the sudden death of her parents, through the brutal deaths of her friends from the original books—deaths that are horribly divergent from the original Carrollian texts. The Mad Hatter

squishes Rabbit underfoot, the White Queen is executed by Red Chessmen, and the Cheshire Cat, Alice's guide throughout Wonderland and the game, is suddenly, bloodily beheaded at the end of the story. To add to Alice's feelings of helplessness (and the player's), these deaths occur in cut-scenes, when the player lacks control over Alice's ability to act. Just as Alice stared on helplessly when her parents die, as shown by her dissociation in the opening cinematic scene, neither Alice nor the player can do anything to stop these additional deaths.

However, the most important example of Alice reliving her original traumatic moment comes when she faces the Jabberwock. In the original book, Alice only reads about the monster and the brave battle in which the young warrior defeats him. Will Brooker, however, emphasizes the connections between the "boy" in Tenniel's drawing and Alice when discussing Alice's ability to fight throughout the game:

> The snicker-snack of her knifeplay and her vicious attack on the Card Guard may seem to degrade Carroll's Alice, but we might remember that the Beamish Boy who defeats the Jabberwock looks, in Tenniel's illustration, rather like Alice herself; he wears her striped stockings under a tunic, and has her flowing long hair. In the original *Looking-Glass*, then, we already have seen a kind of substitute Alice, another alternate mirror version, perhaps, wielding a vorpal sword against monsters. (245)

In this version of Wonderland, Alice does not only relive the original Alice's adventures, but in being a monster-slayer, she also re-enacts the life of Tenniel's pictured boy. However, her defeat of the Jabberwock does not come as easily here as it does in Carroll's poem. In the game, the Jabberwock is one of the Red Queen's lieutenants, and Alice must fight him in order to get to and overcome the Queen. However, rather than taking place in the Tulgey Wood, the battle occurs in Alice's house. The house, as it first appears in the game, is surrounded by lava, a

symbol of the original fire that destroyed both her home and family. This connection is reemphasized when Alice enters the house. The fight between Alice and the Jabberwock occurs in its burning remains, as the Jabberwock mocks Alice for her inability to help her family due to her daydreaming:

> JABBERWOCK: You're habitually late, aren't you? Between your dim-witted daydreaming and your preening vanity, the hours just fly by; there's barely time for anything else. [. . .] Your family was expecting you to come to them, weren't they? Perhaps they thought you might warn them of the danger... being close to the source, as you were. But they waited in vain, didn't they, and died for their trouble.
>
> ALICE: We were all asleep. It was an accident . . . I . . .
>
> JABBERWOCK: You selfish, misbegotten, and unnatural child! You smelled the smoke. But you were in dreamland taking tea with your friends. You couldn't be bothered. Your room was protected and spared -- while your family upstairs roasted in an inferno of incredible horror.
>
> ALICE: (wail) Noooooooooooooooo . . . (“American McGee's”)

(Figure 3. “Jabberwock’s Lair” Screenshot, *American McGee’s Alice*.)

In this scene, the Jabberwock confronts Alice, not just as an enemy to fight, but with her own guilty thoughts. As a representation of Alice's psyche, the Jabberwock symbolizes her self-blame—the survivor's guilt typical of trauma survivors that is emphasized by the monstrous figure, the presence of Alice's fiery house, and her lack of success in the fight. In defeating him, Alice would show progress in overcoming that guilt, but this is the first fight in the game that Alice does not win. Instead, the Griffin saves her, and Alice must fight the Jabberwock a second time—much later in the game—before she can advance to the Queen.

Intertextuality and the intrusion of Alice's trauma also appear in certain repetitive imagery from Wonderland throughout the game. The Jabberwock breathes fire and lives in the Land of Fire and Brimstone, a setting where Alice is in danger from lava and fire creatures, alluding both to the fire in Alice's house and to Carroll's poem, which says that the Jabberwock has "eyes of flame" (Carroll "Through the Looking-Glass" 118). Other imagery shows Alice's unconscious recognition of her state of mind and actual location in the mental hospital. In multiple places, Alice encounters children from the asylum, both an allusion to the Cheshire Cat's claim that "we're all mad here" (51) as well as Alice's unconscious recognition of her own traumatized state. In addition, throughout the game, the Mad Hatter exhibits an obsession with clocks and clockworks. Playing off the Hatter's interest in his watch and his argument with Time, which causes him to re-enact tea-time indefinitely, American McGee's Hatter has become so obsessed with clocks that he has even turned his friends, the March Hare and the Dormouse, into half-clockwork figures, torturing them with his machinery just as, in the original, the March Hare continually places butter on his watch. Therefore, the Hatter's actions in Alice's mind are shaped by her encounters with him in Wonderland, but the repetition of this imagery also recalls her trauma. As Judith Herman explains in *Trauma and Recovery*, "traumatized people relive the

event as though it were continually recurring in the present. . . . It is as if time stops at the moment of trauma" (37). Therefore, in *American McGee's Alice,* time becomes an enemy that Alice must defeat—an enemy represented primarily by the Mad Hatter, another of the Red Queen's lieutenants. To defeat him, Alice must break his clocks and destroy his clockwork creations. In addition, as a reminder of time, clocks sometimes appear floating in the space-like background of certain abstract scenery, intruding on what should be a normal landscape. The repetition of these images symbolize Alice's trauma and her traumatization, emphasizing that her unconscious uses symbolic repetitions masked as imagery from Carroll's work to reinforce her trauma.

However, the most commonly repeated image in the game is blood, and the excessive and dramatic visibility of the blood throughout emphasizes its symbolic importance in the story, as it acts as the link between Alice and the Red Queen. According to Ulman and Brothers, "trauma shatters the self"(Ulman 5), just as Alice's self is divided between her and the Red Queen. After the shattering, a traumatized patient then attempts to restore that self, setting up a faulty narcissistic fantasy, which sometimes takes the form of "illusory notions of personal grandeur" (15). Alice, as savior of Wonderland, sees herself, in the words of her doctor, as "an aggressively assertive, powerful person. . . . Her exploits with the knife conjure images of a musketeer's swashbuckling panache; her acts of courage those of a selfless hero" (Roensch 32); however, these powerful self-perceptions counteract the helplessness she felt in the past. Alice's power is not childlike; the game illustrates this power through the damage she does to and the blood she draws from her numerous enemies. Alice feels no guilt over these deaths, but that too directly opposes her feelings about the death of her parents. While Alice kills her enemies with efficiency and without emotion, her feelings of guilt appear symbolically in her blood-covered

frock. While this could indicate Alice's power as a killer, the blood appears as soon as the game begins—well, before Alice faces any enemies. Therefore, the blood on Alice's clothes indicates her guilt—the blood on her hands in the death of her parents.

Blood comes to be synonymous with Alice's alternate self, the Red Queen, because of her violent characterization. As a combination of the Queen of Hearts, famous for her violent "Off with their heads!" exclamation (Carroll "Alice's Adventures" 65), and the Red Queen of Looking-Glass Land, more ambiguous but famous for her antagonizing conversation, the Red Queen of *American McGee's Alice* represents the "enemy" of both books and Alice's overpowering trauma. Alice blames herself for the death of her parents; the Red Queen symbolizes the power of her grief, terror, and guilt through her cruelty, tyranny, and omnipresence[19]—indicating that the experience of her parents' death, the trauma itself, has control over Alice's mind and body as well as Wonderland. The blood imagery emphasizes this symbol through its repetition in the setting of the Queen's castle. Though much of the setting of *American McGee's Alice* is a disturbing representation of Alice's psychological situation, the Queen's castle is one of the strangest. In approaching the castle, Alice moves through a setting comprised of meat and blood. At some instances, she clearly appears to be moving around inside a body. Because this castle belongs to the Red Queen, the domineering aspect of Alice's personality, the body itself must represent that of Alice. While Alice's burning house and the site of her original trauma would seem to be the most important psychological location in the game, the main boss fight occurs inside the Red Queen's castle, taking Alice back to the actual location of this psychological battle—her own body. This setting reiterates the connection

[19]Alice sees the Red Queen's tentacles embedded throughout the setting of the game, undulating disturbingly to remind everyone that she is present and active.

between Alice and the Red Queen: Alice's enemy and other self, the representation of her guilt, and the one person in Wonderland who has as much power over blood as Alice does.

(Figure 4. "Ascension" Screenshot, *American McGee's Alice*.)

However, the bloody death of the Cheshire Cat also symbolizes Alice's struggle with the Red Queen. Throughout the game, Alice's friends, the White Rabbit, the White Queen, the Griffin, the Dormouse, and the March Hare, die or are mutilated in a disturbing but visually blood-free manner. Only the Cheshire Cat dies in a bloody way, decapitated by the Red Queen just as he explains the truth to Alice: that she and the Red Queen are "two parts of the same . . ." ("American McGee's"). This bloody death emphasizes the most significant moment of the game and the turning point for Alice; the moment her alter ego kills the cat she learns the truth about herself and must recognize her own guilt in the deaths of her loved ones. The blood, corresponding directly to Alice's own bloody powers, indicates Alice's guilt, trauma, and identity, but because it brings about the death of her closest friend, it also gives Alice the

strength to face and defeat the Red Queen, saving Wonderland and reintegrating her self, showing that in this game, blood can equate to both guilt and catharsis.

In order to regain power and overcome her feelings of guilt and helplessness, Alice must become the savior of Wonderland. She must destroy the Red Queen and all of her representatives, and Alice does this, through repeated violent and bloody encounters. Alice's destructive rage mirrors her original "crime." As shown by the words of the Jabberwock, Alice feels responsible for the deaths of her parents, and repetitively killing others compounds her guilt—but also forces her to face it. Therefore, the excessive violence of the game reinforces Alice's power and ability to both survive and affect her surroundings. With this repetitive "therapy" Alice overcomes her foes and feels empowered. With this returned sense of Self, she overcomes her dissociative state and defeats the Red Queen, her own guilt, and her sense of helplessness.

Throughout *American McGee's Alice* the visual representations of trauma emphasize the Carrollian content of the story while also symbolizing Alice's traumatic neurosis. The game illustrates Alice's dissociation, intrusive symptoms, and guilt by using repeated visual imagery, abstract setting, and sudden transitions, all of which relate to or appear masked as imagery from Carroll's original works. Thus the character's return to Wonderland offers her steps to recovery by forcing her to interact with symbolic representations with her trauma, and by playing the game, the participatory audience re-enters Wonderland and experiences Alice's trauma first-hand.

Lost Girls

American McGee's Alice links Carroll's works and trauma through visual and intertextual representations of trauma symptoms, forcing its audience to explore Alice's unconscious mind and both visually witness and actively participate in her steps towards recovery. Alan Moore and Melinda Gebbie's graphic novel *Lost Girls* also emphasizes these links and forces this participation by making the audience visually witness the traumatic event that defines the Alice character—and its re-traumatizing aftereffects—using Wonderland as a metaphor for that trauma. In this story, three fantasy characters, Alice Fairchild, Wendy Potter (née Darling), and Dorothy Gale, each arrive at the Hotel Himmelgarten in Austria just prior to the assassination of the Arch-Duke Ferdinand. All three women are based loosely on the characters from their respective books, but rather than merely being the locations of their experiences, the fantasy worlds of Wonderland, Looking-Glass Land, Neverland, and Oz in this adaptation instead metaphorically represent each woman's sexual experiences—and sexual trauma. Each of the three, having experienced a traumatic sexual encounter in her childhood, has now taken sexuality to extremes of either expression or repression, extremes that manifest in the constant images of sexual acts and genitalia that fill the story's pages. In his critical work *Reading Comics: How Graphic Novels Work and What They Mean*, Douglas Wolk admits: "All of this is terribly uncomfortable to read; it's meant to be . . ." (255). However, despite its pornographic trappings, Moore and Gebbie's work makes a serious literary point. "If there's a single sexual taboo that still pushes everyone's buttons, it's pedophilia. But one of the strongest effects art can have is a sort of inductive shock—carrying you along some place you don't want to go" (Wolk 255). We do not really want to view the truths depicted in this work, but using a mix of beautiful graphic art, disturbing imagery, and references to Carroll's original works, Moore and Gebbie draw us in

to emphasize how overwhelming forces in the world affect the individual—particularly how sexual trauma in childhood can shape an adult's life. Their adaptation of *Alice,* for instance, translates the imagery of Wonderland and Looking-Glass Land into a pictorial metaphor for childhood trauma.

Moore and Gebbie link Carroll's worlds with the trauma of Alice Fairchild, a version of the Alice character in her late fifties. This link becomes clear as Alice retells the story of her traumatic childhood molestation, a story she has withheld from others throughout her life, to her audience: Dorothy, Wendy, and the reader. As Dori Laub has indicates in *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History,* those who experience trauma often cannot discuss it or do not even recognize it; they can, in fact, become entrapped by it. Breaking free from this entrapment requires that they create a narrative of the event—and share it with someone else:

> To undo this entrapment in a fate that cannot be known, cannot be told, but can only be repeated, a therapeutic process—a process of constructing a narrative, of reconstructing a history and essentially, of *re-externalizating the event*—has to be set in motion. This re-externalization of the event can occur and take effect only when one can articulate and *transmit* the story, literally transfer it to another outside oneself and then take it back again, inside. Telling thus entails a reassertion of the hegemony of reality and a re-externalization of the evil that affected and contaminated the trauma victim. (Felman 69)

Alice in the graphic novel has been trapped in her story—or rather in a distorted version of Carroll's story—throughout her life, and up until the story begins has been unable to face or understand it. Because she meets two women who have experienced both childhood sexual trauma and vivid metaphorical representations of that trauma, Alice finds that she can share her

story. The graphic novel takes the form of reminiscences, then confessions. As the three women get to know each other, both personally and sexually, they finally confess to encounters with controlling adults and/or relatives that have shaped their lives and sexual identities. These testimonials force the women to re-experience their trauma, and in doing so, they return to the metaphorical fantasy world which had helped them to dissociate from the trauma itself. The graphic novel uses vivid visual imagery to represent their memories, indicating that in reliving the trauma, they also see it and even witness it again. Therefore, the visual imagery throughout Alice's story, which emphasizes the connection between her trauma and Carroll's fantasy worlds—appearing in this story as a combination of Wonderland and Looking-Glass Land—indicates that both Alice and the story of her molestation are trapped in those worlds and their events.

As Lady Fairchild explains, she was molested at age fourteen by her "father's oldest friend, the white hair ringed about his bald pink crown. He seemed forever anxious; eager to be somewhere else. We called him 'Bunny,' though his actual name escapes me now" (Moore 9.2). This statement indicates, first, that Alice is older than her Carrollian counterpart, who is seven when the events in Wonderland take place. In addition, the molester, the man who begins her trauma and "adventure" in Wonderland, shares characteristics with the White Rabbit, introducing the audience to the idea that the world of Wonderland will act as a metaphor for her trauma. Just as Alice's adventures begin with the appearance of the White Rabbit in her life, her trauma and traumatic neurosis begin when Bunny finds her on the bank of the stream. As she describes the trauma and its aftereffects, the audience becomes aware that she is retelling Carroll's story as her own experiences, but the connotation of the stories have changed, highlighting the more disturbing aspects of the story to illustrate the impact of Alice's trauma.

(Figure 5. *Lost Girls* 9.2.)*

The fragmentation inherent in the graphic novel form can be indicative of trauma as well as the disruptions in sequence emphasized in Wonderland and Looking-Glass Land. Graphic novels, which both Will Eisner and Scott McCloud refer to as "Sequential Art" (McCloud 5) are pictorial narratives that usually divide a page of text into individual frames. Generally, when viewing the text, the reader creates the sequence and fills in the blanks between pictures through closure. McCloud explains: "All of us perceive the world as a *whole* through the experience of our senses. Yet our senses can only reveal a world that is *fragmented* and *incomplete*" (62). Our minds connect the dots and complete the fragments, making them a unified whole. Because graphic novels are composed of distinct, sequential images that are often not continuous, the reader must use closure to reconstruct the story that occurs between the images, and readers do that, according to Scott McCloud, in the gutter, the white space between images: "Here in the limbo of the gutter, human imagination takes two separate images and transforms them into a single idea" (66). However, while we use closure to "mentally construct a continuous, unified reality" within a comic (67), the page still presents divided reality: "Comics panels fracture both time and space, offering a jagged, staccato rhythm of unconnected moments" (67). These

divisions can be used to represent the fragmentation inherent in traumatic memory. While looking at a graphic novel page, we fill in the blanks in time and space in between the frames, but those blanks still exist—just as in the mind, the traumatic memory exists but is not as accessible as normal memories. Likewise, as we are reading through Carroll's works, the sudden shifts of sequence confuse us, but the story continues without drawing undo attention to the shifts, making the reader continue the story without noticing those gaps. Our minds simultaneously fill in the gaps and recognize that they exist. In addition to drawing our attention to fragmentation in a narrative, the division of the page can also contribute to other indications of trauma—for instance by providing a format that can exorbitantly accentuate repetition.

Visual repetition occurs throughout Alice's reminiscences, illustrating Anne Whitehead's point that repetition in trauma narratives "mimics the effects of trauma, for it suggests the insistent return of the event and the disruption of narrative chronology or progression" (86). In *Lost Girls*, during each frame of the chapter in which Alice tells the story of her molestation to Wendy and Dorothy, Alice remembers the event through reflections. Here, Moore and Gebbie utilize the idea of the looking-glass to symbolize that, because of her molestation, Alice's world has been turned inside-out. Moore emphasizes this in the text, indicating that her molester's nervous behavior made her, as she explains, "feel peculiar, as if the proper way of doing things had been reversed; the afternoon turned back to front without [her] noticing" (Moore 9.3). Yet the reflective imagery has several additional layers. During the sexual act, Alice focuses on her reflection in the mirror across the room, imprinting the concept of the mirror into her mind, inextricably linking it with the moment of trauma. Therefore, as Alice first begins to tell her

(Figure 6. *Lost Girls*, 9.1)*

story, remembrance comes as she looks at her reflection in a fountain. The oval shape of the frame throughout Alice's retelling implies the form of a mirror or pool, which is emphasized by the early images of old Alice looking at her reflection.[20] This image repeats in two frames on the next page, one using an outside and the other a subjective perspective, indicating that in telling her story, Alice also re-experiences the events. While a few of the images in this chapter appear from the objective perspective, looking at both Alice and her reflection simultaneously, most of the images are subjective, allowing the audience to see Alice through her own eyes in a reflective surface—a pair of eyeglasses, a puddle, a doorknob, a glass, a decanter, and numerous other images. Because of this subjectivity, the repetitive imagery also emphasizes the distortion caused by and felt during the event itself, as most of the reflective surfaces contort the image.

As Alice tells her story, she indicates that during the traumatic event, she dissociated, and in that description of the sexual encounter she also clarifies her focus on reflective imagery: "I fell or floated down a hole inside myself, and at its far end all that I could see was Mother's mirror, there across the room. . . . I fell, and from the hole's far end she fell towards me, half

[20] The oval shape for the frame is unique to Alice's story. Gebbie utilizes a different graphic form for each character's "flashbacks," which indicates the thematic tie between the oval shape and Alice's experiences.

bare, hair like wild rape, white lace petals opening about her skinny legs" (9.5). The images here show Alice's reflection in the mirror, from Alice's perspective, and she reaches out towards this reflection meaning to embrace her and imagining that the sexual act occurs between herself and her reflection—not the old man. According to Herman, in dissociation,

> The person may feel as though the event is not happening to her, as though she is observing from outside her body, or as though the whole experience is a bad dream from which she will shortly awaken. . . . A rape survivor describes this detached state: "I left my body at that point. I was over next to the bed, watching this happen. . . . When I repicture the room, I don't picture it from the bed. I picture it from the side of the bed. That's where I was watching from." (43)

In this case, Alice alters the sexual partner, changing the malevolent Bunny, now a distorted and frightening figure, into the more innocent form of herself. In her memory of the event, she is

(Figure 7. *Lost Girls*, 9.5)*

aware that Bunny was her molester, but her visual memory, as in the example above, indicates the dissociative memory, her focus on the image of herself. Alice's dissociation is emphasized by her thoughts just after the sexual encounter:

> "Everything was different. In the mirror sat my lover, watching me with heavy eyes between the strands of fallen blonde. . . . I stood, and weaved on someone else's legs towards the looking-glass. She rose and came unsteadily to meet me, lifting up her hand to press with mine. Beneath our palms the glass was cold, unyielding; I no longer felt like me. The house no longer felt like mine. I had not substance. I was the reflection. From beyond the mirror-pane the real me gazed out, lost; quite hopeless." (Moore 9.7)

Alice's identity becomes confused in this passage as she further dissociates. Her replacement of Bunny with her mirror image makes her turn to that image for further comfort, but as she does, she seems uncertain of who she is. At first, the mirror girl is "she," but by the end of the passage, her consciousness has split into two. While still speaking from the perspective of her body, as far as she believes, her true self is trapped behind the glass, which had to her mind been mist-like a moment before but is now "unyielding." The final images of the flashback illustrate Alice's dissociation through their return to an objective perspective and their illustration of both Alice and her reflection. One picture, showing Alice touching her hand in the glass, indicates the change in her mental state. The "real" Alice, the body, leans towards her reflection longingly, while the reflection, which Alice believes to be her true self, is more upright, with eyes that show her despair (9.7).

Throughout *Lost Girls*, the imagery of reflection and mirrors emphasizes Alice's dissociation, showing that she has been affected by that aspect of her trauma for her entire life. As she explains in the text: "As time went on the feeling still persisted that I'd been cast into an inverted world where nothing made sense in the way it once did. I have been there ever since" (9.8). We can see this in the pictures from the first moments of the story. In the opening episode, illustrating Alice's move from South Africa to the hotel in Austria, Moore and Gebbie

use the mirror as the frame for every single image in the chapter. Acting as our introduction to Alice's character, this chapter seems disturbing at first because in the text Alice seems to be seducing a young girl, a girl who asks for a story as Alice touches her. In the images, the bed appears reflected in the far left of the frame, and in some of the images, we can see Alice's legs but not much else. By the end of the chapter, we can see that no one else is in the room. Instead,

(Figure 8. *Lost Girls*, 1.2)*

Alice approaches the mirror and kisses it, affirming that she has been talking to her mirror reflection, whom she seduces in a masturbatory fantasy, and indicating her continued attraction to this reflection, even though she is now a much older woman. The connection between the mirror imagery, Alice's dissociation, and her trauma is emphasized in the text. In telling her

story to her mirror self, she implies her own broken nature: “I recall there was something very important, very *fragile*. But then a terrible *thing* happened and it got *broken*. Forever. Nobody could ever mend it. But what . . . ? Something about soldiers? The king’s horses, the king’s men . . . ?” (1.2). Though Alice deflects reference to her own trauma with the allusion to Humpty Dumpty—also a part of her alternate story—she is sure of only one thing—it isn’t the mirror that is broken. For her, the mirror must last. The reflection/mirror imagery fades in volume two. As she returns to her story, the first four images of the flashback continue to repeat the reflective imagery, but at the fourth this imagery stops, having made the point that Alice’s world was turned inside out. As Alice continues telling her story to Dorothy and Wendy, Moore and Gibbons instead utilize other aspects of Carroll’s world to illustrate the continuing effects of Alice’s molestation, returning to reflective imagery in only a few images throughout the remainder of Alice’s tale to punctuate moments of extreme stress.

Throughout the graphic novel, intertextuality is a main component in both the text and the pictures. While Lady Fairchild is not literally the character of Alice from Lewis Carroll’s works, her story is dependent upon and shaped by her experiences. From the moment we find Alice sitting on the bank of a stream and watching her sister read “improving books, dull things with neither pictures nor conversations” (9.2), we know that she will soon meet the White Rabbit and enter Wonderland, though, of course, we do not know how Moore has twisted the story. Rather than fall asleep, dreaming that she follows a rabbit into a marvelous fantasyland, the story deviates. Alice becomes the victim of a realistic evil—child molestation—and as she tells the rest of her life story, Carroll’s plot and images color the events, indicating that, from the moment of her trauma, she no longer feels in control of her own life. As Whitehead explains, she is “subject to the ‘plot’ of another(‘s) story” (85); her life now follows Carroll’s plot, which

emphasizes the powerlessness that trauma causes in its victims. For example, Alice tells the story of her molestation using imagery from Wonderland, explaining in one instance that the wine Bunny offers her gives her "the feeling that my body had grown suddenly too large or small, the room about me similarly shrinking or increasing, so my oscillating state went unobserved" (Moore 9.4). Though the audience may not expect her to change sizes in this manner, these changes are important and recurring events throughout *Alice's Adventures in Wonderland* and so are expected in some form. However, their use in illustrating Alice's trauma is appropriate because this feeling of suddenly growing and shrinking emphasizes the confusion and helplessness that Alice feels under Bunny's control. In fact, this is the purpose of intertextuality in this story—to emphasize the helplessness that causes Alice's traumatization and that she feels in the aftermath.

Gebbie's images and Moore's text work together to emphasize the way that Alice has lost control of her life and to illustrate her helplessness as she is surrounded by the characters of Carroll's text. Alice's retelling of her trauma uses intertextuality to emphasize the connection between Bunny and the White Rabbit, indicating that Alice's twisted "adventures" begin with her molestation, but the extensive use of intertextuality in the images begins in volume two as Moore and Gebbie attempt to compress as much of *Alice's Adventures in Wonderland* and *Through the Looking-Glass and What Alice Found There* and their metaphorical implications into four chapters. As a response to her trauma, Alice develops a sexual fear of men, leading her to become a lesbian. While the imagery involved with her lesbianism originally seems relatively innocent, represented in the story and Gebbie's imagery through Carroll's "Garden of Live Flowers," Alice's story takes a disturbing turn (as it does in *Through the Looking-Glass*) when she meets Mrs. Redman (née Regent), who as in *American McGee's Alice* represents both the

Red Queen and the Queen of Hearts, controlling figures who in their respective stories intimidate Alice and order her around. Heart imagery recurs throughout this section, most notably in the shape of Mrs. Redman's head and face. In addition, Moore and Gebbie also include the games enjoyed by the Queens in both stories. However, as shown in Gebbie's illustrations, the chess and croquet games have become methods used by Mrs. Redman to control Alice, and other young women, sexually. Alice recognizes that these games represent Mrs. Redman's power over her and her life early in their relationship: "I felt we had commenced a game; felt beckoned to an unfamiliar land of which she was the undisputed Queen . . ." (16.7). Yet Alice willingly accepts the submissive position offered to her by her Queen, showing her inability to resist dangerous and controlling figures. In fact, in the events that follow, Alice re-enacts her molestation, allowing Mrs. Redman to control her sexually and to humiliate her repeatedly.

Gebbie marks Alice's return to submission and to the re-enactments of her trauma by mimicking one of John Tenniel's pictures from Carroll's works—the image of Alice's train ride with the man in white paper and the goat in *Through the Looking-Glass*. The image indicates both Alice's journey to a new world (in this case, a twisted and submissive one, though she does not know that at this time) and her attempted escape from the world of men, for the picture shows her looking nervously at the men who share the compartment with her. The caption emphasizes this desire for escape: "On leaving school, I went straight to my former teacher for a job as if still in need of a tutor's guidance. . . . I took the train to Surrey, sharing my compartment with a lecherous assortment of old goats and shifty little bugs who leered at me throughout the journey, squirming dreadfully behind their newspapers" (17.2). Both the look on Alice's face in the train and the feeling of objectification described in the text indicate that Alice fears the sexuality of men, which is why she attempts to escape from that world into the arms of Mrs.

Redman. Unfortunately, in doing so, she places herself into a position as damaging as the original one, in which she also had no control. As the train's guard in Carroll's original text claims, Alice is "traveling the wrong way" (Carroll "Through the Looking-Glass" 130). By hiding from men and putting herself under Mrs. Redman's control she moves towards re-traumatization rather than recovery.

To emphasize this re-traumatization, Alice's drug use becomes an issue at the end of volume two and throughout volume three of *Lost Girls*. As Judith Herman explains, "[t]raumatized people who cannot spontaneously dissociate may attempt to produce similar numbing effects by using alcohol or narcotics" (44). In fact, they "run a high risk of compounding their difficulties by developing dependence on alcohol or other drugs" (44). As Alice's circumstances under the control of Mrs. Redman become "more curious" (Moore 17.4) and disturbing, she becomes even more lost through drug abuse. Some readers of Carroll have noted that many aspects of his work could be used to illustrate reactions to drugs, and in *Lost Girls*, Moore and Gebbie take advantage of this possible connection, using the drug-induced hallucinations to emphasize Alice's downward spiral. For example, Alice's first experiences with drug use occur at an orgy that corresponds to the Mad Tea-Party. Her use of opium reminds her of her original trauma: "Everything was sliding into that unreal domain beyond the mirror where my earliest sexual experience had stranded me, a world wherein the most outlandish things were possible, bounded by nothing save the logic of desire. . . . I was dissolved in tea and luscious nonsense" (17.5). The drugs constrict Alice's emotions, reminding her of her helplessness but allowing her to dissociate from it, as she did during her molestation by Bunny. Gebbie combines elements from Tenniel's pictures into the full-page illustration that follows this pronouncement, emphasizing her uncaring, benumbed state while also showing her helplessness

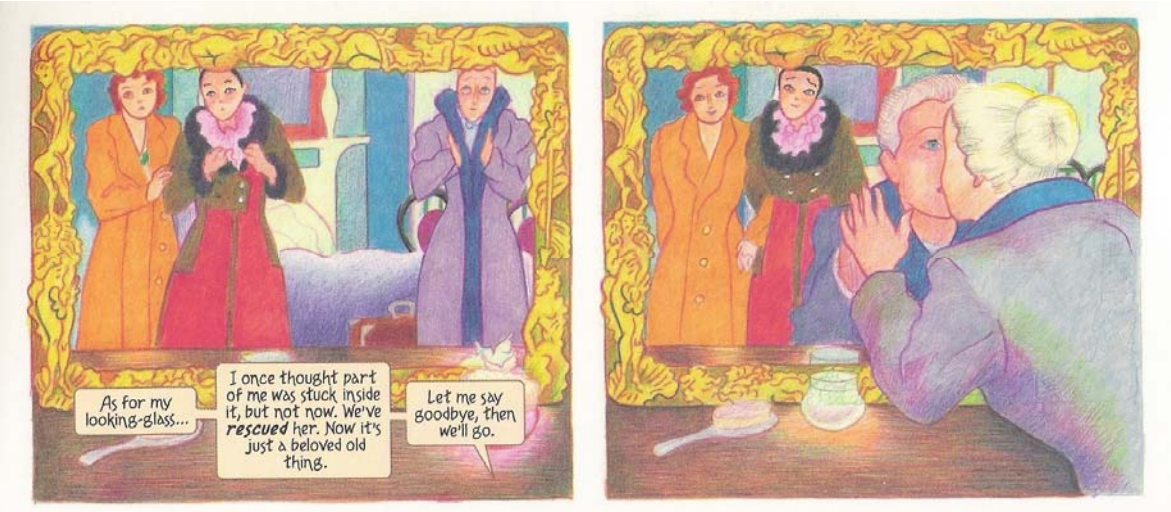
through the reference to Tenniel's pictures of the Mad Tea-Party—Alice, in a drug-induced haze, sitting in the big chair at the end of the table (half-naked and being stroked by the Cheshire Cat), a pontificating Mad Hatter (with hands, arms, and facial expression mimicking Tenniel's picture but obviously a naked woman from the bowtie down), and the March Hare holding the Dormouse upside-down (not to stick her in the tea pot, but to further violate her). The intertextual nature of the illustration connects Alice's drug-use to her trauma by emphasizing her lack of control. This drug use makes her more passive and even more compliant than previously, willing to submit to any humiliation in order to keep her emotions numb.

In the climax of Alice's story, Alice's helplessness is compounded with guilt as she participates in the sexual abuse of children. While their ages are ambiguous in the pictures, the two "children," Lily the white pawn and the Duchess's son, are both infants in Carroll's works, and Gebbie emphasizes the discomfort in Alice's face as she witnesses their abuse. Intrusive symptoms break through her dissociation, as she begins having recurring dreams of the day of her molestation. In the dreams, her sister molests her as she hears a monster crashing through the woods towards her. Finally breaking from the strain of participating in the corruption of others, becoming the molester herself, Alice is sent to an asylum, where she has flashbacks and nightmares about her experiences. Gebbie illustrates Alice's intrusive memories in one image by surrounding her with twelve oval frames, each repeating an illustration from earlier in her tale. While the text alludes to these intrusions, it also references the larger horror that Alice does not want to face: "That's where everything I'd done or imagined caught up with me, including my nightmares. I could barely communicate except in nonsense words, and every night my dream-horror rampaged closer" (29.5). This "dream-horror" that she hears crashing through the woods towards her in her nightmares represents her molester, Bunny, the monster that attacked her in

her childhood, but in those dreams, he appears in monstrous form, represented simultaneously as a larger than life image of male genitalia and as Carroll's Jabberwock. The picture alludes to Tenniel's illustration—the monster has his Jabberwock's teeth, and the penis itself curves just as the neck of the monster does. However, rather than bravely face him as the Beamish Boy/Alice figure does in Tenniel's illustration, Alice, in her traditional blue dress and petticoat, runs from the monster in fear. This image suggests that Alice not only fears the memory of her molester; she also fears male sexuality as a whole. This statement appears in the text of the frame that comes directly after the full-page illustration of the "Jabberwock" in the text. Here Alice also admits: "Certainly, women weren't always kinder or more gentle" (29.7). As though to emphasize this point, the head of the Jabberwock/penis is heart-shaped, implying but never explicitly saying that Mrs. Redman was one of those unkind women and that she can be compared to Alice's molester. However, she does not make this realization until she remembers and retells her story to Wendy and Dorothy

In both testifying about and visualizing this dream monster, Alice seems to make a realization that helps her towards recovery, which she has not been able to reach because of her dissociation, her withdrawal into the sexual and drug-induced Wonderland and the obsession with her life beyond the mirror. Judith Herman explains: "Because these altered states keep the traumatic experience walled off from ordinary consciousness, they prevent the integration necessary for healing" (45). While her psychotic break and therapy years before helped separate her from Mrs. Redman and her continued traumatization and lack of control, Alice does not recover. She still fears men, numbs her emotions with drugs, and suffers occasional intrusive symptoms. Yet sharing her story with Dorothy and Wendy, hearing their stories of sexual trauma, facing the memories of her experiences, and finally visualizing the monster from her

nightmares, Alice begins to realize: “All my life, I’ve assumed I pursued women, but . . . perhaps I was just running away from men?” (Moore 29.7). This realization shows that a change has occurred, and that definitive feeling of change appears again in the epilogue, where Moore and Gebbie give us definitive proof that Alice’s fragmented self and walled off memories are becoming integrated. Gebbie reasserts the mirror theme, once again using the mirror to frame every image of the chapter. However, this time Alice is not seducing or even focusing on her mirror self. She talks instead to Dorothy and Wendy, and speaks positively about her life, even considering the possibility of a relationship with a man. In fact, Alice finally feels like a complete person again: “As for my looking-glass . . . I once thought part of me was stuck inside it, but not now. We’ve *rescued* her. Now it’s just a beloved old thing” (30.3). This rescue has come about because she has testified about her trauma, completed the narrative of her life. Though the world is changing and a war is coming, Alice has finally made forward progress towards recovery: “*Sod* the war. Finishing our stories was more important. More of a *victory*. I can’t speak for you two, but I feel positively *girlish* again” (30.2). When she leaves the hotel, she leaves the mirror behind, showing that her trauma and dissociation no longer define her. In



(Figure 9. *Lost Girls*, 30.3)*

leaving behind the mirror, Moore indicates that Carroll's story has ended and that Alice can begin her own story now that she has finally returned from behind the looking-glass.

Conclusions

Both *American McGee's Alice* and *Lost Girls* utilize intertextuality to illustrate that, though Lewis Carroll's original stories may have been free of trauma, authors can appropriate Carroll's text and its dream-like/nightmarish form to imitate unconscious reactions to and symptoms of trauma. In each case, the Alice character returns to Wonderland—through dream or memory—and in doing so becomes entrapped in the boundaries of the original story, which entails a feeling of helplessness that mirrors the powerlessness one experiences during a traumatic event and its aftereffects. This entrapment includes Alice's tendency to re-enact the circumstances of the story, which in these adaptations are distorted to emphasize the traumatic experience, and her interactions with Wonderland itself, a world full of sudden shifts and disconcerting unreality. The visual nature of *American McGee's Alice* and *Lost Girls* also emphasizes Alice's entrapment in the world, visually presenting formal characteristics of Wonderland and Looking-Glass Land that mimic traumatic symptoms—gaps in time, setting, and sequence that indicate gaps in memory and the intrusive nature of traumatic memory; repetitive imagery that illustrate intrusive symptoms; and dissociation that emphasizes Alice's trips to a fantasy world as well as the tendency of the mind to disconnect from reality during trauma. Thus the adaptations and their presentation of trauma depend on their connections to the original texts.

The entrapment in the ideas and forms of Carroll's text is so complete that the trauma, the story, and the world itself possess the life of the Alice character. American McGee's version of

the Alice character lives only in her fantasy world and generally does not recognize or interact with reality so that she does not have to confront her role in her parents' deaths, and Alice Fairchild has resorted to lesbianism, drug-induced hallucinations, and submissive humiliation throughout her adult life in order to avoid facing her molestation. Therefore, both versions of Alice are entrapped in Wonderland or in the Looking-Glass until they find a way to break free from the story by facing their trauma. In *American McGee's Alice,* Alice does so by regaining her sense of power and recognizing that the Red Queen personifies her guilt. By defeating the Queen, she heals Wonderland and therefore herself. In *Lost Girls*, Alice breaks free from the story by returning to it, retelling it to others, and recognizing rather than denying the effects the trauma has on her, which allows her to leave the looking-glass behind. These adaptations utilize Carroll's works to emphasize the importance of regaining control in one's own story so that the traumas of the past cannot stop progression into the future. Moreover, the journey into the unconscious, the return to Wonderland, is a quest for identity and power, an attempt to integrate the self and to gain the strength to live, to grow old, and to grow up.

Although fantasy and its conventions often appear to the outside observer to be overly simplistic and formulaic in nature, numerous authors use them to express extremely complex ideas, such as the terror and desperation experienced by trauma victims and the compulsive aspects of their behavior. The connection between intertextuality and trauma throughout works of fantasy emphasizes the daemonic nature of trauma—the fixation of the victim on the traumatic event. By referencing or reusing common fantasy conventions, like the journey, and previous works of fantasy, authors can mimic this fixation, indicating that the characters are trapped in a story, moving along a path that they cannot control and that has been set up for them by earlier heroes, authors, or works. The resulting feeling of compulsion in such stories illustrates how the

overwhelming power of trauma as well as the intrusive nature of traumatic memories forces the victim to relive the helplessness experienced during the original event, which effectively impedes his ability to surmount the trauma that so wounded him. For Alice, Harry Potter, Orual, and the heroes of many other fantasy novels, each of whom have become fixated on their trauma and possessed by its symptoms, overcoming this possession, consciously or unconsciously, becomes the eventual goal of their quest. Their search for identity is not simply an attempt to discover who they are; instead, it becomes an attempt to reclaim their lives and free themselves from the oppressive forces that have constricted them. Therefore, while this journey may help them to become better people or better heroes, it also allows them to heal.

More importantly, many works of fantasy provide their audience with the opportunity to better understand trauma. These works present great struggles, in which the hero faces symbolic aspects of his trauma, and page-by-page, the readers travel with the victim, experience his pain, and come to recognize the difficulties that the trauma victim must overcome. As the hero's adventures progress, we follow him on his journey and become witnesses to his hardship, and like Alice, at the end of each story, we return to reality a little wiser and more mature.

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